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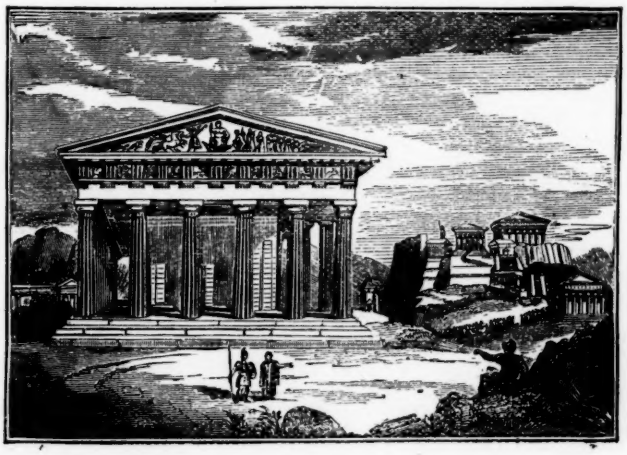
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LITERATURE

Reminiscences of my Irish Journey in 1849. By Thomas Carlyle. With a Preface by J. A. Froude. (Sampson Low & Co.)

MR. FROUDE is only in part responsible for the appearance of this diary. It is the property of Messrs. Sampson Low & Co., who consulted Mr. Froude as to the propriety of giving it to the world, and he saw no objection as the "remarks, rough and hasty as they are, cannot be injurious, and may possibly be useful." As the book would very likely have been printed in any case, and as Mr. Froude alters nothing and suppresses nothing, and confines himself to correcting the press, it is rather an *imprimatur* than an editorship which he contributes.

But it is not so certain that the book cannot be injurious, at least to Carlyle's own reputation. Of all accounts of Ireland we have ever seen, this is the hardest and least genial. The attitude throughout is unsympathetic and contemptuous, and occasionally there are outbursts of the coarsest insolence. It must always have been dangerous to have been thrown in Carlyle's way, except at moments when his digestion was especially in order, and during this Irish tour he appears to have been out of health and out of temper. He was in Ireland for little more than a month—the July of 1849; and when on his return he threw these reminiscences together, he summed all up with "ugly spectacle; sad health, sad humour; a thing unjoyful to look upon. The whole country figures in my mind like a ragged coat, one huge beggar's gaberdine, not patched or patchable any longer; far from a joyful or beautiful spectacle." Never apparently was the distressful country so distressful, never the melancholy ocean so melancholy, as during this tour. People were kind and hospitable to him, as Irish people always are; but he has few good words for them. He mentions them all, and grumbles sometimes at his dinner, sometimes at his bed, sometimes at his hosts themselves. For Lord George Hill alone he appears to have had a real liking, but hardly a single other person entirely escapes. Occasionally his entertainer may be damned with faint praise, but oftener with expressions of a stronger character. He speaks of his hostess at one house by name as "foolish" and "a dim Glasgow lady" (whatever that may mean), and of his host (a very distinguished man) as growing "more gloomy, emphatic, contradictory." At another house he stays with "Socinian really well-conditioned people:—much should not be said of it." At one of the next houses he stays at he notes: "My *tay* was very cold and bad. Talking difficult; no good of the O'Shaughnessys, no good of anything till I got away to bed." One of his most useful friends in the west of Ireland he mentions by name as "a really good, but also really stupid man." In short, there can be few among those whose hospitality he enjoyed who will feel elated at the way in which their illustrious guest appraised their value. Now and then, it is true, Carlyle mentions no name, but the anonymous person is always some inferior creature:—

"To Mr. Something, a retired merchant of full purse, our intended host's father-in-law. Showy, newish house and grounds, overhanging the sea near by; retired merchant not at home; his wife (poor Mrs. Sterling's dialect and manner were recalled to me), greatly flattered by Lord G.'s call, will give lunch, &c., will do all things but *speak* a little less."

One instance of this sort of insolent sneering is probably enough, but there are others equally bad. The only excuse is that Carlyle may have written down his notes for mere reference and never intended to publish them, but even this cannot justify the supercilious tone with which he speaks of those who had been kind to him.

And now let us see what he says of Ireland itself. As the book is without any shadow of index or table of contents, it is somewhat difficult to refer to any particular part of the tour. However, Carlyle seems to have seen the most characteristic parts of the country—Dublin, Cork, Killarney, Galway, Sligo, and part of Donegal—and found all barren. Scarcely anything interested and scarcely anything pleased him. The streets in Dublin are "*vapid-inane*-looking"; the Vice-Regal Lodge is "decidedly dull"; Glendalough is the "grimmest spot in my memory"; Killarney is "well enough; but don't bother me with *audibly* admiring it: Oh! if you but wouldn't!" and so throughout this unhappy journey goes on a constant growl of sullen discontent.

For the Irish themselves he has the most characteristic contempt. Here is one passage:—

"Kildare Railway; big blockhead, sitting with his dirty feet on seat opposite, not stirring them for me, who wanted to sit there. 'One thing we're all agreed on,' said he, 'we're very *ill governed*; Whig, Tory, Radical, Repealer, all admit we're very ill governed!' I thought to myself, 'Yes, indeed: you govern yourself. He that would govern you well, would probably surprise you much, my friend,—laying a heavy horsewhip over that back of yours.'"

Here is a description of the workhouse at Westport:—

"Human swinery has here reached its *acme*, happily: 30,000 paupers in this union, population supposed to be about 60,000. Workhouse proper (I suppose) cannot hold above 3 or 4,000 of them, subsidiary workhouses and outdoor relief the others. Abomination of desolation; what *can* you make of it! Outdoor quasi-*work*: 3 or 400 big hulks of fellows tumbling about with shares, picks, and barrows, 'levelling' the end of their workhouse hill; at first glance you would think them all working; look nearer, in each shovel there is some ounce or two of mould, and it is all make-believe; 5 or 600 boys or lads, pretending to break stones. Can it be a *charity* to keep men alive on these terms? In face of all the twaddle of the earth, shoot a man rather than train him (with heavy expense to his neighbours) to be a deceptive human *swine*. Fifty-four wretched mothers sat rocking young offspring in one room: *vogue la galère*."

As for any hint or suggestion of a hint which might be of value as regards Ireland, there is absolutely none. On the contrary, some of Carlyle's hasty generalizations are quite misleading. For instance, he says:—

"Here too [at Lismore] I found what was before visible, that the English absentee generally far surpasses the native resident as an owner of land; and that all *admit* the fact indeed."

Now the fact was that Carlyle had just been taken round the Duke of Devonshire's magnificent property by his agent, and he might well be impressed by much he saw. The moral, however, is obvious. It is not that the duke or any one else is a better landlord because he is an absentee, but that a man of prodigious wealth, even though an absentee, is more capable of doing justice to an estate than an impoverished resident.

Several passages might well have been omitted that have no literary value. There is too much of this sort of thing:—

"Tuesday, 24th July.—Towards post-office; *damp*-sunny morning: letters had come last night; other to-day from 'Inspector of Kilrush'; come, oh, come! Glove shop; Limerick gloves, scarcely *any* made now; buy a pair of cloth gloves; n.b. have my gutta-percha shoes out soleing with leather, gutta having gone like toasted cheese on the paving in the late hot weather; right glad to have leather shoes again! Breakfast bad; confused inanity of morning, settling, &c.; about noon Duffy goes away for Galway; and I am to follow after a day."

The two things on which this tourist lays the greatest stress are his bed and his tea:—

"Sleep sound till six, bemoaned by the everlasting main"; "Bed at last, but no great shakes of a sleep"; "I slept and again slept, a heavy sleep; still remembered with thankfulness"; "Inn and a cup of hot tea, that is the grand outlook"; "Bread bad, tea luke-warm," &c.,

and so on to the end. He is very particular. At one place he has an "elaborate dinner, *no* dish of which dare I eat; salmon, veal, lamb, and that is *all!*" What would he have wished? however, he gets some cold beef. Elsewhere his host tries to please him by ordering for supper "Irish stirabout (a frightful parody of 'Scotch porridge,' like hot dough), which I would not eat, and even durst not, except in *semblance*." The idea of Carlyle, the great destroyer of shams, being reduced, like another Jack the Giant-Killer, to swallow stirabout "in semblance" is delightful.

Still there are some redeeming bits. The account of Lady Becher (the famous Miss O'Neill), with "her own strict, methodic, vigorous character and perfect Church of Englandism," is interesting; and at Castlebar we get a rather amusing glimpse of the late Chief Secretary for Ireland: "Tuam coach (ours of yesterday) comes in; there rushes from it, *shot* as if by cannon from Yorkshire or Morpeth without stopping, W. E. Forster! very blue-nosed, but with news from my wife and with inextinguishable good humour." Then there are picturesque touches scattered here and there through the descriptions of scenery; as how

could it be otherwise when Carlyle was the writer? Here is the road from Killarney towards Limerick:—

"Road ('made by Queen Elizabeth') runs straight as an arrow, over hill, over hollow; steep and rough and unspeakably dreary; bare, *blue*, bog without limit, ragged people in small force working languidly at their scantlings or peat, no other work at all; look hungry in their rags; hopeless air as of creatures sunk beyond hope."

Eighteenth Century Essays. Selected and Annotated by Austin Dobson. (Kegan Paul, Trench & Co.)

THE present volume, to which Mr. Caldecott contributes an engaging little frontispiece, is perhaps the pleasantest number of the series—"The Parchment Library," as it is called—to which it belongs. It is fortunate in its material and its editor alike. The poet of 'Beau Brocade' and the exquisite 'Dead Letter' may be said to know his eighteenth century by heart. He is much more in sympathy with Gay and Prior than with the authors of 'Chastelard,' and the 'Earthly Paradise,' and the 'Ring and the Book'; he has the eighteenth century feeling for Horace, and not a little of the sense of clean-cut form, the subdued elegance of manner, the tact, the measure, the distinction of colour and line, the vigorous lightness of touch, which are distinguishing features in the work of his favourite master and his favourite models. Upon him, therefore, it was natural that the task of selecting and annotating a series of representative examples of the work of the older essayists should devolve. It was natural, too, that the result should be satisfactory. He has done his work with taste and judgment. His text is an example of accuracy and neatness. His notes are apt and pertinent. His introductory essay is clearly and gracefully written, and of information and reflection it contains just as much as it should and no more. Indeed, his little book is a model of its kind. More competent work, as far as it goes, is not often put before the public.

That such a volume was necessary seems evident enough. Now that it has come, it will certainly be read with pleasure. It contains a lesson, and a good one, but that it will be read with profit is dubious. The British essayists are more talked about than known. It is to be suspected that from the first their reputation has greatly exceeded their popularity; and of late years, in spite of the declamation of Macaulay and the very literary enthusiasm of the author of 'Esmond' and the 'Virginians,' they have fallen further into the background, and are less than ever studied and appreciated. In theory the age of Anne is still the Augustan age to us; but it is so in theory only, and only to a certain extent. What attracts about it is its outside. We are in love with its houses and its china and its costumes. We are fond of it, not as it was, but as it seems to Mr. Caldecott and Mr. Leslie and Miss Kate Greenaway. We care little for its comedy and nothing at all for its tragedy. Its verse is all that our own is not, and the same may be said of its prose and ours—of the prose of Mr. Swinburne and Mr. George Meredith and the prose of Addison and Swift. Mr. Gladstone is not a bit like Bolingbroke, and between the *Times* and the *Tatler*, between the *Spectator* and the *Fortnightly Review*, there is a difference of close upon two centuries and of a dozen revolutions—political, social, scientific, and æsthetic. We may babble as we please about the "sweetness" of Steele and the "humour" of Sir Roger de Coverley, but in our hearts we care for them a great deal less than we ought, and, in fact, Mr. Mudie's subscribers do not hesitate to prefer the "sweetness" of Mr. Black and the "humour" of Mr. James Payn. Their love is not for the essentials of the time, but only for its accidents and oddities; and they express it in pictures and poems and achievements in architecture, and by the purchase of cabinets with "a good deal of the Chippendale feeling." That this is, after all, but natural is tolerably obvious. It is questionable, however, whether we might not with advantage increase our interest, and carry our imitation a little deeper and further. The Essayists, for instance, are often dull, but they write like scholars and gentlemen. They refrain from personalities; they let scandal alone, and do not dabble in eavesdropping; they never go out of their way in search of affectation or prurience or melancholy, but are content to be merely wise and cheerful and humane. Above all, they do their work as well as they can. They seem to write, not for bread nor for a place in society, but for the pleasure of writing and of writing well. In these hysterical times the reverse is the case. Life is so full, so much is asked and so much has to be given, that tranquil writing and carefu workmanship are impossible. Mr. Dobson has bewailed the change in a charming rondeau, perhaps the best he has ever produced. He is melancholy when he reflects upon the fact that of old the world was wont to write "with slower pen" than now:—

> More swiftly now the hours take flight!
> What 's read at morn is dead at night;
> Scant space have we for art's delays,
> Whose breathless thought so briefly stays,
> We may not work—ah! would we might,
> With slower pen!

It must be owned that his melancholy is anything but groundless. The trick of amenity and good breeding has been lost; the charms of an excellence that is unobtrusive are charms no more. We write as men paint for the exhibitions: with the consciousness that we must pass without notice if we do not give way to excesses in the matter of colour and subject and tone. The need exists, and the world bows to it. This little volume of 'Eighteenth Century Essays' might easily be described as a protest against the necessity and the submission. It contains ample proof that it is possible to be eloquent without adjectives, and elegant without affectation; that to be brilliant you need not necessarily be extravagant and conceited; that without being maudlin and sentimental it is possible to be pathetic; and that once upon a time a writer, to prove himself a humourist, had no occasion to be a jackpudding likewise.

Mr. Dobson has wisely avoided the severer parts of his material, and his selection "is mainly confined to sketches of character and manners and those chiefly of the humorous kind." Steele is represented by the two immortal papers which tell how 'Mr. Bickerstaff visits a Friend,' by his sketches of Dick Estcourt and the Trumpet Club, by his 'Recollections of Childhood,' by his note on 'Sir Roger de Coverley's Ancestors,' and by his pleasant account of a ramble in town. The selection from Addison includes the portraits of Tom Folio, Will Wimble, Ned Softly, the Tory Foxhunter, and the Political Upholsterer; with the 'Meditations in Westminster Abbey,' the "Citizen's" and the "Fine Lady's" journals, the 'Adventures of a Shilling,' the 'Exercise of the Fan,' and the fancy of the 'Frozen Voices.' Johnson has been drawn upon for his sketch of Dick Minim; Reynolds, for his gentle squib upon the art critic of the period; Chesterfield, for his account of a club of scholars and drunkards; Mackenzie, for his portrait of a country dowager; Cowper, for his pleasant little etching of a country congregation; and Goldsmith, for his 'Man in Black' and his delicious account of Beau Tibbs and family. Mr. Dobson's "Dedication to an Illustrious Personage"—Mrs. Richmond Thackeray Ritchie to wit—would be a perfect little *pasticcio* (as he might say) of eighteenth century English but for an unhappy burst of adjectives at the end of it. To drop metaphor, he is so ill-starred as to speak of the "pure and unaffected pathos" of the writer responsible for Amelia and Helen Pendennis, and the "keen yet kindly satire" of the author of Barnes Newcome and Mrs. Mackenzie, of 'Barry Lyndon' and the 'Book of Snobs.' That no eighteenth century writer could have employed these epithets we do not need to point out; nor do we need to note that the expressions, remarkable as a mistake in style, are even more remarkable as a mistake in criticism. It must be admitted, too, that Mr. Dobson is not always so impartial as he might be. Thus in his note upon Addison's 'Meditations in Westminster Abbey' he quotes Raleigh's magnificent apostrophe to "eloquent, just, and mighty Death," and is ingenious enough, after acknowledging its superiority to the subject of his note, to remark that "unfortunately the 'History of the World' is not entirely of a piece" with it. To be fair he should have added that there are many pages of Addison "not entirely of a piece" with the 'Meditations.'

Unexplored Balûchistan. By Ernest Ayscoghe Floyer. With Map and 12 Illustrations. (Griffith & Farran.)

MR. FLOYER'S successful journey takes away to some extent the reproach to geographers (if not, as Sir F. Goldsmid in his introduction hints, to the British Government) implied in the title of this book, and his able and amusing narrative sufficiently explains the causes of his success. A service of some years in the Telegraph Department had made him familiar with the Persian and Baluch languages; and his acquaintance with the character of both peoples, and strong sympathy at all events with the latter, were hardly less valuable in many an emergency.

From the various characteristic scenes and conversations described, the reader can hardly fail to form a high opinion of this race. The Makrani is, and considers himself, the Baluch *par excellence*, comparing favourably, the author says, even with our allies of Eastern Baluchistan:—

"Balūchis are the best fellow-travellers in the world. In times of difficulty they get excited, shout, and work like demons. In camp they were always merry, and their conversation cleaner than any similar set of men I ever heard. They have a strong appreciation of the ridiculous, and inexhaustible good nature."

Their sense of fun and humour is always showing itself, every little adventure or difficulty becoming the cause for endless "chaff" and satire, while every new experience seems to strike them from the ludicrous side. The author gives many amusing instances of this, and of pointed satire and repartee, especially directed against the Persians, whom, though the ruling race, they do not hold in much respect.

On descending into the vast sandy desert of Persia, "I overheard Brahim ironically thanking God that we had at last arrived at the land of rose bowers and nightingales." Later on, meeting some Persians,

"the leader, riding up to the first man he saw (by chance Tajoo), called out to him in a bullying authoritative manner to bring him a light, and quite unnecessarily swearing at him to make haste. Tajoo had never been spoken to in that tone before, and seemed to feel only contempt for the man who could use it. He looked him quietly up and down, and then turned round to us with his most whimsical face and said, 'Now this, indeed, is an excellent Persian man. If they're all like this, we shall have some extraordinary enjoyment.'...Brahim offered him the wished-for light, and I heard him say, sneeringly, 'I suppose the Sahib has enormous quantities of money: all these boxes are full of it, eh?' 'No,' said Brahim gravely, 'these are all full of sand, which the Sahib has brought as a present for the Governor of Kirman, whose country hasn't got any.'"

There is no pleasanter feature in the book than the daily life and doings of the party. At first a wild and untrained set, his followers became, when once disciplined by the author's tact and firmness, a most trustworthy band, and well deserving the regard he felt for them. The point of honour is strong with them. Though none of them had ever seen snow or ice, and they felt the cold of the mountains severely, they preferred camping in the open to sleeping "like jackals" in a cave. On another occasion,

"the cold weather was intense. The thermometer marked 21° in the morning, and Brahim, disgusted at the complaints of one or two of the men, gave them every rag he had and slept in a thin cotton shirt sooner than the Balūch reputation for hardihood should suffer at their hands."

In fulfilling a trust, absolute honesty seems with these benighted savages to be a matter of course.

Many of the author's other portraits are also well and characteristically sketched—among them the jovial, honest muleteer Hāji, a model travelling companion and guide, and Mahmud Bey, a chivalrous Turcoman, to whose devotion at a critical moment the author probably owed his life. Hussein, one of his Persian guides, was

"apparently about seventeen years old; he was nearly six feet high, immensely broad, with huge fleshy limbs, and a round pink and white face, as of a somewhat dishonest cherub.....His speech was absurdly flowery. I was never less than a 'majesty of exalted place,' and even the men were all 'exalted places,' a thing they chuckled grimly over. When, however, they tried to assume this lofty position with regard to him, in such matters as fetching wood and water for the camp, our clever friend left them very far to leeward. They always chose their times badly, just when he was on the point of saying his prayers."

But one day

"our guide the cherub, whom we had not seen since arrival at Raiūn, was not to the fore. He lay dying, we were told, the result of his imbecility in fasting during a hard day's march, and then gorging quarts of water, raw turnips, dates, and any stuff he could lay hands upon. These *soi-disant* Muslimeen of Persia have no business to fast on the day's march, and the Kurān is sufficiently explicit on the subject, if they would only take the trouble to read it, instead of so much Hāfiz, Sheikh Saadi, and other obscene authors. Seeing that, after having been paid to guide us, he had invariably been at the rear of the caravan, I sternly refused all appeal for bakshish, even to defray his funeral expenses."

But the book must be read to appreciate the pleasant and natural way in which the author combines a description of the appearance of the country and its resources, the difficulties and adventures of the route, and the characteristic interviews with people of various classes, great and small, the whole being enlivened by the shrewd and humorous remarks of his men, to whom much that they saw was entirely novel. Mr. Floyer is, by his own account, an adept at the art—more necessary in Persia than elsewhere—of self-assertion. The circumstances under which he practised it certainly appear to justify him, though the necessity was, as he admits, sometimes due to the impolitic habit of being very shabbily dressed. However, the result seems to have been always successful. He was, moreover, very plain-spoken when moved by a display of meanness or wickedness. At Kahnu there was a poor slave who, having been maltreated and then abandoned by his master, seemed to be dying of starvation.

"No one would employ him, for he was still Ahmed Khan's slave, and no one would give him food without work.....I said, 'Do you mean to say that this boy is dying quietly before every one, and not one will give him a piece of bread? Verily, and by God, you are Muslims every one of you, and if you don't get to heaven and enjoy its fullest delights, then there is neither faith in God nor His prophet.' I shouted to my men, who by this time had loaded the camels and stood around, each one at his camel's head waiting for the route. 'Oh Balūchis,' I said, 'now we have indeed left behind us our own country, and entered that of the noble and powerful Gajars. Last night you saw the chief of this country as drunk as a female pig, and now you see a son of man starving in the midst of strong fat men because he is too ill to work.' 'Ah, miskīn bīchāra [*Ah, poor, helpless creature*], I've got some bread,' said two or three immediately, producing their food for the route. But the poor fellow couldn't eat bread, so Ghulamshah fed him with alternate sips of tea from my road bottle and bites of a hard-boiled egg. In five minutes Brahim was holding him on in front of him on his camel, and we marched out of Kahnu."

The Baluch prides himself specially on his politeness, and, as with the Arabs, a long string of salutations must be exchanged between passing travellers, at a serious sacrifice of time. Mr. Floyer being one day surrounded, at a distance from his party, by armed men, who began pressing on him unpleasantly with questions, adroitly turned the tables by waiting until there was a pause, and then said, in a slow and dignified manner:—

"'Salaam aleikum.' It took at once. Their self-respect and politeness were both touched. Their intense curiosity had led them into a serious breach of good manners, for even the commonest Balūchis will exchange salutations in a most punctilious manner. The one false step was irretrievable, and with the loftiest politeness I could assume, I pursued my advantage and went through the entire salutation. 'Peace be with you.' 'And on you be peace.' 'You are welcome.' 'May you be in safety.' 'Are you well?' 'Is all your house well?' 'By God's kindness all is well.' 'Give news.' 'I have none; and am interested only in your good health.' We were just beginning all over again, for it is impolite to be the first to stop, when the caravan hove in sight. As camel after camel came round the corner, each led by one of our jaunty devil-may-care fellows fully armed, the faces of my two heroes went through a series of dissolving views, and I heard one say to the other in a resigned and awe-struck tone, 'Well, I've lived nearly 3,000 years, and I've travelled over the whole of Balūchistan, but I never saw a man with so much property as that in all my life!'"

Mr. Floyer has a theory about the shrines, which consist of heaps of stones by the roadside, to which every passer-by contributes something:—

"They suggest the idea that they are crude attempts at road-clearing, and the natives all say that the Mullas have given out that it behoves all true believers passing along the road to cast at least one stone on each heap, to make the road easier to the holy pilgrims, thereby becoming part sharers in the latter's sanctity. The custom has been introduced into Balūchistan, where it is certainly particularly wanted, while the reason for it is not realized by such splendid hill walkers as the Balūchis, who always aver that each heap marks the burial place of some saint. Often, when ahead of the caravan in Balūchistan, I have made a heap of stones by the side of the tract, and, when the men got near, have ostentatiously thrown a stone on to it, and my example was always unhesitatingly followed."

But this will hardly explain the Highland cairn. We have left unnoticed many points of interest in the book, including the long journey through Persia by the northern route from Ispahan, through Daulatabad, to Bagdad; but we should mention that, while still leaving certain points unsettled, the author has carefully recorded the natural features of the country, and determined various positions, in parts hitherto unvisited. It only remains, then, to congratulate him on the use to which he put a well-earned holiday, and on this very satisfactory record of it.

Outlines of Primitive Belief among the Indo-European Races. By Charles Francis Keary. (Longmans & Co.)

MR. KEARY has written an interesting book on an attractive subject. The first chapter may, it is to be feared, prove deterrent to some readers, for it deals with questions which can scarcely be rendered generally entertaining. Indeed, the author advises "those who have no relish for psychological problems" to pass it by. Something of the same kind may be said of the second chapter, which deals with fetichism, nature worship, and anthropomorphism. But the rest of the volume, devoted mainly to poetic myths, legends, and tales, can be recommended to

all who care for the fair divinities of old religions and the forms in which popular fancy has embodied nature forces or moral ideas. Mr. Keary has evidently bestowed upon his subject much conscientious labour, and he has, as a general rule, treated it in a style deserving of high praise. Fortunately he is not run away with by any particular hobby. He has no wish, he says in his preface, "to establish any new theory of the origin of belief among mankind," and he does not use his artistic implements as weapons to be hurled against any theological adversaries. Towards the "solar" method of explanation he sometimes displays marked leanings, but he does not render it ridiculous by indiscreet employment. Here and there, it is true, he speaks of mere hypotheses as if they were established truths. Such a passage as the following is irritatingly dogmatic:—

"The Cyclops is a personification of the stormy sky; his one eye is the sun looking red and angry through the clouds, as we so often see it at the end of a tempestuous day. The Chimæra is herself the cloud which drops rain as the goat drops milk. The Furies (Erinyes) are descended from the Vedic Saranyū, the dawn. Beings like these are the first fruits of man's poetic faculty in its commerce with nature."

Now and then also Mr. Keary puts forward an explanation which it would have been better to keep modestly in reserve, such as this:—

"The sober truth about Marsyas' skin was, I suspect, that it was a sheepskin placed in a certain river in Asia Minor in such a way that the water running through it gave it a tuneful sound; not less, however, is Marsyas the typical river god, who sets up his earthly music in despite of the airs of heaven."

The following passage also seems to be of doubtful accuracy, so far as "the Aryan Indian" is concerned:—

"All through the history of belief we shall find one or both of these two gods—the god of love or the god of wine—possessing a mighty power. For one class of people and for one climate the one indulgence, for other sorts the other. Aphroditê for the southern Greek and the Greeks of the islands, and for the Asiatic people of warm Semitic blood. Dionysus for Thrace and the shepherds of the north, and chiefly, too, for the Aryan Indian and Persian. Wine for the German, love for the Celt. 'For beauty and amorousness, the sons of Gaedhil.'"

The statement about "the Aryan Indian" is supported by a foot-note to the effect that "the place which is occupied in the Vedic ritual by the intoxicating plant Soma is a sufficient proof of this."

The best part of Mr. Keary's book, we are inclined to think, is that which is devoted to the heathen beliefs of the north of Europe. He is thoroughly well read in German and Scandinavian literature, and he has turned his studies to good account. The four chapters on "The Gods of the Mark," "The Gods of the Homestead," "The Shadow of Death," and "Ragnarök" are full of sound knowledge and poetic description. No one can fail to read them with pleasure as well as with advantage. The following passage, extracted from the chapter on "The Beliefs of Heathen Germany," may be taken as a fair specimen of Mr. Keary's style:—

"The greater part of the forests of Northern Europe are *black forests*—that is to say, composed of pine trees—and in such the coming of the storm is made the more wonderful from the silence which has reigned there just before. Who that has known it does not remember this strange stillness of the pine forest? Anon the quiet is broken by a distant sound, so like the sound of the sea that we can fancy we distinctly hear the waves drawing backwards over a pebbly beach. As it comes nearer the sound increases to a roar; it is the rush of the wind among the boughs. Such was the coming of Odhinn. And now see! far overhead with the wind are riding the clouds. These are the misty beings, born of the river or the sea, whom we have already encountered in so many different mythologies. In India they were Apsaras (formless ones) or Gandharvas; in Greece they were nymphs, nereids, Muses, Aphroditês, Tritogeneias. In the Teutonic creeds they are the warlike, fierce Valkyriur."

The three chapters devoted to Greek mythology may also be highly commended. One of them traces the history of the Hellenic deities through a series of changes corresponding to various phases of religious growth. Another discusses the Mysteries, the wanderings of Dêmêtêr, and the abduction of Persephonê. The third deals with the Odyssey and "the Sea of Death." They are very pleasant to read, and they testify, like the rest of the work, to careful and earnest study on the part of their author. Some idea of their nature may be conveyed by the following extract from the chapter on "Zeus, Apollo, Athênê":—

"The belief of Christianity is a belief in the beauty of holiness; the creed of Hellas was a belief in the beauty of the world and of mankind. Nature was no longer terrible to those who had grown to understand her better. They were not only in a new nature, but they looked upon nature with new eyes. Once Zeus had embodied all that seemed most impressive in the world around—the dark rugged land, the storm heard in the forests, and the sea raging against the shore. And he was in himself the soul of such scenes. To him might have been addressed the words of Patroclus to Achilles—

Grey ocean bore thee, and the lofty rocks: for cruel are thy thoughts.

But when Apollo and Athênê had taken their place beside Zeus men saw the sun rise in a milder majesty, and the airs grew calmer, and the hills were clothed with purple brightness. From the bare mountains of Thrace, from windy heights and perilous seas, the Greeks had passed to the Ægean, to its safe harbours and its thousand laughing islands; they had exchanged the lonely life of shepherds for the security of streets, for commerce, and for luxury. Apollo was a lover of nature, but not in her most terrible aspects; 'the high watches pleased him and the far-reaching mountain-tops, and the rivers that run into the deep, and the shores stretching down to the sea, and the sea's harbours.' Wherever on the Asiatic coast some promontory extended commanding a wide horizon there was sure to have stood from old times a temple to the sun-god. From such places, from those high watches, men saw him as he rose, and prayed to him when he sank into the waters. He went, they deemed, to an unseen divine land whither the dead heroes had gone before. And before he quite descended he seemed to stand as a messenger between men and that future world. It was not so much the far-off heaven of the gods to which he was going, as to the happy land of the blessed set apart for mortals; and the two worlds between which he stood were both human habitations, though one was the world of the living and the other of the dead. Therefore Apollo was always the friend of man and accessible to human prayer."

The last two chapters of Mr. Keary's book deal with "The Earthly Paradise" and with "Heathenism in the Middle Ages." In one of these he discusses the survival of pagan influences in mediæval pictures of a terrestrial place of future happiness—a home of sensuous ease, free from carking care and the cold shadow of death, a region in which, apart from mortal turmoil, Arthur might continue to rule among his knights and Charlemagne among his paladins. In the other he attempts to discover "what strain of heathenism still lingered in the Christianity of the Middle Ages, and how far the life and thought of the men of those days was a legacy from the past life and thought of the heathen days which had been before them." The subject, as he says, is too large to be duly dealt with in a single chapter; but what he has written about it is so eloquently expressed that it may be perused with pleasure even by readers who do not entirely agree with the arguments of which he makes use.

Altavona: Fact and Fiction from my Life in the Highlands. By John Stuart Blackie. (Edinburgh, Douglas.)

WHATEVER view may be taken of his political remedies, Prof. Blackie certainly has a good knowledge of the evils he seeks to cure. The interest of his book to some readers will be not a little enhanced by the disquisitions on the language and history of the country which incidentally occur. It is couched in the form of a dialogue, in which the interlocutors are a Highland gentleman, who may be fairly taken to expound the sentiments of the author, consisting of Toryism, Radicalism, and Presbyterianism in equal proportions, mingled with the anti-commercial and military spirit of the genuine Celt; his cousin or niece, who represents the point of view of old Highland Catholicism, and is the principal authority for the poetry and traditional lore; Bücherblume, a German professor, who brings to the study of a new subject an amount of minute information on collateral topics which contrasts with the complete ignorance of an English "Episcopo-Oxonian." This gentleman, except in affability and good will, contributes nothing to the discussion, until he becomes interested in the ecclesiastical antiquities of Iona and Oronsay and the modern ecclesiasticism of the Free Kirk in the North. Mr. Church is certainly an unflattering, though hardly an exaggerated specimen of the average Englishman of culture when placed amid foreign surroundings. His good-humoured acknowledgment of utter ignorance of the history and feelings of his Highland friends is amusingly characteristic. One would think, however, that there must be few Englishmen who literally do not know who their grandmothers were, and surely most even of Oxford dons must have read of the "brim battle of the Harlaw." A fifth interlocutor is provided in Hilarius, the school inspector, a thinly veiled personality, whose special subject is the geological conformation of the country.

The party, with the occasional assistance of native boatmen and others, spend a summer holiday in picnics and discussion, in the course of which the sports, antiquities, and agricultural condition of the Highlands are diffusely treated, while the scenery is celebrated in the strains of

bards who deserve to be known more widely than they are. Here is Duncan Ban M'Intyre's description of a mountain stream:—

From the rim it trickles down
Of the mountain's granite crown
Clear and cool;
Keen and eager though it go
Through your veins with lively flow,
Yet it knoweth not to reign
Through the chambers of the brain
With misrule;
Where dark water-cresses grow
You will trace its quiet flow,
With mossy border yellow,
So mild, and soft, and mellow,
In its pouring.
With no slimy dregs to trouble
The brightness of its bubble
As it threads its silver way
From the granite shoulders grey
Of Ben Dorain.
Then down the sloping side
It will slip with glassy slide
Gently welling,
Till it gather strength to leap
With a light and foamy sweep
To the corrie broad and deep
Proudly swelling;
Then bends beneath the boulders
'Neath the shadow of the shoulders
Of the Ben,
Through a country rough and shaggy,
So jaggy and so knaggy,
Full of hummocks and of hunches,
Full of stumps and tufts and bunches,
Full of bushes and of rushes,
In the glen,
Through rich green solitudes,
And wildly hanging woods,
With blossom and with bell,
In rich redundant swell,
And the pride
Of the mountain daisy there,
And the forest everywhere
With the dress and with the air
Of a bride.

Mr. Blackie certainly in this volume gives plenty of proof that the stores of Gaelic poetry are not to be despised. He laments, with all lovers of the Highlands, that an ancient and musical tongue should be doomed to extinction through the apathy of the upper class of Celts and the ignorance of cultivated Saxons. "There is one key to the hearts of all Highlanders," says Macdonald, "and I possess it."

"*Ch.* What is that? *Mac.* I speak Gaelic. *Ch.* Is that a rare accomplishment? *Mac.* I am sorry to say it is—amongst the Highland gentry. *B. The more fools they, if such a natural accomplishment can command so much love.*"

If Highland lairds had been as much alive to the treasures of their ancestral tongue as many Teutonic scholars are, it would hardly have been worth the while of Irish land agitators to send Celtic-speaking missionaries to the Hebrides. Mr. Blackie's eloquent pen is under no difficulty in making the worst of what is certainly an unwholesome state of things—a factitious wilderness in which, for the most part, the remnant of the native inhabitants are reduced to the most subordinate positions, while the land, in the hands of alien or absentee proprietors, is used merely for the sports of the rich, or for sheep-breeding, which itself is carried on by farmers from the distant Lowlands. No doubt in the early days of the century much was urged, and still may be, on grounds of political economy, in favour of "the clearances"; but while the economical conditions have changed, the higher patriotism which prefers men to money was then, as now, outraged by the purely commercial spirit which prompted the desolation of the glens.

Woe to them who choose for a clan
Four-footed people!

is the feeling not only of the Celt, but of any one who combines sympathy with his economic doctrines; and woe, we may further say, to the shortsighted ignorance which imagines that politics can be divorced from feeling. As to the possibility and justice at this time of day of the remedies Mr. Blackie suggests there will be very various opinions: he has, at any rate, stated the case of the crofters very forcibly, and not without recognition of the excellence of many landlords who look upon Highland estates as something more than shootings. Besides the exhaustive discussion of the "land question," there are some interesting conversations on ecclesiastical politics in the North, where, be it noted, the Free Kirk is averse from disestablishment for various reasons, among others that with large parishes "they perceive that a little State subsidy and division of labour is not to be regarded readily as an abominable thing."

An earnest plea for Gaelic in schools as the best method of education, "educing what lies in germ," and providing the complement of the merely scholastic inscription of formulas on the mind, is the last aim of the book, which closes appropriately, as it commenced, with song. The verses interspersed in the dialogue are of various merit; most of the translations are somewhat free, and where the Gaelic method of rhyming has been imitated, as in 'Agus O Mhórag,' we cannot think the attempt particularly successful.

NOVELS OF THE WEEK.

The Shackles of an Old Love. By Mrs. Wilkin. (Allen & Co.)

The Dawn of the Twentieth Century. 3 vols. (Remington & Co.)

Cobwebs. By Mabel Collins. 3 vols. (Tinsley Brothers.)

"Queen like, she stood before her mirror, and what did that mirror reflect? A delicious dream, half sensuous, half divine. Her tall *svelte* figure gowned in the traditional white satin of bridehood, her firm well-set forehead wreathed with inevitable but mystic orange blooms," &c. When the heroine is sensuous and *svelte*, the novel-reader knows that a certain amount of moral acrobatism will be practised on the line which divides the proper from the improper in the case of heroines. The "inevitable but mystic orange blooms" signalize Regina's marriage to a grand but elderly colonel; there is, however, at the moment of the Indian wedding a captain in England who is also grand and far from elderly. The ceremony which unites his love to Sir Henry Radcliffe is not more effectual than the devotion to himself of a fair cousin to whom he is in some sort engaged to wean Eustace de Mowbray from his passion for "Regina, Lady Radcliffe." Yet much credit is due to both inasmuch as in spite of opportunity they exercise patience till the deaths of the colonel and the cousin fairly give them their freedom and happiness. Regarding the distress of the faithful Lady Vixen, Mrs. Wilkin thus moralizes:—

"Poor foolish Vixie! Broken hearts are as common nowadays as broken limbs, broken reputations, and broken fortunes! Broken limbs can be patched up again or exorcised by Hutton into becoming once more sweet and serviceable to their wearer. Broken reputations! what say the wise French? 'Ce n'est que le premier pas qui coûte.' Broken fortunes!—hey presto! Is it not as easy to blow bubbles as it is for them to burst? Broken hearts! Oh, is there any balm in Gilead—any angel footfalls on the tufted floor? Whose voices whisper,—

Quaff, oh quaff the kind Nepenthe!"

Indeed, Lady Vixen has much wrong, and her death involves more real pathos than most of the incidents in this somewhat diffuse history. The military and sporting episodes interspersed with the doleful current of love have a more real ring about them than the romance they adorn; and on the whole we prefer Warren's mode of diction, hopelessly slangy as is that warrior's language, to the extraordinary pigeon-English, consisting of French, Spanish, Hindoostanee, and tall talk, in which a great part of the narrative is couched. However strange the medium of conveyance, it must be admitted that the story is not dull, and by the time the various couples have been finally and judiciously paired, the reader feels that he has had good measure for a considerable expenditure of patience.

The writer of 'The Dawn of the Twentieth Century' has not produced a lively picture of the period. He anticipates a sort of bourgeois millennium when Radicalism has become tempered with old-fashioned Toryism, and when the Roman Catholics, the Established Church, and the Dissenters have all become united, after the abandonment of the Papal infallibility and the discovery of documents proving that England had never been definitively separated from Rome. By using as actors in his scenes political persons now living, and changing only their surnames, the author hopes that those who are moderately acquainted with politics will be able to read between the lines, and indeed the task is very easy. The political changes seem to be mostly due to the influence and to the remarkable change in the opinions of Mr. Joseph Workington, who was Mr. John Freeman's colleague as member for Polinghurst. A book of this sort is sure to be heavy if the author has not more than common imagination and invention, and these the author of 'The Dawn of the Twentieth Century' certainly does not possess.

There is a good deal of fancy and spirit about Miss Collins's tales. 'Cobwebs' is the experience of a young married woman who, to assist her husband, tries her fortune on the stage and undergoes much misconstruction and mortification. There is evidence in the story that the author knows to some extent what she is writing about when she deals with the "external stimulant" of an actor's life. "A woman of fashion" is a repulsive creature, who endeavours to buy a man's caresses by presenting jewels to his wife. The lady's "ardent Southern nature," however (she is not altogether an Englishwoman, though an English peeress), fails to triumph over the virtuous American artist whom she has inveigled to her house. 'Lady Janet the Medium,' 'Behind the Screen,' and other stories, are more or less well imagined scenes from social life; though that Lady Jane, who is fascinated by the charms of a ruffianly swindler of low origin and manners, "was the victim of one of those

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infatuations which seem most often to affect delicate and refined women," we do not believe. 'The Idol of an Hour' is an amusing case of mistaken identity, the desertion of "Otto Wodehead" and the rest when Lilla is proved merely to be a successful *débutante* in painting being prompt for persons of such languid movements generally. 'Ariel' and 'In Cold Blood' are not without indications that the author might be successful in the field of mystery. There is a circumstantiality in the latter story which is highly promising. 'Two Beauties' is a trifle vulgar, as is sometimes the case when the manners of great-great-grandmothers are taken in hand by their descendants. With this exception, and that of some tricks of manner, such as the copious use of the enclitic "to" at the end of sentences, there is nothing disagreeable, and much that is happily conceived, in these slight volumes.

HISTORICAL AND ANTIQUARIAN PUBLICATIONS.

THE *History of the Edinburgh or Queen's Regiment, Light Infantry Militia, (now) Third Battalion the Royal Scots*, by Major R. C. Dudgeon, has been sent to us by Messrs. W. Blackwood & Sons. It is about time that the historians of militia regiments should cease to devote the first chapter to a sketch of the origin and progress of the oldest branch of the land forces. It must be admitted, however, that Major Dudgeon's sketch is succinct and clear, and that he supplies some useful information on the subject of the recent fusion of the militia with the regular army, if indeed there can be any real fusion when the conditions of service of the two branches of the army are so different. Though the English militia in its present form may be said to date only from 1756, it was not till forty-one years later that a similar force was established in Scotland, although in Scotland, as in England, a militia force, in some form or other, is of old date. In 1778 a regiment called the "Southern Fencibles" was raised from the counties of Edinburgh, Berwick, Haddington, Linlithgow, Peebles, Selkirk, Roxburgh, and Dumfries. This corps remained embodied till the peace of 1783, when it was disbanded. In February, 1797, the 2nd Royal Edinburgh Volunteers was founded, the colonel being the Duke of Buccleuch, who had commanded the Southern Fencibles. In 1797 an Act was passed by which the raising by ballot of a militia force in Scotland of 6,000 men was authorized. Among the regiments raised under this Act was the 10th North British or Edinburgh Regiment, the Duke of Buccleuch being appointed colonel. The regiment remained embodied till the peace of Amiens, and the peace having proved but a lull in the storm of war, the 51st or Edinburgh Militia was shortly afterwards raised. The appointment of colonel being in the gift of the lord lieutenant of the county, the Duke of Buccleuch nominated himself, and several of the officers who had served under him in the 10th North British Regiment received commissions. On the 11th of April, 1802, the regiment was embodied, and remained so till the 3rd of April, 1815. During those twelve years it furnished 833 men to the regular army. Nothing worthy of record occurred till the beginning of 1855, when the regiment was again embodied and remained so till May in the following year. On the 1st of July, 1881, the regiment became the 3rd Battalion the Royal Scots (Lothian Regiment). A final chapter is devoted by Major Dudgeon to a brief sketch of the origin and history of the Royal Scots.

NONE of the chapters in *America: a History*, by the late Mr. R. Mackenzie (Nelson & Sons), shows signs of the author having engaged in original research, yet it is evident that he had often consulted the best authorities. Sometimes he follows them implicitly, failing to weigh their respective value and to estimate for himself the probability of one or the other being trustworthy. In the case of Capt. John Smith, who is lauded by Mr. Bancroft as the Father of Virginia, Mr. Mackenzie repeats the old fables about Smith and Pocahontas. He accepts Smith's own account of himself, an account which is as worthy of credence as Capt. Lemuel Gulliver's narrative of his adventures. The following paragraph, which is a fair sample of Mr. Mackenzie's style, shows how he deals with the Pocahontas legend :—"When the welfare of the colony was in some measure secured, Smith set forth with a few companions to explore the interior of the country. He and his followers were captured by the Indians, and the followers were summarily butchered. Smith's composure did not fail him in the worst extremity. He produced his pocket compass, and interested the savages by explaining its properties. He wrote a letter in their sight—to their infinite surprise. They spared him, and made a show of him in all the settlements round about. He was to them an unfathomable mystery. He was plainly superhuman. Whether his power would bring them good or evil they were not able to determine. After much hesitation they chose the course which prudence seem [*sic*] to counsel. They resolved to extinguish powers so formidable, regarding whose use they could obtain no guarantee. Smith was bound and stretched upon the earth, his head resting on a great stone. The mighty club was uplifted to dash out his brains. But Smith was a man who won golden opinions of all. The Indian chief had a daughter, Pocahontas, a child of ten or twelve years. She could not bear to see the pleasing Englishman destroyed. As Smith lay waiting the fatal stroke, she caught him in her arms and interposed herself between him and the club. Her intercession prevailed, and Smith was set free." This story of Pocahontas is quite as authentic as that of Glumdalclitch, a little Brobdingnagian girl, nine years old and forty feet high, saving Gulliver from being drowned in a cream jug. Nor is the subsequent reference to the Indian maiden as complete as it should be. Mr. Mackenzie writes how, five years later, John Rolfe, "an honest and discreet Englishman," fell in love with her, and after a mental struggle about uniting himself with "one of barbarous breeding and of a cursed race," he first converted her to Christianity, next caused her to be baptized, and then he married her. This is the oft-repeated tale. The important fact is omitted that the philanthropic John Rolfe had a wife living at the time he is said to have married Pocahontas. Sir Thomas Dale, the Governor of Virginia, tried to marry a sister of Pocahontas, for the same reasons assigned by John Rolfe and despite the fact that his wife was living also. The number of lesser slips is considerable. At p. 19 Mr. Mackenzie writes: "Occasionally toy ships of 20 or 25 tons were used. The brother of Sir Walter Raleigh crossed the Atlantic in such a ship, and perished in it as he attempted to return to England." Now, Sir Humphrey Gilbert was the brother-in-law, and not the brother, of Raleigh. He crossed the Atlantic in the Delight, a vessel of 120 tons burden; it was on the return voyage from Newfoundland that he perished in the Squirrel, a vessel of ten tons. At p. 85, "the hungry eye of Lord Grenville" is looking where a new tax might be laid. The "hungry eye" belonged to George Grenville; not till many years afterwards was there a Lord Grenville in the person of his brother. At p. 87 Mr. Mackenzie writes: "It was during the agitation arising out of the Stamp Act that the idea of a General Congress of the States was suggested." He must have penned this in forgetfulness of the General Congress which met at Albany twelve years before the Stamp Act passed. He repeats at p. 105 the common statement about the Declaration of Independence having had "the unanimous concurrence of all the States." He ought to have explained that the declaration was carried by one vote only, and that the minority agreed to allow the decision to go forth as if there had been no difference of opinion. We thought that the facts about Napoleon and the Berlin decrees were so well known that no mistake could be made about them. Yet Mr. Mackenzie, writing at p. 141 under date 1806, states: "England gave out a decree announcing that all the coasts of France and her allies were in a state of blockade, and that any vessels attempting to trade with the blockaded countries were liable to seizure. At that time nearly all the Continent was in alliance with France. Napoleon replied by declaring the British Isles in a state of blockade." The truth is that Napoleon launched a decree from Berlin on the 20th of November, 1806, declaring the British Islands in a state of blockade, and it was not till the 7th of January, 1807, that the British Government retaliated by prohibiting trade with French ports. With regard to Newfoundland, it is written at p. 406 that the Government of Charles II. ordered the settlers to leave the island, and that "the barbarous edict was enforced by burning down all houses and wasting the fields of the inhabitants." The edict was truly barbarous; but at the solicitation of a settler it was rescinded, and the houses were not burnt down neither were the fields laid waste. If it were true, as is written at p. 422, that the Nelson river can be rendered navigable for large vessels, many persons would rejoice. It is because the river has so many serious obstacles to navigation that a railway is about to be constructed along the valley of that river from the northern end of Lake Winnipeg to Port Nelson. Mr. Mackenzie is not singular in failing to apprehend the difference between the Pilgrim Fathers and the Puritans who settled in Massachusetts. In a foot-note to p. 506 he writes: "Thirty years after the Pilgrim Fathers had settled in Massachusetts, Cromwell invited them to remove to Jamaica." The Pilgrim Fathers founded New Plymouth; the Puritan Fathers founded Massachusetts, and it was with the latter that Cromwell entered into correspondence.

A History of England from the Revolution of 1688. By Martin Simpson. Vol. I. (Stokesley, Tweddell & Sons.)—The author of this volume is Lecturer in Natural Science, author of 'A Guide to the Geology of the Yorkshire Coast,' 'Lias Fossils,' 'Guide to Whitby,' &c., and curator of the Whitby Museum. At first sight it would appear that an acquaintance, however intimate, with the Yorkshire coast in general and with Whitby in particular is not, taken alone, a valid reason for regarding oneself as qualified to write a history of England; and as there is no preface we are free to draw our own conclusion that Mr. Simpson undertook this work as a pleasing relaxation from the strain of his geological investigations. Regarded as such it will no doubt be viewed with interest by Mr. Simpson's friends, though the general public will be inclined to question its utility. The book can scarcely be called a work of research, for it contains no new information or theory; nor a school-book, for it is entirely deficient in that sort of arrangement which would render it useful for schools. Sentences occur at times which make one think that Mr. Simpson must have been reading Macaulay; but the style of that author has not been slavishly imitated. With [illegible] slight qualification, the volume before us, containing the reign of William III., is sufficiently accurate, and the printing is creditable to the little Yorkshire market town which has produced it.

Furness Past and Present: its History and Antiquities, in two large quarto volumes (Barrow-in-Furness, Richardson), has the unusual merit of being edited by its projector and publisher, Mr. Joseph Richardson, of Barrow-in-Furness,

who in the introduction states that he first entertained the idea of bringing out this work in 1870 and finally completed it in 1880. He also points out, with some pardonable degree of pride, that the book is "profusely illustrated," and that "although altogether produced on the publisher's premises (the wood engravings excepted), it has cost upwards of 4,000*l*." The preface, which is dated from "Stokesby, Yorkshire, May, 1870," is a remarkable production. Starting with the statement that 'The Antiquities of Furness,' by the Rev. Thomas West, was published in 1774, "when George III., Æ. 36, was only in the fourteenth year of his long and eventful reign," the ingenious author takes up no less than twenty-five quarto pages in describing not only those who were Mr. West's contemporaries in that year all over the civilized world, but also in giving the names of those who were then recently dead as well as those who had not then been born! The way in which the most incongruous persons are brought together is amusing, but no quotation can give any idea of the extraordinary character of this preface as a whole. No wonder the author freely confesses, "I have laid every source of information I have had access to under tribute for my readers." In spite, however, of this unsatisfactory beginning, these two volumes show much industry and a striving after truth which is very commendable. The antiquary need not expect to find any additions to the early history of this portion of North Lancashire, but he will as a rule find that history fairly summarized; and the more modern history, which it may be presumed is more interesting to Mr. Richardson's readers and subscribers, is given in great detail. Few districts have altered more than Furness has during the past hundred years. The development of the hematite mines and the iron trade generally has completely changed the face of the country. So lately as thirty-seven years ago, in 1845, the name of Barrow was not found in any map of the district: it had then seventeen houses, with a population of about seventy people. In 1875 its population was 41,000, it had become a municipal borough, and was striving to obtain parliamentary representation. Of those who have contributed to this wonderful growth the reader will find full and presumably accurate accounts in this book, the narrative of the rise of the town and the district generally being given in great detail. The illustrations are varied in character. Most of them are lithographic plates of scenery and of the modern houses of the large employers of labour in this district, but there are also facsimiles, maps, plans, &c., together with portraits of those to whose genius, skill, and good luck Furness generally and Barrow-in-Furness in particular owe so much. Those who like to gaze upon the features of these distinguished local men, from the Dukes of Devonshire and Buccleuch downwards, can do so here to their hearts' content. Not only this, but the "arms" of the Furness families, both old and new, are given, illuminated in gold and colours, thereby not only adding to the appearance of the book, but also, no doubt, increasing the number of Mr. Richardson's subscribers and patrons. This book does not appear to be much known outside of the district to which it specially relates, but it is one which will commend itself to those who wish to know more of the present state of North Lancashire and who care to trace out the rapid growth of that now very important district. Mr. Richardson appears to have spared no pains to obtain the most modern information, and has now placed it upon permanent record in these two volumes.

Nooks and Corners of Lancashire and Cheshire, by Mr. James Croston, F.S.A. (Manchester, J. Heywood), is a handsome volume containing descriptive accounts of some of the most interesting places in Lancashire and Cheshire. Mr. Croston's plan has been first to describe the localities themselves and then to relate the history of the persons or families who have become identified with them. Thus under Marple Hall in Cheshire is an account of the Bradshaw family and of John Bradshaw, the President of the High Court of Justice which condemned King Charles. The College at Manchester brings into prominence the Wizard Warden, Dr. John Dee, whilst the Fittons of Gawsworth, the Leghs of Adlington, the Byroms of Kersall Cell, and Samuel Crompton, the inventor of the spinning mule, all claim attention and are treated of in separate chapters. Whalley Abbey and Stonyhurst College, Ribchester, the Cartmel Shore and Wraysholme Tower, all in Lancashire, together with Beeston Castle in Cheshire, are the headings of the remainder of the ten chapters of which this volume consists. Mr. Croston does not profess to give much new or original matter, but, as he himself states, his aim has been rather "to seize upon and group, from such accredited sources of information as were available, the leading facts and incidents relating to special localities.....and by combining with the graver and more substantial matters of history an animated description of the physical features and scenic attractions of the localities .....to render them more interesting to the general reader." In doing what he has thus undertaken Mr. Croston has undoubtedly succeeded, for he possesses a fluent and pleasant style which is likely to carry most of his readers on with him. Many of the chapters are perhaps somewhat unduly spun out; but this, which was excusable when these articles appeared in a newspaper, should have been corrected when they came to be reprinted in book form. The same also holds good of his acknowledgments to previous writers. In the columns of a newspaper it is not always easy to do this, but in the pages of a book the least that can be expected is that foot-notes should be used, stating whence the information given in the text has been derived. In this respect Mr. Croston sins flagrantly. Whilst his indebtedness to previous writers is very great, his acknowledgments are almost *nil*. As a second series is to follow, it is much to be hoped that he will there be more mindful of his obligations to others. It only remains to say that the book is well printed, with good margins, and is tastefully got up. Some of the woodcuts are, however, extremely poor.

M. PAUL MEYER has sent us an interesting paper published by him in *Romania* on an Anglo-Norman poem containing a contemporary history of William Marshal, the great Earl of Pembroke, who won Magna Charta from King John, and was Protector in the first three years of Henry III. It seems extraordinary that such a remarkable production should have attracted so little attention hitherto. M. Meyer first met with the original MS. at the sale of the Savile collection in 1861, when, after the British Museum authorities had offered 200*l*., and Sir Frederic Madden 250*l*., it was knocked down to the late Sir Thomas Phillipps for 380*l*. It reposed for some years in his library, utterly unknown to the world, but was identified two years ago by Miss Toulmin Smith, and extracts from it are given by M. Meyer at considerable length. From these it appears to have been composed by some professional troubadour, partly from oral and partly from written information, a few years after the hero's death, and it is expressly said to have been done at the expense of the earl's son William, who succeeded him in the title. It is certainly a very polished work, and seems to be of no small historical value, even in the passages relating to the hero's early years. For example, we are told, near the beginning, how John the Marshal, father of the future earl, who took the part of the Empress Maud in the war against Stephen, on one occasion gave his little son William to the usurper as a hostage, and recklessly endangered the poor lad's life by refusing to surrender Newbury at the appointed term. King Stephen, as if to make sure, himself conducted the little fellow to the place of execution, but was so charmed, it seems, with his behaviour on the way that he forbore to carry out his intention. We may add, in justice to the "worthy peer," that this is not the only passage in the poem which attributes to Stephen a delight in childish gaiety. Surely a little usurpation may be pardoned to a king who, as we read elsewhere, was capable of playing at *chevaliers* with a little boy. These *chevaliers*, from the description of the game, would almost appear to be the species of plantain so used to this day, and called by children "Jack Straws" or "fighting men," except that they are said to have had broad and pointed leaves:—

Qui ont la folille agüe et lée.

But whatever they were, little William decapitated the *chevalier* in the king's hand to his great satisfaction, and we are very glad that the record of the fact remains for the credit of King Stephen.

OUR LIBRARY TABLE.

MESSRS. KEGAN PAUL & Co. send us the first volume of an edition of *Shakspere's Works*, which forms part of the "Parchment Library." It is prettily printed, and it is a pity that the editor should adopt the spelling of Shakspeare's name which has least authority. As he has not prefixed any account of his method of forming his text, we must defer further notice.

MR. HENRY VIZETELLY has written a quarto volume on the *History of Champagne* (Sotheran & Co.), in which he has collected a large number of facts, many of them very curious and interesting. Mr. Vizetelly has traced the gradual growth in popularity of sparkling champagne since the days of Dom Perignon, and he has not neglected the earlier history of the Champagne vineyards. In the second part of the book Mr. Vizetelly has added particulars regarding the cultivation of the vines, and the chief firms at Rheims, Épernay, &c. A large number of woodcuts are given, some excellent, but some might as well have been omitted.

WE have received from Messrs. Rivington *The Annual Register* for 1881. "Literature" is not well represented by the short, "scrappy" reviews of English books, arbitrarily selected, given at the end of the volume. More editorial control over all the articles is needed, with the view of producing uniformity in the spelling of names, and the avoidance of repetition such as has occurred with regard to the Central Asian, the Tunisian, and other questions. The index also might be greatly improved, but the articles themselves are almost without exception good. At p. 269 the writer of the article on Russia seems to suppose that the railway has been made to Askabad, which is not the case.

WE have some other books of reference on our table. Among them is the *Army and Navy Calendar* (Allen & Co.), a most useful and well-compiled compendium of information respecting both services. It is amply provided with plans, and the price is most moderate.—Mr. Murby sends us the *Insurance Blue Book*, an excellent handbook which has reached its tenth year of issue.—Messrs. Dulau send us a convenient *Catalogue of French Books*.

THE first volume of the *Sunbeam Library*, sent us by Messrs. Longman, contains a great deal of reading for half-a-crown.—One of the best of the sixpenny publications is Messrs. Routledge's reissue of Staunton's *Shakspeare*.

WE have received from Messrs. Juta, Heelis & Co. the first three numbers of the *Cape Quarterly Review*. This review is the successor of the defunct *Cape Monthly Magazine*, and a series of papers entitled 'Chronicles of the Cape Commanders,' which began in the *Cape Monthly*, are continued in the *Quarterly*. They are founded on official documents to which the writer, Mr. George M'Call Theal, the author of a volume of Kaffir folk-tales, has had access. The 'Journal of the Trek Boers' is a narrative

of the sufferings of a number of Dutch farmers and their families who in 1874 "trekked" from their farms in the Transvaal. In the same number is an article on Thomas Pringle, the Scottish poet. In No. 2 begins an account of the political and commercial relations subsisting between England and Russia in the second half of the sixteenth century, written by Count George Tolstoy, who settled at the Cape and married an English lady there. This contribution is continued in the third number, which also contains 'Notes on Books relating to South Africa.'

THE Committee of the Free Libraries of the Manor of Aston mention in their *Fourth Annual Report* that the new library buildings were completed in December last, and that the collection of works of reference, which had been in course of formation during the last two years, has been thrown open to the public.

WE have also received the *Report* of the Committee of the Free Library at West Bromwich for the year ending March 25th.

MONSIGNOR SETON has gathered into a volume a dozen *Essays on various Subjects, chiefly Roman*, and they are printed by the Catholic Publication Society of New York. The book aims chiefly at giving information, and it gives it intelligibly and, on the whole, pleasantly. Readers who want to know the story and the working of Roman Catholic institutions will find in it much to their purpose; but they will look in vain for any new light on the doctrine or the influence of the Church.

WE have on our table *Golden Threads from an Ancient Loom*, by L. Hands (Griffith & Farran), —*Dick the Newsboy*, by Rev. T. Keyworth (Glasgow, Marr),—*Crowns of all Nations*, by A. Göhre (Fischer),—*Good Times*, by D. Wheeler (New York, White & Stokes),—*H.R.H. Prince Leopold*, by Rev. C. Bullock ('Home Words'),—*The Braes o' Mar*, by A. H. Wylie (Nisbet),—*The Council of Canterbury*, by H. W. P. (Simpkin), —*The Anniversary Text-Book* (Griffith & Farran), —*Mountain Psalms*, by J. V. von Scheffel (Trübner),—*Poems of English Heroism*, by A. C. Auchmuty (Kegan Paul),—*Sir Hervey's Bride, Poems*, by J. O'Reilly Hoey (Marcus Ward),—*Rip van Winkle, Poems*, by A. R. Grote (Kegan Paul),—*Gerontius*, by Sylvius (Provost),—*Three Vows*, by W. B. Greene (Low),—*The Perfect Way; or, the Finding of Christ* (Field & Tuer),—*The Reign of Christ on Earth*, by D. T. Taylor (Bagster),—*The Divine Patriot*, by R. F. L. Blunt, D.D. (Kegan Paul),—*Pleasant Talks about Jesus*, by J. Colwell (Bemrose),—*Stories from the Life of Moses*, by R. Bartram (S.S.A.),—*What is the Truth as to Everlasting Punishment?* Part II., by the Rev. F. N. Oxenham (Kegan Paul),—*Fragments from the Early History of the Christian Church*, Parts I. and II. (Nisbet),—*Onesimus, Memoirs of a Disciple of St. Paul* (Macmillan),—*Vorlesungen über Aesthetik*, by K. C. F. Krause (Leipzig, Schulze),—*Philosophie Elliptique du Latent Opérant*, Part II., by Marquis de Seoane (Paris, Klincksieck),—*Il Mar Morto e la Pentapoli del Giordano*, by E. Falcucci (Leghorn, Giusti),—*La Mujer Marroqui*, by D. F. O. Y. Canales (Madrid, Hernandez),—*Poésies Fantaisistes*, by Comte de la Houssaye (Paris, Noblet),—*Der Bravo*, 2 vols., by F. Cooper (Stuttgart, Spemann),—and *Der Brautmarsch*, by B. Björnson (Stuttgart, Spemann). Among New Editions we have *Greek Accentuation*, by H. W. Chandler (Frowde),—*Deschanel's Treatise on Natural Philosophy*, by J. D. Everett (Blackie), —*Empirical Psychology*, by L. P. Hickok (Boston, U.S., Ginn & Heath),—*A Complete Guide to Matriculation at the University of London*, by W. Dodds (Heywood),—*Every-day Life in our Public Schools*, by C. E. Pascoe (Griffith & Farran),—Routledge's "Sixpenny Series": *Andersen's Fairy Tales, Æsop's Fables, The Boy's Own Natural History*, by Rev. J. G. Wood, *The Bab Ballads*, by W. S. Gilbert, and *Longfellow's Poems*,—*The Sinless Sufferer*, by S. W. Skeffington (Skeffington),—*A Book of Lyrics*, by J. Skipsey (Bogue),—*The Medical Adviser in Life Assurance*, by E. H. Sieveking (Churchill),—and *The Companies Acts*, 1862-80, by A. Pulbrook (Wilson).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Blunt's (Rev. J. H.) Reformation of the Church of England, Vol. 2, A.D. 1547-1662, 8vo. 18/ cl.
Osborne's (E.) The Children's Saviour, 18mo. 3/6 cl.
Smyth's (Rev. N.) The Religious Feeling a Study for Faith, cr. 8vo. 2/ cl.

Fine Art and Archæology.

Cesnola's (A. P. di) Salaminia (Cyprus): The History, Treasures, and Antiquities of Salamis, roy. 8vo. 31/6 cl.
Davidson's (T.) Parthenon Frieze, and other Essays, 6/ cl.

Poetry.

Lear's (H. L. S.) Five Minutes' Daily Readings of Poetry, 3/6
Longfellow's (H. W.) In the Harbour, Ultima Thule, Part 2, 12mo. 3/6 cl.

History and Biography.

Cory's (W.) Guide to Modern English History, Part 2, 1830-1835, 8vo. 15/ cl.
Erskine (Hon. H.), Lord Advocate for Scotland, with Notices of certain of his Kinsfolk and of his Time, by Lieut.-Col. A. Fergusson, 8vo. 31/6 cl.
Garibaldi (Giuseppe), Life of, Italian Hero and Patriot, by H. Blackett, cr. 8vo. 3/6 cl.
Peter's (C.) Chronological Tables of Greek History, trans. by G. Chawner, 4to. 10/ cl.
Ramsay's (Lieut.-Col. B. D. W.) Rough Recollections of Military Service, 2 vols. cr. 8vo. 21/ cl.

Geography and Travel.

Howard's (C.) Roads of England and Wales, cr. 8vo. 3/6 cl.
Oswald's (E. J.) By Fell and Fjord, or Scenes and Studies in Iceland, cr. 8vo. 7/6 cl.
Otter's (R. H.) Winters Abroad, cr. 8vo. 7/6 cl.
Stanford's Compendium of Geography: Vol. 4, Asia, with Ethnological Appendix by A. H. Keane, ed. by Sir R. Temple, 8vo. 21/ cl.
Tayler's (W.) Thirty-eight Years in India, Vol. 2, 8vo. 25/ cl.

Science.

Buzzard's (T.) Clinical Lectures on Diseases of the Nervous System, 8vo. 15/ cl.
Owen's (R.) Experimental Physiology, its Benefits to Mankind, cr. 8vo. 5/ cl.
Physiological Fallacies, First Series, 8vo. 5/ cl.
Strickland's (H. E.) Collection of Birds, Catalogue of, by O. Salvin, 8vo. 21/ cl.

General Literature.

Anstey's (F.) Vice Versâ, or a Lesson to Fathers, cr. 8vo. 6/ cl.
Caulfield (S. F. A.) and Saward's (B. C.) Dictionary of Needlework, 4to. 21/ cl.
Cazenove's (A.) Madge Allerton, cr. 8vo. 5/ cl.
Collins's (Mabel) Cobwebs, 3 vols. cr. 8vo. 31/6 cl.
Craik's (G. M.) Fortune's Marriage, 3 vols. cr. 8vo. 31/6 cl.
His Little Mother, and other Tales and Sketches, by Author of 'John Halifax,' cr. 8vo. 6/ cl.
Lethbridge's (R.) High Education in India, cr. 8vo. 5/ cl.
Mac Donald's (G.) Adela Cathcart, cr. 8vo. 6/ cl.
Ruthieston, some Notes by a Brother and Sister, by Author of 'The Chorister Brothers,' cr. 8vo. 5/ cl.
Spyri's (J.) Heidis's Early Experiences, 12mo. 3/6 cl.
Whitehurst's (F. F.) On the Grampian Hills, Grouse and Ptarmigan Shooting, cr. 8vo. 7/6 cl.
Winter's (J. S.) Cavalry Life, or Sketches and Stories in Barracks and Out, cr. 8vo. 3/6 cl.

FOREIGN.

Fine Art and Archæology.

Katalog (Illustrirter) der Internationalen Kunst-Ausstellung zu Wien, 2m.
Schultze (V.): Die Katakomben, 10m.
Tapisseries de la Cathédrale de Reims: Histoire du Roy Clovis (XV. Siècle), Histoire de la Vierge (XVI. Siècle), 100fr.

History and Biography.

Caraguel (C.): Souvenirs et Aventures d'un Volontaire Garibaldien, 3fr. 50.
D'Heylli (G.): Rachel d'après sa Correspondance, 15fr.
Gambetta (L.): Discours et Plaidoyers Politiques, Vol. 6, 7fr. 50.
Saint-Amand (Imbert de): Marie-Antoinette et l'Agonie de la Royauté, 3fr. 50.

Science.

Cohen (E.): Mikrophotographien zur Veranschaulichung der Structur v. Mineralien, Part 6, 16m.
Jahresbericht der Thier-Chemie für 1881, 8m.
Krukenberg (C. Fr. W.): Vergleichend-Physiologische Studien, Series 2. Part 2, 5m.
Mojsisovics (A. v.): Uebersicht d. Thierreichs, 5m.
Naumann (A.): Lehrbuch der Thermochemie, 15m.
Vöchting (H.): Bewegungen der Blüthen u. Früchte, 5m.

General Literature.

Bengesco (G.): Voltaire, Bibliographie de ses Œuvres, Vol. 1, 25fr.
Ring (Max): Berliner Leben, 6m.

NOTES FROM CAMBRIDGE.

June 27, 1882.

THE term which is now drawing to a close marks an epoch in the history of Cambridge. For thirty-two years, which may be conveniently divided into three periods of ten or eleven years each, the University has been abnormally occupied with the cares of legislation. The first of the three periods in question, beginning with the appointment of the Royal Commission of 1850 and ending with the ratification of the statutes of 1858–1861, relieved both the University and the colleges of several glaring anachronisms and of some serious abuses, but left the work of reconstruction incomplete. The next brought to a happy conclusion in the Universities Tests Act of 1871 the struggle which had begun with the Feathers Tavern petition of 1771. The third and last, which ends with the present term, has revised and supplemented the reforms of 1850-1861 by the light of experience derived in the interval, and has given to the University and the colleges complete, and it may be hoped harmonious, systems of statutes, which either are in force already or will come into force as soon as they have been formally approved by the Queen in Council.

In October, then, the University and the colleges will enter upon a new era. Let us hope that the University may make a good use of the funds which are placed at its disposal by the taxation of the colleges; that the governing bodies of the colleges may exercise conscientiously and judiciously the increased powers which have been reposed in them; and that the individuals who now for the first time find permanent careers open to them at Cambridge may appreciate their obligation to do what they can for the promotion, not only of education, but also of science and learning. If these conditions are fulfilled, the time and trouble which during the last two-and-thirty years have been liberally expended upon legislative reform will not have been wasted, and a university which, if less "ancient and splendid" than that of Oxford, has not been unimportant in the past, may look forward with confidence to a brilliant future.

Of course no one will for a moment suppose that the reforms authorized by the Commission of 1877 are final. Anachronisms and abuses are still to be found in our statute books, while it is reasonable to suppose that, with the increased activity of the future, the need of changes as yet unforeseen will speedily make itself urgently felt. But it would be nothing less than affectation to ignore the substantial reforms which Cambridge owes to the Commissioners. They might, perhaps, have given us more; and it is certainly to be deplored that the Act of 1877 left the constitution of the University untouched; but the legislation of the present year is, I venture to think, sound as far as it goes.

Nor have the last eleven years been barren in other respects. Our examinations, which at one time threatened to suppress all individuality and to extinguish the love of science and learning, have been modified in such a way that, though they will probably be less interesting as competitions in the eyes of the general public, they will not harm, and may even promote, education and research. These very important reforms, effected by the Senate without the intervention of the Commissioners, have naturally failed to commend themselves to some *laudatores temporis acti*, who have not realized, for example, that the mathematical tripos of their youth bore a greater resemblance to the reformed mathematical tripos of 1882 than to the unreformed mathematical tripos of 1881, swollen as it was by the successive accretions of years of exaggerated competition. Such persons will find evidence of the unsatisfactory condition of the unreformed mathematical tripos in a report recently issued by Mr. G. H. Darwin, F.R.S., additional examiner in the last examination under the old system, who sums up a very formidable indictment in the following pregnant sentences:—"It appears to me that the mediocre men—and perhaps even the highest—attempt to read far too much, and that the training afforded them both as mathematicians and in the way of general education was bad. I think the University is to be congratulated on the approaching change of system, and if it shall be found possible for examiners by a stringent treatment of half-intelligence to induce men to

read less and master better what they read, I think the gain will be great in both these respects..... I should like to see a great curtailment or even the total suppression of what may be called classical pieces of 'bookwork.' Let the questions be easy, but let them demand an application of what has been read, instead of a faithful reproduction thereof, and it would then be almost useless to acquire an algebraic comprehension of isolated pieces of argument in a physical subject without the basis of the physical principles."

Apropos of triposes, it is amusing to find your Liberal contemporaries the *Daily News* and the *Pall Mall Gazette* regretting changes which have been made in our mathematical and classical lists respectively. Conservatism seems to be so deeply ingrained in human nature that, when it finds no vent in politics, it expresses itself in minor matters, such as the affairs of our little academic world.

To the last eleven years belongs also the movement known as "university extension." I am aware that there are some who hold that the university deserts its province when it attempts to make its influence felt among the masses. At Cambridge, however, we are for the most part disposed to think that the spread of education in the country will not hinder, but rather promote, research; and we are proud to know that this great popular movement is in many of the manufacturing towns associated with the name of our Professor of Mechanism and Applied Mechanics.

Nor can I omit all mention of the support which the University, indirectly and directly, has given to another popular movement of the last fifteen years, that which has for its aim the promotion of the higher education of women. The two colleges which represent the Cambridge branch of this national movement continue to grow and flourish, and have begun to contribute a fair number of candidates to the triposes, of whom a fair proportion obtain first classes. Too much credit can hardly be given to the principals and the managing committees of Girton and Newnham, whose judgment has conducted to a successful issue an experiment thought by most people ten years ago hazardous in the extreme.

The foregoing protest against the desponding view which academic reformers are apt to take of what has been, and what may yet be, achieved has run to such a length that I must confine myself within narrow limits in speaking of Mr. Matthew Arnold's Rede Lecture on 'Science and Literature.' If the Vice-Chancellor is to be congratulated on his choice of a lecturer, and the audience on their good fortune in hearing so admirable a specimen of the lecturer's peculiar eloquence, Mr. Matthew Arnold is also, I think, to be congratulated on obtaining so excellent an opportunity of delivering himself upon a congenial subject. The presence of men of science in the audience gave point to his sarcasms, whilst men of letters were not wanting who might sympathize in his onslaught. The lecture contained many brilliant sentences, and was emphasized by some of those recurrent burdens with which Mr. Arnold loves to produce now a solemn and now a ludicrous effect. It may be questioned, however, whether either scientists or humanists will allow that literature *includes* science, as Mr. Arnold appeared to maintain; and it may be wondered why, if "humane letters are in no danger of being thrust out from their leading place in education," he should think it necessary "to *plead* with the friends of physical science on their behalf." X.

HORNE TOOKE'S COPY OF JUNIUS.

THE subject of Mr. Bent's letter is full of interest and seems to invite criticism. I do not wish to enter into the larger question, Was Horne Tooke Junius? but only into the minor one, What evidence does Mr. Bent's letter afford? As regards the larger question there is at present nothing more to be said than that it is possible, though certainly very improbable, that Horne Tooke wrote the letters of Junius, though it is pretty certain that he knew something about the writer of them. We have now an account of Horne Tooke's copy of Junius and certain conclusions based upon its examination. I rather doubt whether it is quite correct to call the book in question "Horne Tooke's copy," and would suggest that it would be better to describe it as a copy of Junius which formerly belonged to Horne Tooke. It is said to be a copy of the well-known "Piccadilly edition" of 1771, to contain MS. notes by Horne Tooke, and to have been given by him during his lifetime to his friend Mr. Browne at Genoa. It is certain that Horne Tooke had more than one copy of Junius; no doubt he saw and had the letters as they first came out, and certainly he had a copy of the first genuine edition of Junius printed by Woodfall in 1772, for it was sold at the sale of his books, after his death, for 1*l.* 18s., having his MS. notes. It is most improbable that Horne Tooke would give away during his lifetime a copy of Junius containing notes of any importance which could throw light on its authorship, which it was clearly his wish to keep concealed. The fact that he thus gave it away seems to destroy all its value as evidence, except the possible evidence that he designed it to mislead. I fail to see much weight in the remark that Horne Tooke had not studied Woodfall's edition when he wrote these notes. Of course he had not, as Woodfall's edition was not then (1771) published, and these MS. notes, it is to be presumed, were made in that year. It is very true, as Mr. Bent says, that it is difficult to know for what purpose these notes were made, but I think it is clear that they were not the genuine private notes of Horne Tooke; they are memoranda written for some unknown purpose, and cannot be treated as evidence. The MS. notes in the copy of Junius sold at Horne Tooke's death may be of more value, but I should rather suspect them, for, taking into consideration the whole character of the man, it is most unlikely that he would have left a copy of Junius with any MS. notes calculated to throw light upon the name of the writer. If for the mere sake of argument we assume that Horne Tooke was Junius, and concealed the fact from 1769 to 1812, it is surely improbable that he would knowingly leave evidence in writing at his death, but certain that he would not have given any such evidence away, even to a friend, during his lifetime. I am not aware that the notes in Horne Tooke's Woodfall's 'Junius' have been published, but a comparison of them with those in Mr. Browne's copy would be interesting.

EDWARD SOLLY.

THE PALÆOGRAPHICAL SOCIETY.

THE twelfth part issued by the Palæographical Society is remarkable for the wide range of subjects and for the increased number of plates. The first plate is derived from a trilingual inscription in Latin, Greek, and Punic Phœnician, about 160–150 B.C., incised on the base of a bronze pillar or altar, now in the possession of the Royal Academy of Turin. The Phœnician is the principal text of the three; all the letters of the inscription appear from their irregularity to have been made by the aid of a chisel rather than a graver, the imperfections being very numerous, especially in the curved letters. Of the six Greek codices which contribute specimens to this part, the first is from a copy of the Gospels in the British Museum, dated A.D. 1033, written on vellum in small set minuscules by the priest Synesius, who has perpetuated his name in the volume. The second, also in the Museum, is from the commentary on the 'Octoechus' (a kind of service book in eight tones), written in A.D. 1252, also in short, thick, set minuscules, on leaves of thick cotton paper. Twenty years later in date is an elegantly written Evangelistarium, in the national collection, on vellum, in larger minuscules somewhat widely spaced. A copy of the Gospels on vellum, written in the island of Cyprus in A.D. 1305, shows the gradual progress of this minuscule handwriting, some of the letters being here widely spread, but still carefully formed. Still later, an Evangelistarium on paper, dated A.D. 1335, also in the Museum, indicates square minuscules, heavily formed and written with a thick stylus; and the Greek series finishes with a page from the Burney MS. 50, in the Museum, written in A.D. 1362, on paper apparently of Italian fabric, by a certain John Philagrius, in set minuscules spaced out, and by no means so elegant as those of the earlier manuscripts in the set.

The Latin series commences with a plate from the renowned Virgil in the Stiftsbibliothek of St. Gall. This venerable codex is attributed to the fourth or fifth century of our era. It consists of eleven delicately thin vellum leaves of the 'Georgics' and 'Æneid,' written in large square capital letters, slightly sloping to the right, of the style obtaining in epigraphic inscriptions at an earlier period, and without division of words. The only abbreviation in this aged MS. is the use of *q·* for *que*. The letters are considered by the editors to be rather heavy, and wanting in elegance and compactness. They are nevertheless, we may add, strictly Roman in their characteristics of proportion and general *ensemble*. The same famous library has been drawn upon for a plate from the Capitularia, or Constitutions of Charlemagne, a vellum MS. of the date A.D. 825, written in well-formed minuscules of the Caroline style, with the open *a* as well as the closed or Italian *a*, the spreading *r*, and the occasional use of monogrammatic combinations or ligatures for *nt*, *ri*, *et*, *mus*, and so forth. Two plates from the 'Book of Deer,' so called from its having belonged to the Columban house at Deer, in Aberdeenshire, show Latin writing and native ornamentation of the tenth century, the script being in set minuscules of the late Hiberno-Saxon, but not yet quite distinctly Irish, type. This precious MS. is preserved in the University Library, Cambridge. It is succeeded by a plate of the carefully written set Irish minuscules of A.D. 1138, as exhibited in the Harley MS. known as the 'Gospels of Maelbrigte' of Armagh. Here, however, the ornamentation acquires that interlacing knotwork style, combined with animal and geometric designs, which is characteristic of the Celtic school of palæography. This MS., we are told, was stolen by Jean Aymon from the Bibliothèque Nationale early in the eighteenth century, and was purchased by the Earl of Oxford in 1718. A Latin Bible from the Abbey of Floreffe, near Namur, lavishly ornamented, written about A.D. 1160; an ornamental charter of King John, dated A.D. 1204; the original articles of Magna Charta, in the British Museum, A.D. 1215; the autograph MS. of Matthew Paris, A.D. 1250–1253; and other Latin and French charters of the thirteenth century, follow in due order of chronology; and after specimens of three fine fourteenth century codices and others from the gorgeously brilliant illuminations of the fifteenth century schools, aptly illustrated by the Breviary of John, Duke of Burgundy, the Psalter of Alfonso of Aragon, and the Breviary of S. Croce, Florence, the present part issued by the Society concludes with two plates from the Runic casket of the eighth or ninth century acquired by Mr. A. W. Franks, F.R.S., and presented by him in 1867 to the British Museum. This relic is formed of the bone of a whale (which, according to the inscription, was stranded at "Fergen-berig"), and measures 9 in. by 7½ in., and 5½ in. high. It is carved in relief with various subjects, classical, Scriptural, and local, accompanied by Anglo-Saxon inscriptions of the eighth or ninth century, in Runic character, and by one in the Latin language and character. It was found in the possession of a family at Auzon, in the

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Haute-Loire, and may have once belonged to the neighbouring church of Brioude. Stripped as it is of its original silver mounting, and imperfect in some of its parts, the casket is of the greatest interest to the student of early palæography. The style of the letters and the peculiar interlacing ornaments and details of the carved figures enable the editors to attach a date without difficulty to this precious relic. With bountiful supplies of material such as this before the Society the work may be carried on for many years ere the ramifications of the science are illustrated; seals and early coins, for example, contribute largely to palæography, and perhaps hereafter the Society may turn its attention to these subdivisions more persistently than hitherto; but it will be a long time before MS. examples of the art are exhausted, although the editors have spared no pains to select typical specimens and critically valuable handwritings from the rich collections under their charge.

SANSKRIT MSS. IN JAPAN.

Oxford, June, 1882.

THE following letter from the Rev. Bunyiu Nanjio may perhaps be of interest to some of your readers as the reply of a real Buddhist priest to an English reviewer. I have little to add beyond expressing my thanks for your kind notice of my edition of the 'Diamond-Cutter.' I should be glad if your reviewer's hope of discovering the Sanskrit text amongst the Hodgson Sanskrit texts of Nepal might be realized. The copy of the 'Kâlakakra' which Dr. Edkins sent to the India Office is unfortunately lost, as I stated in my 'Selected Essays,' vol. ii. p. 331. The reason why Klaproth's remarks on the Tendai and Singon schools of Buddhists in Japan still using Sanskrit in their prayers and copying Buddhist books in Bon zi characters were never followed up by any Sanskrit scholars was most likely their being aware that these schools possess little more than Dhâranîs. Your reviewer will be glad to know that, to judge from a fac-simile, the oldest Sanskrit MS. in Japan—in fact the oldest Sanskrit MS. in existence anywhere—is really a palm leaf (see 'Selected Essays,' vol. ii. p. 370, and 'Catalogue of Japanese and Chinese Books and Manuscripts lately added to the Bodleian Library,' Nos. 45B and 46A).

F. MAX MÜLLER.

Oxford, June 10, 1882.

MY DEAR SIR,—I have carefully read the review of your edition of the 'Vagrakkhedikâ' published in the *Athenæum* of to-day. There are a few things in it which I wish to make clear both to yourself and to others:—

1. On p. 726, col. ii., we read: "The idea of the title as explained in Kumârajiva's edition is that the doctrine of this Sûtra is able to pierce or penetrate or cut like a diamond," &c. Does the reviewer mean by "Kumârajiva's edition" an edition of his translation accompanied by a Chinese commentary compiled at a later period, such as No. 1615 of the Chinese Tripitaka in the India Office Library? This commentary was compiled by two Chinese priests in A.D. 1378, and in it such an explanation is certainly given. But Kumâragîva himself does not give any explanation of the title at all.

2. In the same column the Japanese term Bon-zi is identified with "Devanâgarî." But the term means literally "Brahma-letter," or the Sanskrit alphabet, and no more. This alphabet is not exactly the same in form as what is called the Devanâgarî. Specimens of this Japanese handwriting of the Bon-zi are to be seen in the first two fac-similes at the end of your edition of the 'Vagrakkhedikâ.'

3. In col. iii. it is asked whether the Shinshu and "Itskô" are the same sect. Of course they are. Our sect, the Shinshu, has been and is popularly called by two other names, though its founder Shinran called it Zîôdo-shinshu, now shortened into Shinshu. One of the two popular names is Ikkô-shu (Itsu-kô-shu), or "The Sect of the Undivided (Thought on Amitâyus Buddha)," and the other Monto-shu, or "The Sect of the Followers (of Buddha)."

4. On p. 727, col. i., there are some remarks about two literal renderings which I made for you about eighteen months ago, so that I feel rather responsible for these matters.

In the first place, it seems that I translated the title 'Son-shio-shio-shin-zu' rather too literally into 'Honourable-excellent-small-mind-dhâranî.' I am very glad to learn that "there are ten *chiu* (Jap. *zu*) known in China, and called 'little' or 'short' (*shio*)"; and I should like to know the exact titles of these ten *chiu*. But as to the compound *shin-chiu* I must beg the reviewer's pardon, because it does mean really *mind* (or heart)-dhâranî (or charm, Shin-zu, in Jap. "Go sound," Sin-*kh*eu in Chin.); and it does not mean "*spiritual* or *sacred* charm" (Zin-zu, in Jap. "Go sound," Shăn-*kh*eu in Chin.). There are, of course, many Chinese characters of the same sound *shin*, and I am sorry to observe that the reviewer mistook the character which I meant. Moreover, the text of the Dhâranî, or charm, in question is quite different from that of the 'Son-shio-dhâranî,' which latter is properly entitled 'Ushnîsha-vigaya-dhâranî.' This Sanskrit title is given in the text itself. Whether the compound "Son-shio" is a literal rendering of "ushnîsha-vigaya" I do not know. The full Chinese title of this Dhâranî is 'Butsu-chio-son-shio-da-ra-ni,' lit. 'Buddha-head-honourable (or honoured)-excellent (or excelling)-dhâranî,' and this may be restored to 'Buddhoshnîsha-vigaya-dhâranî.' Thus I can see that "Son-shio," or honourable-excellent, is equal to the word "vigaya" only, while "Butsu-chio" or "Buddhoshnîsha" is commonly omitted.

There is unfortunately no Sanskrit title in the 'Son-shio-shio-shin-zu,' which is very short indeed, and if a correction is required at all I should rather wish to render the title by '(Ushnîsha-) vigaya-kshudra-hridaya-dhâranî.' But this I leave to your judgment.

In the second place, the rendering of the title *hosshi* by "law-teacher" is, of course, quite literal, and if "doctor of theology" is not misleading I have no objection to that title.

In conclusion I have to thank the reviewer for his kindness in instructing me how I should render our own familiar phrases into more idiomatic English, of which I am, of course, very ignorant still. Your obliged pupil,

BUNYIU NANJIO.

*** By "Kumârajiva's edition" of the book under review we meant an edition of Kumârajiva's translation, with notes and paraphrase, published at Canton during last century. Klaproth is responsible for rendering "Bon zi" by "Devanâgarî" characters. We are glad to know that Klaproth's remark about the Itskô sect is confirmed by a "real priest" of that order. We fear we cannot give Mr. Bunyiu Nanjio the titles of the ten small *chiu* until we introduce Chinese type into the columns of the *Athenæum*. With respect to the "shin-zu," of course if *shin* be the equivalent of "hridaya" there is nothing more to say, except that we do not think that, in a Buddhist sense at least, this word can ever be confounded with *manas*, and therefore cannot be translated justly by "mind." But whilst on the one hand we have the expression in Chinese of "short-spiritual-charm," we have never yet seen the phrase "short-heart-charm." With respect to the phrase "Son-shio," Mr. Wylie long ago settled its meaning; he translates it "honoured diadem," and to that rendering we give our support.

SHAKSPEARE.

THE new edition of Mr. Halliwell-Phillipps's 'Outlines' contains some interesting remarks on the Davenant scandal. On October 9th, 1605, Shakspeare's company, as Mr. Phillipps has discovered, gave a performance at Oxford before the Mayor and Corporation; and if the poet was one of the performers, he probably lodged at the Crown Inn, for which John Davenant had taken out a licence in 1604. William Davenant was born on the 3rd of March, 1606, and Mr. Phillipps remarks:—

"It was the general belief in Oxford, in the latter part of the seventeenth century, that Shakespeare was William Davenant's godfather, and, from the great regard in which the poet is said to have been held by the worthy innkeeper, the tradition is, in all probability, correct. There was also current in the same town a favourite anecdote, in which a person was warned not to speak of his godfather lest he should incur the risk of breaking the Third Commandment. This was a kind of representative story, one which could be told of any individual at the pleasure of the narrator, and it is found in the generic form in a collection of tavern pleasantries made by Taylor, the Water-Poet, in 1629. This last fact alone is sufficient to invest a personal application with the gravest doubt, and to lead to the inference that the subsequent version related of Shakespeare was altogether unauthorized."

Mr. Phillipps adduces a new fact bearing on the matter:—

"There is preserved at Alnwick Castle a very elaborate manuscript poem on the Oxford gossip of the time of James I., including especially everything that could be raked up against its innkeepers and taverns, and in that manuscript there is no mention either of the Crown Inn or the Davenants."

Mr. Phillipps prints Davenant's will, which is too long to quote here, and adds a curious poem "on Mr. Davenantt, who died att Oxford in his Maioralty a fortnight after his wife," from a manuscript volume of miscellanies, of the time of Charles I., preserved in the library of the Earl of Warwick, verbally corrected in four places by the aid of a transcript made by Haslewood from another manuscript:—

Well, sceince th'art deade, if thou canst mortalls heare,
Take this just tribute of a funerall teare;
Each day I see a corse, and now no knell
Is more familiare then a passing-bell;
All die, no fix'd inheritance men have,
Save that they are freeholders to the grave.
Only I truly greive, when vertues brood
Becomes wormes meate, and is the cankers foode.
Alas, that unrelenting death should bee
At odds with goodnesse! Fairest budds we see
Are soonest cropp't; who know the fewest crimes,
Tis theire prerogative to die bee-times,
Enlargd from this worlds misery; and thus hee,
Whom wee now waile, made hast to bee made free.
There needes no loud hyperbole sett him foorth,
Nor sawcy elegy to bellowe his worth;
His life was an encomium large enough;
True gold doth neede no foyles to sett itt off.
Hee had choyce giftes of nature and of arte;
Neither was Fortune wanting on her parte
To him in honours, wealth or progeny:
Hee was on all sides blest. Why should hee dye?
And yett why should he live, his mate being gone,
And turtle like sigh out an endlese moone?
No, no, hee loved her better, and would not
So easely lose what hee so hardly gott.
Hee liv'd to pay the last rites to his bride;
That done, hee pin'd out fourteene dayes and died.
Thrice happy paire! Oh, could my simple verse
Reare you a lasting trophee ore your hearse,
You should vie yeares with Time; had you your due,
Eternety were as short liv'd as you.
Farewell, and in one grave now you are deade,
Sleepe ondisturb'ed as in your marriage-bed.

SALE.

AN important sale of autograph letters forming the cabinet of a French collector took place at the rooms of Messrs. Sotheby, Wilkinson & Hodge on Monday last, and, although comprising only 163 lots, produced 2,088*l.* 19*s.* Among the rarer articles a letter of Charles, Duc d'Angoulême, natural son of Charles IX., sold for 20*l.*; a letter of Queen Anne, 30*l.*; J. B. Colbert, 16*l.*; Henri II., Prince de Condé, 80*l.*;

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Louis II., Prince de Condé, 91*l.*; Oliver Cromwell (signature only), 10*l.* 10*s.*; N. Fouquet, two letters, each 21*l.*; Jeanne d'Albret, Reine de Navarre, 39*l.*; Queen Henrietta Maria to Cardinal Mazarin, 21*l.*; Louis XIII., 44 letters, 405*l.*; Marquis de Louvois, 19*l.* 15*s.*; Mary I. of England, 42*l.*; Marie Leczinska, Queen of Louis XV., 94 letters, 515*l.*; Gaston d'Orléans, Correspondence, 120*l.*; Comte de Soissons, 63*l.* 10*s.*; Marshal Turenne, 110*l.*; 42 letters addressed to Cardinal Richelieu, 26*l.*; 57 letters addressed to Cardinal Mazarin, 22*l.*; Lettres des grandes Dames, 38*l.*

THE FOLK-LORE SOCIETY.

THE Folk-lore Society was to hold its annual meeting yesterday (Friday). The most important portion of the annual report is that relating to the proceedings of the Folk-tale Committee. This committee was appointed to "frame a standard scheme of folk-tale classification, to ascertain what steps should be taken for the classifying and indexing of existing collections of folk-tales in accordance with such scheme, and to devise a system of folk-tale terminology." It is admitted that the existing schemes of Von Hahn and Baring Gould are inadequate to the requirements of folk-tale studies, and the Committee, rightly as we think, prefer beginning *de novo*. They consider that before a scheme of classification could be framed a thorough investigation into the incidents and formulæ of the tales would be required. In order to accomplish this the following sub-departments of work will have to be undertaken: (1) The fixing of a generic title for each story, and the abolition of the variant titles of the same story which now obtain in different collections; (2) The determination of a common terminology for the study of stories and for each description of story; (3) The determination of a common terminology for each story-incident; (4) The compilation of an index of story-incidents; (5) The tabulation of all stories in printed collections upon a common recognized plan.

The Committee have set themselves energetically to accomplish the last section of work as the first necessary step to the ultimate aim. They have prepared specimen forms of the tabulation, and will ask the assistance of all interested in the subject. If once they succeed in getting a good collection of these tabulated stories, the work of classification will follow comparatively easily. Many influential students of folk-lore are interesting themselves in this subject, and with the aid of Prof. Sayce, Mr. Ralston, Mr. Lang, Mr. Nutt, Mr. Clodd, Mr. Wheatley, and Mr. Brabrook, we ought to obtain some really substantial results.

Literary Gossip.

IT is likely that a well-known publishing house will start a new magazine before long.

THE Bishop of Limerick has just brought home from Egypt some fragments of Greek and of Coptic papyri which may prove of great interest. The Greek fragments are from an hexameter poem on heroic subjects, the names Aphrodite, Polydeuces, and Hippolytus being clearly legible. Portions of some thirty lines are preserved, but mutilated at both ends. The bishop believes them to belong to some of the Cyclic poets, but he has not yet had time to study the question more than superficially. He will probably publish the text in an early number of *Hermathena*, with a full description of the papyri.

MR. SHAPIRA, of Jerusalem, has arrived in England with a new collection of Hebrew-Arabic manuscripts.

MR. T. H. S. ESCOTT, whose appointment to the editorship of the *Fortnightly Review* has been announced by the daily press, was formerly a scholar of Queen's College, Oxford, and graduated in high classical honours in 1865. He has had seventeen years' active experience on the London press, during which time he has contributed largely to the leading reviews.

THE Folk-lore Society bids fair to be the parent of many continental offspring. The annual report of the Council, which we have noticed in another column, mentions the formation of kindred societies in Spain, Portugal, and Norway, and now it is projected to form another society for Styria, Carinthia, and Carniola, under the guidance of Prof. Hugo Schuchardt.

Bell's Weekly Messenger has passed out of the hands of some of its old proprietors, and Mr. Walter Darkin, for several years its publisher, has now become the largest shareholder. "Old Bell" has had a rather curious history, being at one time a political organ with strong Tory leanings, and having for a short period so pronounced a Liberal as Leigh Hunt for its editor. Some years ago polities were given up, and the paper has since devoted itself almost exclusively to agriculture and the advocacy of the interests of the farmers. Leigh Hunt, in his autobiography, has in his easy way delightfully sketched John Bell, the publisher, who founded this paper, and who, by the way, he tells us, "was the first printer who confined the small letter *s* to its present shape, and rejected altogether the older form." Leigh Hunt writes:—

"About the period of my writing the above essays circumstances introduced me to the acquaintance of Mr. Bell, the proprietor of the *Weekly Messenger*. In his house in the Strand I used to hear of politics and dramatic criticisms and of the persons who wrote them. Mr. Bell had been well known as a bookseller and speculator in elegant typography. It is to him the public are indebted for the small editions of the poets that preceded Cooke's."

SIR ROBERT TORRENS, K.C.M.G., has written an essay on the transfer of land by registration under the duplicate method operative in British colonies, which Messrs. Cassell, Petter, Galpin & Co. are about to publish for the Cobden Club.

THE first institution to be recognized as a public hostel by Cambridge University will probably be Cavendish College, which is now a familiar feature in the railway journey between Shelford and Cambridge, standing in twenty acres of ground, and capable of accommodating 117 students. The students have increased from ten in 1876 to eighty-seven at the present time, and the majority of these have hitherto become non-collegiate students. The admission of the college to the rank of a public hostel will simplify its administration, and will improve its standing by bringing it into direct relations with the University, instead of leaving its students to be recognized only as non-collegiate members of the University.

THE Syndics of the Cambridge University Library in their recent annual report specially call attention to the valuable donations of manuscripts and books made by Mr. Samuel Sandars, of Trinity College, who has in past years added very choice books to the library. Among his recent gifts are Sir John Mandeville's 'Travels,' printed at Westminster by Wynkyn de Worde, 1499, 4to., the only known copy of the first printed edition; 'Horæ B. Mariæ,' printed on vellum at Paris by Thielman Kerver, 1521, 8vo.; a collection of grammatical treatises, in Latin and English, by John Drury, schoolmaster of Beccles, written at that place by one Hardgrave in 1434–5, 4to. MS.; English statutes and law treatises, written on vellum early in the fifteenth century, 12mo. MS.; the 'Historia Alexandri Magni' of Guillelminus de Spolete, and a collection of "Narrations" from the 'Gesta Romanorum,' &c., both written in England early in the fifteenth century, 4to. MS.

THE demand for the Sanskrit manuscripts obtained through Dr. Wright some time ago from Nepal, and now in the Cambridge University Library, has been so constant that the Library Syndicate have authorized Mr. C. Bendall, Fellow of Gonville and Caius College, to prepare a catalogue of the Northern Buddhist Sanskrit manuscripts in the library; and the University Press Syndicate will defray the cost of printing the work.

WE hear that Mr. Harrison Ainsworth's library will be sold at Messrs. Sotheby's rooms towards the end of this month. Mr. Ainsworth was a large collector of criminal literature, which forms an important feature of his library. There are a number of MSS., accumulated during Mr. Ainsworth's editorship of *Bentley's Miscellany* and other magazines.

THE vacancies caused on the Council of the Hellenic Society by Sir C. W. Dilke's becoming a Vice-President, and by the retirement of the Bishop of Lincoln, the Dean of Christchurch, Mr. J. Bryce, M.P., Prof. A. Goodwin, and Mr. Cotter Morison have been filled by the election of Mr. J. Fergusson, Mr. W. Leaf, Mr. F. Pollock, Mr. P. Ralli, M.P., Mr. W. G. Rutherford, and Mr. E. B. Tylor.

MESSRS. HANSARD'S Monthly List of Parliamentary Papers for May includes 56 Reports and Papers, 55 Bills, and 36 Papers by Command. Among the first will be found a Statement of Accounts of Life Assurance and Annuity Business, and Abstracts of Actuarial Reports, for the Year 1881; a Return of the Number of Human Corpses found in the Thames in each Year, 1877 to 1881; a Return of the Number of Persons Drowned and the Number of Lives Saved from Drowning during the Year 1880; and Copies of the Instructions issued by the late Sir Richard Griffith in 1853, and of the Instructions given by the Land Law Commissioners of 1881 to the Assistant Commissioners. Of the Bills, 23 are confirmatory of Provisional Orders. The Papers by Command include a Report on the Progress of the Ordnance Survey to 31st December, 1881; the Forty-third Report of the Registrar-General on Births, Deaths, and Marriages in England and Wales (for the Year 1880); and a Return of Judicial Rents fixed by Sub-Commissions and Civil Bill Courts to 15th April, 1882, under the Irish Land Commission.

ARRANGEMENTS have recently been made by the Holy Synod of the Russian Church for the translation of the whole Bible and of several service books into the Lettish and Esthonian languages by competent scholars.

ON Saturday last was celebrated the four

hundredth anniversary of the introduction of printing into Vienna. An exhibition was thrown open of specimens of Viennese printing since 1482. Among the objects shown is a collection of the newspapers issued in the Austrian capital during 1848.

A HISTORY of the Old Catholics, by A. M. E. Scarth, will be published shortly if sufficient subscribers can be obtained. Mr. W. Hamilton, who lately wrote the lives of the Poets Laureate, intends to issue a record of a very different movement, 'The Æsthetic Movement in England.'

A NEW peasant-poet has appeared in Russia. N. A. Panof, the author of a volume of poems recently published under the title of 'Dumy i Pyesni,' was born in 1861, the son of a Samara peasant. He spent his childhood in his native village. After his father's death he removed to the town of Syzran, where his education was carried on until the necessity of making a living compelled him to leave it unfinished. While at school he persuaded his fellow students to start a literary journal, to which his first poetical essays were contributed. The *Novoe Vremya*, in reviewing his book, speaks with praise of many of the poems it contains, especially of one called 'A Storm on the Volga,' written in the rhymeless metre of the popular songs.

GREAT preparations are being made at Assisi for the celebration of the seventh centenary of the birth of St. Francis. It is expected that an address will be delivered by M. Cesare Cantù.

COUNT VLADIMIR ALEXANDROVICH SOLLOGUB, who died on June 16th at Homburg, was one of the few Russian authors whose names have become familiar out of their own country. One of his works was successfully translated into English, under the title of 'The Tarantass: Travelling Impressions of Young Russia' (London, 1850). Several of his stories have appeared in French versions, one of them, 'La Pharmacienne,' having been translated by M. Xavier Marmier; and a comedy, written by the author in French under the title of 'Une Preuve d'Amitié,' was performed at the Gymnase in 1859. He began his literary career in 1837, with a story called 'Two Students.' Several other tales followed, a selection of which was published in 1842. In 1855 a collection of his works issued from the press. In the interval he had written several novels, two or three plays, and a 'Life of General Kotlyarevsky.' In 1856 appeared his comedy 'The Chinovnik,' in which an incorruptible official was brought upon the scene. After this he wrote but little, with the exception of some short dramatic pieces, and a 'Diary of the Events of the War,' which he privately printed in 1878. He was born in St. Petersburg in 1814, and educated in the University of Dorpat. He was at one time attached to the Russian Embassy at Vienna, but he spent the greater part of his life in the public service—first in the Foreign Office and then in the Ministry of the Interior.

MR. R. C. BROWNE writes:—

"Your correspondent Mr. Peacock may be interested to know that the extract from Clement Walker, given by him in the *Athenæum* of June 10th, may be found inserted in its proper place in Cobbett's 'Parliamentary History,' ii. 834."

THE death is announced of Dr. F. W. A. Mullach, the editor of the well-known collection of 'Fragmenta Philosophorum Græcorum,' published by Didot.

WE hear from Benares that the *Pandit* will appear again. The first numbers are to contain Mâdhava's 'Dhâtuvṛitti,' a translation of the 'Vedântaparibhâshâs,' and several more philosophical texts. Great regret was expressed by Sanskrit scholars in Europe when the publication of the *Pandit* came to an end. It will depend on the number of subscribers whether the undertaking can again be successfully carried on.

SCIENCE

Ants, Bees, and Wasps: a Record of Observations on the Habits of the Social Hymenoptera. By Sir John Lubbock, Bart., M.P., F.R.S. (Kegan Paul, Trench & Co.)

THOSE who take an interest in one of the most fascinating branches of natural history will thank Sir John Lubbock for having published in book form the subject-matter (extended and revised) of a series of papers read by him before the Linnean Society of London, and of two Royal Institution lectures. With no wish to appear to slight the works of a host of other illustrious labourers in the delightful field of insect biology, we have no hesitation in saying that the author has presented us with the most valuable series of observations on a special subject that has ever been produced, charmingly written, full of logical deductions, and, when we consider his multitudinous engagements, a remarkable illustration of economy of time; for although he gratefully acknowledges the occasional assistance derived from his daughters and other members of his household, the major part of his observations were absolutely direct; and even when some few were not so, his was the power that set the machinery in motion. As a contribution to insect psychology it will be long before this book finds a parallel.

Much as we desire to reproduce many of the author's remarks in his own words, it is obviously impossible in the space of a review to do more than allude to the subject-matter of each chapter.

In the introduction it is asserted that in intelligence ants "have fair claim to rank next to men," just as the anthropoid apes approach him most nearly in structure. (On this point we cannot resist a passing remark to the effect that it is extremely desirable that those observers who have opportunities of studying the white ants —Termitidæ—should adopt our author's methods, for although valuable information has been published concerning them, we are yet much in the dark. The varied conditions of a community of white ants are often more complex than even among ants, and we have the striking fact that whereas they were certainly amongst the first insects to appear on the earth's surface, and have suffered but little modification since, the true ants are of comparatively recent development.) The apparatus employed for observing ants in captivity is fully described, as is also the plan adopted for marking certain individuals, on which so much of the success of the observations depended. The subject of metamorphoses is detailed—here we detect, p. 7, almost the only slip in the work, the pupæ being said to sometimes spin a cocoon, sometimes not; "larvæ" was of course intended. As to length of life, it is stated that the author had in December, 1881, two queens that had lived with him since 1874 (still alive in March, 1882, according to the preface), and has had the same workers since 1875. On the subject of the sting it is considered (in opposition to the views of some authors) that ancestral ants possessed a sting, and that its rudimentary condition in many existing species is due to desuetude. The varying conditions in individuals comprising communities are discussed for many species, as is also the manner in which these are told off for special duties.

Chapter ii. is on the formation and maintenance of nests and on the division of labour. The author concludes that, at any rate in some cases, isolated queens are capable of founding a new community. As in bees and wasps, worker ants occasionally produce fertile eggs; this was proved by isolating nests containing no queen, and apparently the produce is exclusively male under these circumstances. It is concluded, although perhaps scarcely absolutely proved, that, like bees, ants have the power of developing the produce of a given egg into either a queen or a worker. The question of division of labour is treated in a masterly manner from a multitude of patient observations. In connexion with this is brought forward the remarkable fact that in two species (one Mexican, the other Australian) certain individuals are told off to become animated honey-pots, receiving the honey till the abdomen becomes enormously distended, and dealing it out as required. A former observer had imagined that the abdomen consisted solely of a gigantic crop, the other organs being absent. Our author points out the absurdity of this, and he might have given as a parallel instance Termes, in which the gravid abdomen is almost entirely occupied by the enormously distended ovaries, yet the other organs exist.

The relation of ants to plants is the subject of chapter iii., in which the harvesting ants, which gave rise to Solomon's injunction to "go to the ant," are fully discussed. The author seems to agree with most modern writers in believing that this storage of grain is not directly for food; it could scarcely be so in insects that take liquid food only for the most part. To such an extent is this carried out that ancient rules were laid down as to the ownership of the grain thus stored. Our author observes that the framers of these rules do not appear to have considered the rights of the ants themselves. Our space will not allow us to allude to the relations of ants and plants in connexion with the fertility, and even absolute existence, of the latter.

Chapter iv., on the relation of ants to other animals, is perhaps the most fascinating of all, and must be read carefully to be thoroughly appreciated. We find them described as warriors, killing and making prisoners with all the fury of which savage (let us also say "civilized") man is capable; as stock-keepers, tending and rearing Aphides with the greatest care, sometimes much (apparently) to the advantage of the

latter, as the eggs are brought into the nest in the autumn and allowed to remain there during the cold winter months to hatch, the young Aphides being afterwards replaced on their proper plants; and as slave-makers. On the last subject we are especially sorry we cannot reproduce more of the author's own words, so graphic are his descriptions; an extract must suffice:

"*Formica sanguinea* may be assumed to have comparatively recently taken to slave-making, and has not yet been materially affected. Polyergus, on the contrary, already illustrates the lowering tendency of slavery. They have lost their knowledge of art, their natural affection for their young, and even their instinct of feeding! They are, however, bold and powerful marauders. In Strongylognathus the enervating influence of slavery has gone further, and told even on bodily strength. They are no longer able to capture their slaves in fair and open warfare. Still they retain a semblance of authority, and will fight bravely, though in vain. In Anergates we come to the last scene of this sad history. Gradually they took to keeping slaves; maintained for a time their strength and agility, though losing by degrees their independence, their arts, and even many of their instincts; gradually even their bodily force dwindled away, until they sank to their present degraded condition, the miserable representatives of far superior ancestors, maintaining a precarious existence as contemptible parasites of their former slaves."

We cannot go into details respecting the numerous inquilines of other orders of insects (chiefly beetles) found in ants' nests, which the ants not only never molest, but even take great care of, sometimes, as in Aphides, before alluded to, for the sake of their secretions, sometimes for no apparent reason.

Chapters v., "Behaviour to Relations"; vi., "Recognition of Friends"; and vii., "Power of Communication," may be briefly considered together. From a purely psychological point of view they are the most interesting of all, and in them especially the author shows his great capacity for devising experiments by which to test the intellectual powers of his pets. We can only summarize the results. One point is certain, there are ants and ants, and the same degree of intelligence is not possessed by all in common. Hatred is a stronger passion than affection. Ants of the same nest never quarrel. They recognize friends, and attack or neglect ants introduced from other nests; and sympathy and affection, if often apparently absent, are certainly sometimes shown in a marked degree. The recognition of friends does not apply only to the perfect insects in a community, but extends to those produced from larvæ and pupæ that had purposely been removed for a time. As to the means whereby this recognition is effected no special decision appears to be arrived at; but one thing appears certain, it cannot be by means of a password. As to the power of communication, the experiments proved that a "find" of larvæ or other food was somehow communicated to friends, so that they might share the feast, and the author thinks "they certainly seem to indicate the possession by ants of something approaching to language."

Chapters viii. and ix. are on the senses and general intelligence of ants. With regard to *sight*, the author is inclined to adopt the mosaic theory in connexion with the compound eyes, though acknowledging the difficulties that beset it. The experiments with regard to the power of distinguishing colours are very elaborate, and tend to show that ants possess the power of perceiving the ultra-violet rays in the spectrum, as a distinct colour of which we can form no idea, and that the colours of objects and the general aspect of nature must to them be very different from those presented to us. Ants *hear*, and the author is disposed to consider they perceive sounds which we cannot, though apparently insensible to others that have the greatest effect upon us; he is inclined to think that certain curious structures in the antennæ and tibiæ may be auditory organs. *Smell* is very highly developed. The chapter on general intelligence as exhibited by ants when placed under unusual conditions does not show them in a very favourable light.

Chapters x. and xi. are on bees and wasps respectively, and detail the results of parallel experiments with them, with much the same results. Of course the now well-known "tame wasp" receives her due share of attention. The author originally intended to experiment principally on bees, but found ants better adapted to his purpose. The volume concludes with a number of appendices, principally consisting of tables giving the minute details of the experiments on which the arguments in the body of the work are based. From out of this mass we select one at random; it is headed "A Day's Work," pp. 423–426, and is an account of the visits paid to a supply of honey by a marked wasp on September 10th, 1875. Commencing at about seven o'clock in the morning and ending at about a quarter to seven in the evening, she paid during that time ninety-four visits to the honey, notwithstanding sundry interruptions. One is in doubt which more to admire, the patience and industry of the wasp or of the observer.

We have said enough to indicate the tendency and scope of Sir John Lubbock's observations. Naturally many problems remain unsolved, or only partially solved. If he had proved nothing he would nevertheless have merited no ordinary praise for having instituted a series of elaborate experiments, upon which no doubt he and his successors in this field of inquiry will yet be able to improve.

ASTRONOMICAL NOTES.

THE atmosphere being exceptionally transparent at Athens on the 10th of June, Dr. Julius Schmidt succeeded in obtaining an observation of Wells's comet there about three o'clock in the afternoon with a low power in his 6-ft. refractor. The comet was distant only about 2°·8 from the nearest limb of the sun, being at its perihelion the same night. The following are its places for next week, from the ephemeris of Dr. E. Lamp, calculated for midnight at Berlin:—

Date.	R.A. h. m. s.	N.P.D. °
July 3	9 50 28	78 38
,, 4	9 57 25	78 55
,, 5	10 4 2	79 11
,, 6	10 10 22	79 27
,, 7	10 16 25	79 43
,, 8	10 22 12	79 59

It will be noticed that the comet will be in the constellation Leo and not far from the planet Mars. As it will not set until about two hours after the sun, it may probably be observed, in the absence of moonlight, with a tolerably good telescope (but fainter each night) until about the last of the above dates. Possibly the observations may be continued somewhat longer with the more powerful instruments.

Prof. Ormond Stone, of the Cincinnati Observatory, Ohio, has recently been appointed director of the Leander M'Cormick Observatory of the University of Virginia.

The arrangements for the new Lick Observatory at Mount Hamilton, California, are progressing. The trustees have ordered a meridian circle with six inches aperture from Messrs. Repsold, of Hamburg, of the same design as that of the Strasbourg Observatory. The object glass of the instrument, as well as those of its collimators, will be made by Alvan Clark & Sons. There are to be two divided circles, each provided with four reading microscopes; and the axis of revolution will itself be a telescope, with collimators east and west to rectify its position.

SOCIETIES.

GEOGRAPHICAL.—*June* 26.—Right Hon. Lord Aberdare, President, in the chair.—The following gentlemen were elected Fellows: Capt. I. Reeves, Surgeon-Major H. F. L. Melladow, Commander M. H. Drummond, Rev. W. Deans Cowan, Messrs. A. J. R. Boughton-Knight, J. Bowick, H. St. John Browne, E. S. Cooper, J. Geddie, J. H. Gubbins, S. C. Hadley, C. Maigatter, H. Moss, W. H. A. Sleigh, and S. C. Tompkins.—The papers read were, 'On a Sketch Survey of the Ancobra and Prince's Rivers, and of the Takwa Range, Gold Coast,' by Commander V. J. Cameron,—and 'On the Kong Mountains,' by Capt. R. F. Burton.

SOCIETY OF ANTIQUARIES.—*June* 22.—The Earl of Carnarvon, President, in the chair.—Mr. A. W. Franks exhibited and presented a folio volume, in its original binding of red morocco, containing 107 drawings of ancient sculptures formerly in the collection of the Marches del Carpio, executed in 1682, and containing specimens of ancient sculpture which have many of them eluded discovery.—Mr. A. J. Evans exhibited an interesting series of ancient gems which he had himself collected from the sites of ancient cities of Dalmatia; and in connexion with this exhibition Mr. E. Freeman, at the request of the President, favoured the Society with an address on the past glories of those ancient cities, and on the prospects which they held out of great destinies in time to come.—Mr. F. J. Baigent communicated an elaborate paper on the family of Cufaude of Cufaude, in Hampshire, illustrated by an illuminated pedigree, formed of two sheets of vellum which had been rescued from destruction a hundred years ago by an ancestor of the Chute family, who found it used for the purpose of keeping out wind and rain from a casement of a cottage at Basingstoke.

STATISTICAL.—*June* 27.—Sir J. Caird, President, in the chair.—The Report of the Council, the Financial Statements of the Treasurer, and the Report of the Auditors, having been read, were adopted unanimously by the meeting, the documents referred to indicating the continued progress of the Society.—The under-mentioned were unanimously elected to be the President, Council, and Officers of the Society for the ensuing year: *President*, R. Giffen; *Council*, Major-General H. P. Babbage, A. H. Bailey, T. G. Balfour, A. E. Bateman, S. Bourne, Sir G. Campbell, J. O. Chadwick, H. Chubb, Hyde Clarke, L. L. Cohen, Major P. G. Craigie, Right Hon. the Earl of Dunraven, R. Hamilton, A. S. Harvey, F. Hendriks, N. A. Humphreys, W. Hooper, R. Lawson, Prof. L. Levi, Sir J. Lubbock, J. B. Martin, R. B. Martin, F. G. P. Neison, E. C. Nepean, R. H. Patterson, F. Purdy, Sir R. W. Rawson, Sir W. R. Robinson, R. D. Urlin, and R. P. Williams; *Treasurer*, R. B. Martin; *Secretaries*, H. Chubb, J. B. Martin, and A. E. Bateman; *Foreign Secretary*, J. B. Martin.

ZOOLOGICAL.—*June* 20.—Dr. A. Günther, V.P., in the chair.—The Secretary read a report on the additions made to the Society's menagerie during May, and called special attention to four pigmy hogs (*Porcula salvania*), a Mediterranean seal (*Monachus albiventer*), two male argus pheasants (*Argus giganteus*), a koala (*Phascolarctus cinereus*), a jackass penguin (*Spheniscus magellanicus*), and a fine pair of great ant-eaters (*Myrmecophaga jubata*). He then exhibited a series of the diurnal and nocturnal lepidopterous insects bred in the insect house during the present season, and called attention to several specimens of clear-winged moths (Sesiidæ), a group of insects which had not before been exhibited in the insect house. The cocoon of *Cricula trifenestrata*, together with the imago, was also exhibited.—Mr. W. A. Forbes made remarks on the presence of a rudimentary hallux in certain birds—

the albatrosses and two genera of woodpeckers (Tiga and Picoïdes), commonly described as being three-toed, and exhibited preparations showing its condition in the birds in question.—Prof. Owen read the twenty-fifth of his series of memoirs on the Dinornis. The present communication gave a description of the head and feet, with their dried integuments, of an individual of a species proposed to be called *Dinornis didina*. These specimens, being parts of one individual, tended to elucidate in an unlooked-for degree the external characters of the moa. A second communication from Prof. Owen contained some observations on *Trichina spiralis*.—Papers were also read: by Prof. E. R. Lankester, on the valves of the heart of *Ornithorhynchus paradoxus*, and on the *Fossa ovalis* of the Monotremes,—by Prof. Huxley, on the respiratory organs of Apteryx, which he showed did not differ fundamentally from the Avian type, pointing out that neither of the structures that had been termed diaphragms in the Apteryx was really in correspondence with the mammalian diaphragm,—by Mr. W. A. Forbes, the sixth of his contributions to the anatomy of Passerine birds, in which he showed that Xenicus and Acanthisitta, hitherto considered to be allied to Certhia, Sitta, and Sittella, were really mesomyodian forms, most nearly allied perhaps to Pitta; the discovery of such low forms of Passerine birds in New Zealand was a fact of considerable interest, none of the allied groups being at all represented there at the present day,—from Mr. S. Hanley, on the shells of the genus Leptomya, to which were added the descriptions of two new species,—by Mr. Sclater, on Rüppell's parrot, showing that the more brightly-coloured individuals, ordinarily supposed to be the males of this parrot, were really the females,—by Mr. Sclater, on two new species of the genus Synallaxis, from the collection of Messrs. Salvin and Godman,—from Prof. M. Watson, on the muscular anatomy of Proteles as compared with that of Hyæna and Viverra,—by Mr. O. Thomas, on a new species of rat from China, which he proposed to call *Mus Edwardsi*,—from Mr. E. W. White, on the birds collected by him in the Argentine Republic,—by Mr. R. B. Sharpe, on two apparently new species of Erythropygia, one from the Zambesi, the other from the Congo river, which he proposed to call respectively *E. Zambesiana* and *E. ruficauda*; and on a new flycatcher obtained by the late Governor Ussher on the Gold Coast, which the author proposed to call *Muscicapa Ussheri*,—and from Mr. F. Moore, on the Lepidoptera collected by the Rev. J. H. Hocking, chiefly in the Kangra district, N.W. Himalaya. The present communication, being the second on the same collection, contained the descriptions of seven new genera and of forty-eight new species. An account of the transformation of a number of the species was also given.—This meeting closes the present session. There will be no more scientific meetings until November next.

PHYSICAL.—*June* 24.—Prof. Clifton in the chair.—Prof. B. Price and Principal V. Jones were elected Members.—Prof. Bjerknes, of Christiania, delivered a lecture on the hydrodynamic analogies to the phenomena of electricity and magnetism which he has established, and illustrated it by a number of beautiful experiments showing the attraction and repulsion between small bodies vibrating in water.—The Society will meet again in November.

ARISTOTELIAN.—*June* 19.—Mr. S. H. Hodgson, President, in the chair.—Mr. E. Hawksley Rhodes read a paper 'On Descartes,' which was followed by a discussion.

SHORTHAND.—*June* 21.—*Annual Meeting.*—Mr. C. Walford in the chair.—The report presented by the Council stated that ninety-five members had joined during the year; that the upholders of the various current shorthand systems had shown themselves capable of sinking individual differences of opinion and joining together heartily in endeavouring to carry out the aims of the Society; that the magazine of the Society had proved useful and interesting, and that its future career was limited only by the funds at the disposal of the Society. With the object of increasing the usefulness of this medium of communication between members of the Society, and between this and other societies of a kindred nature, the Council called on all interested in shorthand, whether as writers or employers of shorthand skill, to support the Society. The Council expressed the indebtedness of the Society to the *Athenæum* for the regular notices of its proceedings. The report was unanimously adopted.—The following list of officers for the ensuing year was also unanimously adopted: *President*, Mr. C. Walford; *Vice-Presidents*, Mr. T. A. Reed, Rev. W. H. Hechler, and Mr. C. W. H. Wyman; *Council*, Prof. Everett, Messrs. J. E. Bailey, W. E. Baxter, T. J. Clarkson, J. Douglas, J. Westby-Gibson, W. Goddard, W. J. Ingram, A. L. Lewis, E. Pocknell, H. Richter, J. B. Rundell, A. B. Sparkhall, S. Timmins, F. Turner, and T. Wright; *Hon. Treasurer*, Mr. J. G. Petrie; *Hon. Secretary*, Mr. H. H. Pestell; *Hon. Foreign Secretary*, Herr H. Richter.

MEETINGS FOR THE ENSUING WEEK.

MON. Asiatic, 4.—'Buddhist Caves of Afghanistan' and 'Identification of a Sculptured Tope with Sanchi,' Mr. W. Simpson; 'Observations on Chinese Written Laws,' Mr. C. Gardner.
— Royal Institution, 5.—General Monthly.
— Aristotelian, 7½.—Election of Officers; Discussion, 'Subject and Object.'
TUES. Archæological Institute, 4.
WED. Entomological, 7.
FRI. United Service Institution, 3.—'Training and Organization of Artillery Volunteers,' Capt. E. C. Wace.
SAT. Botanic, 3½.—Election of Fellows.

Science Gossip.

THE Chevalier E. von Hesse Wartegg, who has just returned from a scientific journey in Mexico, New Mexico, and Arizona, is exhibiting several hundreds of photographs, arms, pottery, and recent stone implements of the Pueblo Indians of Laguna, Acoma, &c., in the Map Room of the Royal Geographical Society.

MESSRS. SIMPKIN, MARSHALL & Co. will shortly publish a new edition of 'The Sportsman's Handbook to Practical Collecting and Preserving Trophies,' by Mr. Rowland Ward, F.Z.S., in which considerable additions to both text and illustrations will be made in that part of the book which treats of practical taxidermy, concerning which it is an authority; and the latest information as to the fields for great game shooting will be included.

THE Parkes Museum, which was first instituted in 1876, as a memorial to the late Dr. Edmund Parkes, was incorporated on Wednesday.

PROF. CHRYSTAL, of the Edinburgh University, has received from the Royal Society of Edinburgh the Keith Prize for the biennial period 1879–81, on account of his paper 'On the Differential Telephone,' which was published in the Society's *Transactions* for 1879–1880.

M. NICHOLAS DE KABATH, of Paris, has constructed an accumulator designed to give a large accumulating surface. Each plate is composed of a set of strips of lead $\frac{1}{10}$ millimètre thick; these are alternately flat and corrugated, so as to form a plate 8 or 9 centimètres wide, built up of about 100 slips. They are kept together by a perforated lead plate entirely surrounding them, but permitting a free circulation of the liquid employed, which is dilute sulphuric acid. In forming a cell M. de Kabath puts twelve of these plates into a wooden case having two terminals, which are plain sheets of lead.

FINE ARTS

ROYAL SOCIETY of PAINTERS in WATER COLOURS.—The NINETY-SEVENTH EXHIBITION is NOW OPEN, 5a, Pall Mall East, from Ten to Six.—Admission, 1s. Catalogue, 6d.; Illustrated ditto, 1s.
ALFRED D. FRIPP, Secretary.

The EIGHTEENTH ANNUAL EXHIBITION of PICTURES by Artists of the British and Foreign Schools is NOW OPEN at THOMAS McLEAN'S Gallery, 7, Haymarket.—Admission, including Catalogue, 1s.

The LION AT HOME, by ROSA BONHEUR.—This splendid Chef-d'œuvre, the latest production of this celebrated Artist, also the complete Engraved Works of Rosa Bonheur, NOW ON EXHIBITION at L. H. LEFEVRE'S Gallery, 1a, King-street, St. James's, S.W.—Admission, 1s. Ten to Six.

DORÉ'S GREAT WORKS, 'CHRIST LEAVING the PRÆTORIUM,' 'CHRIST ENTERING JERUSALEM,' and 'MOSES before PHARAOH,' each 33 by 22 feet, with 'Ecce Homo,' 'The Ascension,' 'Dream of Pilate's Wife,' 'Soldiers of the Cross,' 'A Day Dream,' &c., at the DORÉ GALLERY, 35, New Bond Street. Daily, Ten to Six.—1s.

The Priory of St. Mary Overie, Southwark. By F. T. Dollman. Illustrated. (Dryden Press, Long Acre.)

MR. FRANCIS T. DOLLMAN, an accomplished draughtsman and enthusiastic archæologist, has devoted nearly fourteen years to the production of this exhaustive treatise and abundant series of beautiful drawings, giving the history and architecture of a church which, although wrecked by shameless neglect, and damaged by ruthless "restorations," is yet worthy to be a cathedral, should a bishop be needed in the region of which it is the most beautiful ornament. Of records of its antiquity we have nothing older than Dugdale's citation from a MS. in C.C.C., Oxford, to the effect that William Giffard, Bishop of Winchester, "fundavit Monasterium S. Mariæ Overie in Suthwarke," for canons secular, in the latter part of the eleventh century. Dugdale, however, effectually demolished his own authority. There can be little doubt that Giffard founded his religious house on a site where one of another kind had long existed. Domesday says that on the territory of Odo, Bishop of Bayeux, in Southwark stood in 1083 "unum monasterium." There was, as Bishop Tanner said, no pretence of another such establishment in that district. The tradition quoted by B. Linstede, the last prior of St. Mary's,—Aubrey's "cowardly and traitorous prior,"—to the effect that one Mary, daughter of a ferryman, built a nunnery there, and gave to it the profits of the ferry, by means of which London Bridge was constructed, is absurd and self-contradictory. The substitution of the bridge for the ferry would have destroyed the endowment, and it is certain that in the time of Henry I. London Bridge was maintained by a general tax. The cost of London Bridge was far beyond the resources of any religious establishment. What that cost was supposed to be may be guessed by those who remember the old idea that, during the building of the piers of the bridge, the whole Thames was diverted through a trench which extended from Battersea to Rotherhithe.

It is certain that so late as the 23rd of Edward I. the monks pleaded poverty for an exemption from taxation, declaring their church had been a ruin for thirty years, and that they had not yet been able to build the tower. This statement seems to be confirmed by the existing structure, which shows that till long after that date the tower did not reach much higher than the open gallery above the four large arches. According to Stow, the priory, like many other monastic establishments, was burnt about 1207, and, according to a MS. quoted by Mr. Dollman, and supported by well-known authorities, again in 1213, when London Bridge, the chapel, and the houses on that structure were likewise consumed. In that year the canons of St. Mary built a hospital near their priory and dedicated it to St. Thomas, an institution which is not unknown to us. This was removed to another site in 1228. St. Mary's Church was certainly in a serviceable condition, for we have found in the *Liber Albus* of London that in this very year one Henry de Buke slew one Le Ireis le Tynlour (Irish Tiler) in Fleet Street with a knife, and then fled to the church of St. Mary at Southwark, and, "having there acknowledged the deed in presence of the chamberlain and sheriffs, abjured the realm."

The real founder of the church was Peter de Rupibus, Bishop of Winchester, during whose rule the lucky assassin escaped. Peter erected the chapel on the south side of the choir, and probably reconstructed the old nave of the church. He cased the Norman works with Caen stone in order to assimilate them with the newer portions. The choir and retrochoirs and their aisles are of later date—at least the upper parts appear to be so, although Mr. Dollman does not think so.

The forms here are more developed and obviously in better taste than those of the old nave. It appears to us that possibly the recasing of the Norman work was done after the more eastern parts were complete.

It was in this eastern portion, or, rather, in the Lady Chapel beyond it, that in 1555 were conducted the trials of Hooper, Bishop of Gloucester, John Rogers, Dr. R. Taylor, John Bradford, Dr. E. Crome, Dr. Ferrar, and Mr. L. Saunders; and here they were condemned. Here shortly afterwards were brought the viscera of Bishop Gardiner; here his corpse set forth in a stately procession to his tomb at Winchester, including, as Stowe recorded, "a picture [statue] made like unto him, lying on his coffin, with a miter on the head, a coape of cloth of gold on ye body of the picture, gloves on the hands, rings on ye fingers."

The history of the church from this time forward is neither more nor less than a record of the decline of reverence, sincerity, and knowledge of art. At the Reformation the Lady Chapel was let as a bakehouse, and included, it was said, a hog-trough and ovens. In 1541 the parish, united with the adjoining St. Margaret's, became by Act of Parliament the parish of St. Saviour, Southwark. Sir Thomas Wyatt, taking possession of the church, converted it into a fort, which the Lieutenant of the Tower proceeded to batter with culverins and demi-cannons to boot. Nevertheless the Duke of Somerset, one of the proudest of peers, and Sir Thomas Audeley, a famous captain, were in 1554 interred with pomp within the church. The old screen was taken down; the rood loft and other "superstitious" apparatus were abolished, and a screen that must have been wonderfully hideous was set up. In 1576 the baker was turned out, and the parish authorities found the chapel used as a stable. In 1578 some parts of the edifice were repaired, but in 1607 the Lady Chapel was in the occupation of Wilson, a baker, who obtained leave to remove the tomb of "a certain Cade" because it inconvenienced him in his business. In 1676 the eastern portion of the church was damaged by the fire which destroyed Chaucer's Tabard Inn. The windows, as shown in Hollar's view (1647), were reduced from four to three! that is if Hollar is to be trusted, of which we are by no means sure, knowing how he delineated old St. Paul's. In 1689 the pinnacles of the tower were altered from their original design and the buttresses were removed. In the interior, in 1703, wonderful things were done; "a Corinthian altar-screen" was erected, and whole-length, fully dressed effigies of Moses and Aaron, such as appeared in many a church at that time, flanked the communion table, "the whole being very well liked and approved of," as the parish records say. The repairs of this date cost 2,600*l.*, and included much comfortable wainscoting. In 1734 the south sides were "coated with brick"; in the next year the beautiful stone tracery, which is distinguishable in the old views transcribed by Mr. Dollman, was taken out. In 1758 the north side of the west end was coated with brick, and the Magdalene Chapel was "coated with cement." About 1764 the ancient roof, which seems to have existed until this period, was taken away and a flat leaden one substituted, and the gable over the south transept was changed into a pantile hipped roof! The embattled parapets of Hollar's view were removed, and timber framework covered with tiles made to enclose the two northernmost bays. The vaults under the church were piled with coffins seven feet deep. It must be noticed that the beauty of the church appears, even during these evil days, to have been recognized. At last there was unmistakable evidence that the whole structure was about to fall, and the tower, endangered by the mad practice of ringing the bells in the modern mode, had to be strengthened by an ingeniously devised system of iron ties. In 1821 there was a talk of pulling down the old church and building a new one to "fit the tower"! "Restoration," as it was then understood, culminated in a plan to "produce a suitable Gothic building at a moderate expense" in fifteen months, and at the cost of 13,446*l.* This project was discussed, and happily rejected, but by a very narrow majority.

In 1832 it was proposed to demolish the whole of the Lady Chapel, and not even the election of a beadle, let alone a churchwarden, could have troubled St. Saviour's parishioners more deeply than did the question whether or not this chapel should be "restored" or destroyed. At last Mr. Gwilt was employed to restore the chapel. But so late as 1838 the ruins of the old nave, with the west portal, one of the most magnificent works of its class, a stately Norman doorway, and every relic of that part of the old building were demolished. In 1839 a new nave was built, and described as a specimen of the "pure Gothic style." Many persons have asked what became of the fine architectural fragments removed from this church during the last-mentioned operations. We have reason to believe that they were included in the museum of Mr. Cottingham, and long adorned the interior and exterior of his house in the Waterloo Road for the edification of passers-by. Well painted, they withstood the weather.

While all this was going on it is easy to suppose that Pugin assaulted the rebuilders even more than the iconoclasts. He called on the art and church loving worlds to "weep" over the mutilated condition of the desecrated structure, but he addressed a deaf world. What he deplored remains as he left it. Rather than it should be "restored" again let the genuine parts of the old building, which are but few, remain as they are. Let the wonderful Gothic architecture of the third decade of the nineteenth century remain as it is. Let what exists of the church which holds the tomb of Gower, the mortal remains of Massinger, of Shakspeare's brother Edmund, "a player," of John Fletcher, of Henslowe, and of Lancelot Andrews, stand as it is. Keep it, preserve it, prop it up, strengthen its foundations, walls, and roofs, so that it may stand without further sophistication.

Old St. Mary Overies and St. Saviour's, Southwark, are injured beyond recovery. But of their history and of the men who had to deal with them this volume, with its fine drawings and abundant details, is the best record the historian, and above all the architect, can hope for.

NEW PRINTS.

MESSRS. P. AND D. COLNAGHI & Co. have issued a new etching by M. C. Waltner, after G. Mason's beautiful landscape with figures known as 'The Evening Hymn.' A re-mark proof lies before us. The etching, although somewhat dark and over soft, is not confused nor blurred. It is instinct with the spirit and poetry of the design, and is a fair translation of the original colour and tones. The chiaroscuro is excellent. The engraver has succeeded in reproducing the beauty of the faces and the gracefulness of the actions. Like all translations of the kind, the print needs abundance of light to be seen properly. On the whole it is a satisfactory and beautiful work.

From the same publishers we have received an artist's proof of a plate mezzotinted by Mr. S. Cousins after a picture by Greuze, which is one of the choice pictures in Earl Dudley's collection. It is called 'A Golden Pippin,' and represents a little girl leaning her elbows on a table, on which are an apple and a piece of bread. It is very nearly impossible to give in mezzotint the lucidity and soft sparkle of Greuze's technique. Mr. Cousins has succeeded as well as the process allowed him, while in reproducing the tender, ingenuous, and charmingly natural grace of the expression the print is extraordinarily happy. Prints after Greuze are rarely good for much; this is a beautiful exception, and to those who enjoy his pictures it will be doubly welcome because it is devoid of that *soupçon* of desire which taints so many of them.

Mr. Lefèvre has sent us a re-mark proof of a brilliant, firm, and crisp etching by M. Lhuillier, one of the soundest and most learned of its class, after Mr. Eyre Crowe's upright picture called 'Brothers of the Brush.' It would be hard to praise too highly the fineness and fidelity of this admirable specimen of modern art, in which the peculiar skill of the engraver suited the technique of the painter with rare good fortune. The picture was at the Academy in 1873. The etcher has given the neat and incisive, broad and yet searching touch of the painter, drawn the figures with remarkable solidity, translated their actions with animation, and, with one exception, preserved the chiaroscuro of his model with felicity. The exception is that the white clothing of the workmen has been lowered too much, so that the local colour of their figures is not accentuated sharply enough against the wall of the house. This is a trivial defect where all else is satisfactory.

Mr. John Park has etched with good fortune a plate after Mr. H. MacCallum's 'Rocked in the Cradle of the Deep,' a work which could not reward the pains and skill of an artist who has conscientiously striven to reproduce its rough handling while adding refinements of tone and finishing the rudely painted figures. He could not impart true modelling to the representation of the water, but he has given air to the distance and softened the middle distance. He has cleverly evaded the difficulties of the garish colour. Mr. Dunthorne publishes the print.

Messrs. Riddle & Couchman, Southwark Bridge Road, have published a mezzotint by Mr. J. B. Pratt, after a picture called 'Dispersing a Flying Column,' by Mr. B. Goddard. The painter could doubtless tell what led him to depict the onslaught of two ponies on a party of geese. The design is worthy of the humour of the title. The engraver's work is fairly good. It will be kind to say no more of this work, and to hope the painter, etcher, and publishers will produce nothing more of the kind.

Messrs. Field & Tuer have issued Mr. T. J. Ellis's 'Six Etchings of well-known Views in Kensington Gardens and Hyde Park,' in a folio with a descriptive text by the Rev. W. J. Loftie. The text is of the briefest. The typographical and binder's parts of this publication are excellent. The etchings are of a very primitive kind, and so completely devoid of art that it is con-

ceivable the draughtsman purposely drew the figures badly—see the queer monsters in 'Rotten Row'—and disposed them without regard to proportion; compare in the same work the huge man who gossips with the lady mounted on a horse which is hardly so big as he is. Tact like that of a drawing master of the old-fashioned kind is shown in the sunlight of one or two of the etchings and in the handling of the foliage on some of them, and there is noteworthy feeling for the character of twilight in 'The Albert Memorial.' Otherwise these plates are beneath criticism.

SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 24th ult. the Italian pictures and historical portraits from Hamilton Palace. The following are the prices of the more important works:—P. Veronese, A Sacrifice, 304*l*. L. Da Vinci, Portrait of a Gentleman, in a black dress and cap, 525*l*. Fra Angelico, Heads of the Virgin and Announcing Angel (a pair), 1,312*l*. A. Mantegna, St. Sebastian and St. George, 441*l*.; Luigi Gonzaga, Sixth Lord and Second Marquis of Mantua, and his Wife, Barbara of Brandenburg, 210*l*.; A Pair of Upright Panels, painted with figures of vestals, 1,785*l*. G. A. Pordenone, The Holy Family, with the Magdalen, 451*l*. F. Francia, The Madonna and Child, attended by a monk and a nun, 262*l*. Pietro Della Vecchia, The Four Fathers of the Church, 472*l*. G. B. Cima, The Madonna with the Infant Christ in her Lap, holding a bird, 651*l*. Bassano, A Pair of Wings of a Triptych, representing incidents in the journey of the Israelites, 609*l*. S. Botticelli, The Adoration of the Magi, 1,627*l*.; The Assumption of the Virgin, 4,777*l*. Bronzino, Portrait of Leonora di Toledo, Wife of Cosmo di Medici, 1,837*l*. Sasso Ferrato, The Madonna in Prayer, 383*l*. M. Venusti, The Madonna and Child, with St. Elizabeth and St. John, 430*l*.; Christ driving out the Money-changers (from the design of M. Angelo), 1,428*l*.; The Adoration of the Magi, 1,218*l*. Perugino, The Madonna, her hands clasped in prayer, 504*l*. Titian, The Artist's Daughter, carrying a basket of fruit, 735*l*. Tintoret, Portrait of an Admiral in Armour, with crimson staff, holding a baton in his right hand, 1,155*l*. Giorgione, The Story of Myrrha, 1,417*l*.; A Venetian General in Half Armour and Trunk Hose, with sword, 530*l*. Pannini, Roman Ruins, with figures sacrificing, 215*l*. G. Sansovino, drawing in bistre, Decorations of the Church of S. Maria del Fiore, Florence, at the visit made to that city by Pope Leo X., 1514, 315*l*. The most important piece of sculpture included in the sale of June 19th was 'A Bust of the Emperor Augustus,' which fetched 1,732*l*. On June 26th Thorwaldsen's bust of Napoleon was sold.

The public interest in this sale shows no abatement, and the hundred pictures sold last Saturday deserved more attention than the eighty which were dispersed on the previous occasion. The most important examples may be noted. Angelico's 'Head of the Virgin,' a charming tempera picture in good condition, is inferior to the fellow fragment, the 'Head of the Announcing Angel,' which is perfect, and valuable for the spirituality and exaltation of the glad expression, the delicacy of the drawing of the hands, and the punctured pattern of the nimbus. Mr. Winkworth bought both these heads. Of the Mantegnas, "A Pair of Upright Panels, with the figures of vestals in [gold] monochrome on an agate ground" (lot 398), is unchallengeable; in it marvellous draughtsmanship, perfect finish, and Mantegnesque classicism are seen at their best. The 'Luigi Gonzaga and his Wife,' lot 393, sold to M. Cernuschi, of Paris, shows no trace of the skill of the Mantuan; under much repainting may be traced something like the style and handling of Marco Zoppo. Messrs. Crowe and Cavalcaselle, 'North Italy,' i. 388, while refusing to ascribe these portraits to Andrea Mantegna, recognized in them the style of Francesco, or Ludovico, his son. The suggestion is plausible. The verisimilitude of the heads is attested by the frescoes in the castle at Mantua. 'SS. Sebastian and George,' lot 377, which Mr. J. E. Taylor secured, beautiful miniatures, are a solid manifestation of the Peruginesque manner, and have nothing to do with the Paduan master. They are at once searching and deficient in spirituality, yet hardly Raphaelesque enough to be by Perruzzi, to whom some have awarded them. Lo Spagna's is a not improbable name for their author. Possibly not by Da Vinci, and more like a Beltraffio, is the 'Portrait of a Gentleman,' lot 344. It is difficult to say that Antonello da Messina painted the other 'Portrait of a Gentleman,' lot 343. A genuine but repainted Antonello is in to-day's sale, lot 751. Titian had nothing to do with the 'View near the Coast,' lot 355; yet if the bust of the 'Venetian Nobleman,' in a black dress trimmed with grey fur, lot 387, is not Bassano's, which we doubt, it may well be Vecellio's. The best Tintoret of last Saturday's sale is the superb and poetical 'Moses striking the Rock,' lot 392. It was sold for a mere trifle, under two hundred pounds. 'The Admiral in Armour,' lot 410, which Messrs. Colnaghi bought, is sumptuously coloured. The Cima, 'Madonna with Christ,' lot 395, is a pretty gem, which has been elaborately and cleverly repainted in many parts. It fell to Messrs. Agnew. Botticelli's 'Adoration of the Magi,' lot 397, is a poem in his finest style, and, we think, intact. Vasari says the artist painted this subject for the Casa Pucci. 'The Assumption of the Virgin,' by the same artist, is one of the greatest poems ever painted, worthy of Great Britain's treasure-house. It was, according to Vasari, executed for Matteo Palmieri and placed in the church of S. Pietro Maggiore at Florence; both painter and patron got into trouble on account of certain heterodox suggestions of the design, therefore the altar to which it belonged was interdicted and the picture covered. It was No. 191 at the Academy in 1873, with the 'Adoration of the Magi.' The "Giorgione" who painted the 'Story of Myrrha,' so called ('Hippomenes and Atalanta'?), lot 383, a lovely picture in many ways, seems to us to have likewise produced the famous 'Fête Champêtre' which bears the same artist's name in the Louvre. We question Barbarelli's share in either, and prefer the work before us to the Louvre picture, notwithstanding the charm of Rossetti's sonnet to the latter. See Crowe and Cavalcaselle, 'North Italy,' ii. 168. Bronzino's 'Leonora di Toledo and her Son,' lot 399, sold to Mr. Vokins, is very fine indeed, and painted with the care of a sculptor. If Francia had anything to do with 'The Madonna and Child,' lot 382, it was one of his pot-boilers. The group of three portraits on our left of Tintoret's 'Descent from the Cross,' lot 348, gives much interest to an unlucky composition. The three heads are marvels. Veronese's brilliant and rich 'Sacrifice,' lot 324, is genuine and fine.

Messrs. Sotheby, Wilkinson & Hodge sold by auction on Friday and Saturday in last week a collection of Greek and Roman coins. The following are some of the higher prices that were realized: Camarina, tetradrachm, *obv.* laurelled female head, *rev.* quadriga to left, 19*l*. Naxus, tetradrachm, *obv.* head of the Indian Bacchus, *rev.* old Silenus naked, 30*l*. Macedonia, tetradrachm, head of Diana to right, *rev.* wreath of oak enclosing ΜΑΚΕΔΟΝΩΝ, 13*l*. Philip V., *obv.* head of Perseus helmeted, *rev.* club within a wreath of oak, 12*l*. Mithridates VI., tetradrachm, *obv.* head diademed, *rev.* Pegasus feeding, 12*l*. Ariarathes, *obv.* head, *rev.* Pegasus drinking, 12*l*. Scepsis, *obv.* winged sea-horse, *rev.* palm tree, &c., 12*l*. 5*s*. Mausolus, tetradrachm, *obv.* head of Apollo, *rev.* Carian Jupiter to right, holding a two-headed axe, 22*l*. 2*s*. 6*d*. Tryphon, drachm, *obv.* portrait, 13*l*. 10*s*. Double daric of Darius Hystaspes, 13*l*. Alexander the Great, *obv.* head with elephant head-dress, *rev.* Jupiter type, 25*l*. Ptolemæus I., head to right, *rev.* quadriga of elephants to left, 20*l*. 10*s*. Roman:—Julius Cæsar, *obv.* laureated head, *rev.* Julius Octavus, 16*l*. Otacilia, *obv.* bust of the empress, *rev.* inscription, 25*l*. Glycerius, quinarius, *rev.* cross within wreath, 14*l*. 15*s*. Total of two days' sale, 1,302*l*. 9*s*.

NOTES FROM ROME.

The Compital Shrine.—The ancient Roman practice of placing shrines of domestic gods at the corner of the principal streets of each quarter was raised to the dignity of a public institution by Augustus. See Suetonius, 'Octav.' 31:—"Compitales Lares ornare bis in anno instituit, vernis floribus et æstivis." Under Constantine 424 of these popular shrines were numbered in Rome, and, as in many other instances, the practice was adopted and followed down to our times by the Christian population. No ancient compital shrine had yet been found, although many inscriptions belonging to them had been copied by former epigraphists. They are of the utmost importance, because the name of the street at the corner of which they stood is always written upon them.

At the western end of our excavations, a few yards from the temple of Vesta, one of these chapels has been discovered. It stands on a raised platform or pedestal against a brick wall. The entablature was supported by two half columns at the back, and two full columns in front, of the Composite order and of fluted Carrara marble. On the frieze is engraved the following inscription, in beautiful letters of the golden age: SENATVS POPVLVSQVE ROMANVS PECVNIA PVBLICA FACIENDAM CVRAVIT. Underneath there was (very likely) a statue of Mercury, its socle, inscribed DEO MERCVRIO, having been found not very far away. The name and the history of this elegant monument have been revealed by an inscription found three years ago at S. Paul's outside the Walls, according to which some devotees had restored, A.D. 223, *œdiculam regionis* viii. (Forum Romanum) *vico Vestæ*. Vesta's temple is separated from that of Castor and Pollux by a lane, which is evidently the Vicus Vestæ mentioned above. We are actually engaged in restoring the architectural pieces of the shrine to their proper places, everything having been found scattered far and wide around.

The Plan of Rome.—In demolishing a mediæval wall at the northern end of the Porticus Margaritaria we came across a precious fragment of the plan of Rome engraved on marble, A.D. 211, under Severus and Caracalla—a discovery quite unprecedented and unexpected, because all the existing fragments had been found, without exception, in the garden of SS. Cosma e Damiano, first by Antonio Dosio under Pius IV., then by Efisio Tocco in 1868. The new piece contains the plan of the south-west corner of the temple of Castor and Pollux, inscribed CASTORIS, which was the popular and simplest way of naming the temple. Every one knows the joke of Bibulus, the colleague of Julius Cæsar in the censorship, who complained that all the good things accomplished together were attributed by the Romans to Cæsar alone. "There happens to me," said Bibulus, "what happens to Pollux: he is never mentioned in connexion with his brother Castor, although they have an equal right over the temple. I work as hard as Cæsar, and spend as much money as he does, and he reaps all the benefit from it."

At the back of the temple the plan shows a street diverging at a right angle from the Vicus Tuscus, and running up the slope of the Velia in a parallel direction with the Sacra Via. This must be the famous Nova Via, the pavement of which had already been found in 1789 under the front wall of the Farnese gardens. Another important landmark shown by the plan is a stairway connecting the Porta Romanula of the Palatine with the Forum. It appears that people coming out of the Palatine by the Clivus

Victoriæ on reaching the gate (the lintel of which is some fifty feet above the Forum) could go down in two different directions: by a carriage street, turning left towards the church of S. Teodoro, and by a staircase, turning right towards the church of S. Maria Liberatrice. These steps are described by Varro when he says that the Porta Romanula was connected with the Nova Via by *gradus*, named, according to Suetonius, *scalæ annulariæ*. They are not steps properly called, but slopes or inclined planes, intersected at regular distances by a flight of six steps. Both ends of this passage have already been brought to light: the upper one by the late Baron Visconti in 1864, the lower one in the course of our recent excavations. The steps are of travertine and much worn, in fact they are reduced to one-half of their original height.

The scientific world must feel grateful to Commendatore Baccelli, the Minister of Public Instruction, and to Senatore Fiorelli, the head of the Department of Antiquities, for these extensive and useful works, carried on with a quick and determined hand among difficulties of every description. What has already been accomplished is simply a show, a promise of what will come next. The large granaries and manufactories belonging to the Borghese family, which occupy and disfigure the north-east corner of the Palatine, between S. M. Liberatrice and S. Teodoro, are being purchased and will disappear very soon. The same fate awaits the church of S. Maria, which is of no artistic value whatever, and, besides, rests on the ruins of a more ancient church. It was discovered at the beginning of last century, and it is minutely described by Valesio and Cancellieri. A bridge will be thrown across the Forum, from the Via della Salara Vecchia to the Via di S. Teodoro, with a side branch leading to the Arch of Titus. Communications being thus restored between the Subura and the Velabrum, we shall indulge recklessly in excavating whatever can be excavated—the Curia, the Secretarium Senatus, the Basilica Emilia, the temple of Janus, and all the other buildings which faced the Forum on the east side. RODOLFO LANCIANI.

Fine-Art Gossip.

MR. BURTON earned the thanks of all who are interested in the National Gallery and the artistic credit of England by acquiring on Saturday last at relatively small prices the most desirable pictures included that day in the Hamilton sale. Botticelli's stupendous 'Assumption of the Virgin' is an epoch-making masterpiece of that class which, if small in numbers, must be considered the highest. 'The Adoration of the Magi' is a typical example of a very noble kind. The two pictures show Botticelli in the most favourable light as a master capable of much finer things than the groups of 'Virgin and Child' in which our galleries abound, and which are not much superior to the rondels of Della Robbia. The "Upright Panels" (lot 398), by Mantegna (see Messrs. Crow and Cavalcaselle's 'North Italy,' i. 395), add new splendour to the national collection. The "Giorgione" is worthy of the Salon Carré. The 'Portrait of a Gentleman, in a Black Dress and Cap,' lot 344, may not be by Da Vinci, but it is a very fine piece of work.

A "MEMORIAL EDITION" of the works of Thomas Bewick is to be produced at Newcastle, by the special desire of Miss Bewick. It is to be the work of a Newcastle press — in fact, produced in Bewick's own house — and printed on paper made at a local mill, with impressions from the original woodblocks with which his 'Birds,' 'Quadrupeds,' and 'Æsop's Fables' were illustrated. Only 650 copies will be struck off. Mr. Quaritch will publish the work in five octavo volumes (a volume of memoir being added to the two volumes of 'Birds,' one of 'Quadrupeds,' and one of 'Æsop's Fables').

MR. D. C. THOMSON'S 'Life and Works of Thomas Bewick' will be issued very soon. It will largely exceed the original limits of letterpress and illustrations. It is dedicated to Mr. Ruskin. The work will be published at the *Art Journal* office.

THE five newly bought pictures by Gonzales Coques have been placed on a screen in Room XII. of the National Gallery.

THE Horners' Company of London purpose to hold an exhibition of articles, ancient and modern, British or foreign, made of horn, or of which that material is a component, exclusive of ivory, bone, or tortoiseshell, at the Mansion House, on the 18th, 19th, and 20th of October next. Prizes will be given to members of the trade. The Company invite the co-operation of gold and silver smiths, and owners of articles of ancient and modern art and utility, in furthering the objects in view. Further information may be obtained of Mr. C. H. Compton, 19, Great George Street, Westminster.

MESSRS. H. GRAVES & Co. are exhibiting in Pall Mall Mr. F. Feller's historical picture, 'The Last Eleven at Maiwand.'

IT has been determined that next year shall be held the first of that series of triennial exhibitions, supplementary to, but quite independent of, the *Salon* of that year, which form part of the scheme according to which the annual *Salons* have been placed under the direction of elected representatives of those who practise the several branches of fine art. The triennial gathering will be under the exclusive control of the French Government, and comprise the more remarkable productions of the previous three years. The triennial exhibition will be held in the Palais de l'Industrie, and, it is said, during the month of July.

THE *Salon*, which was closed on the 20th ult. and was opened on the 1st of May, was visited by 564,933 persons, 13,800 of whom paid five francs for admission; 24,133 paid two francs each; 232,000 paid one franc each. There were 294,000 gratuituous *entrées*. The total receipts from these sources were 349,266 francs. The profits of the buffet and the catalogue raised the total receipts to 386,266 francs.

AN influential deputation, consisting, among others, of the Greek Archbishop, the Cadi, and Mufti of Cyprus, waited upon the Governor on Thursday, the 15th ult., in order to present a petition for the formation of a museum in Cyprus. His Excellency approved of the scheme, and a council was appointed and held its first sitting at Government House on the same day. At this meeting Mr. H. H. Kitchener, R.E., was appointed curator of the museum and honorary secretary. A list was opened for subscriptions, and the sum of 110*l.* was announced as a first instalment towards the establishment of the new museum. Subscriptions are urgently needed, and will be acknowledged by the honorary secretary, Nicosia, Cyprus. The country is so full of antiquities that no difficulty should be experienced in getting assistance towards making the museum a complete treasure-house of Greek, Cypriote, and Phœnician art.

MUSIC

THE WEEK.

DRURY LANE.—German Opera: Close of the Season.
ST. JAMES'S HALL.—Symphony and Richter Concerts.

THE second performance of Wagner's 'Tristan und Isolde,' given at Drury Lane last Saturday evening, was in every respect as great a success as the first. It was evident that the unfavourable notices of a large and influential portion of the press, if they had not stimulated curiosity, had at least been powerless to repress it; for the house was well filled in every part, while the genuine enthusiasm of the audience was unmistakably shown after each fall of the curtain. That the interest manifested in the drama is only partially due to the music may be at once conceded; as we said last week, there is a great deal which apart from its connexion with the drama and the action would be tedious, if not insufferable. Such, for instance, are Isolde's outburst of rage in the opening scene of the first act, King Marke's long solo in the second, and a great deal of the scene between Tristan and Kurwenal in the third. Yet it is precisely in these and similar passages that Wagner most fully justifies his theories, and shows how by uniting music with the other arts upon a strictly equal footing an overpowering total effect may be produced. We are not for a moment maintaining that 'Tristan' is a greater work than, let us say, 'Fidelio.' Such a proposition would be absurd. The two works belong to two different domains of art, and comparison is no more possible between them than between a picture and a sculpture. Mozart, Beethoven, Weber, and others have shown what is possible in the domain of *opera*, properly so called; Wagner gives us instead what at Bayreuth he truly described as a "new art"—the *music-drama;* and if it is to be fairly appreciated it must be looked at from the composer's own standpoint, and not compared with other art works with which it has hardly anything in common.

We mentioned last week that, like the 'Ring des Nibelungen,' 'Tristan' is constructed entirely on a few "Leitmotive." The systematic introduction of the "Leitmotif" is unquestionably due to Weber; but Wagner has developed it to a far greater extent than his predecessor. It would be easy to give numerous instances of the extreme felicity with which the composer has treated these "representative themes"; but one will suffice to indicate to those unacquainted with the work Wagner's *modus operandi*. One of the most important and significant of the themes is the "death motive," which occurs first to Isolde's words (Act I. scene ii.):—

"Tod-geweihtes Haupt!
Tod-geweihtes Herz!"

The fine progression of the harmony here—unusual, but quite justifiable by rule—arrests the attention and renders it easy to recognize the theme on its recurrence. Wagner uses it in many places with great suggestiveness. For example, in the interview between Tristan and Isolde in the first act, when she offers him what she believes to be the fatal draught, with the mocking words:

In kurzer Frist
Steh'n wir—vor König Marke,

the death theme in the orchestra tells us what is passing through her mind. Even more striking, perhaps, is the passage in the first scene of the second act, where Isolde extinguishes the torch and gives the signal for her lover's approach. Her passion and impatience have reached a climax, the various love themes are surging more and more vehemently through the orchestra, and at the moment that she throws down the torch the menacing death theme is sounded *fortissimo* by the trumpets, and is distinctly

heard in the middle of the love melodies, which are still pursuing their impetuous course. Isolde knows not that by her act she is sealing the fate both of Tristan and herself, but, with deep poetic significance, the future of the drama is foreshadowed in the orchestra by the introduction of the death theme at the very point where at first sight it would seem least appropriate.

It has been objected that music constructed on such a plan as this becomes a mere intellectual exercise, and that it is impossible to understand it without such a careful study of the score as cannot be expected save from a very small minority of the audience. We fully admit that to appreciate completely the music of 'Tristan' great familiarity with it is needed; yet the objection urged against the work on this score is more apparent than real. The fact is that Wagner's chief themes are in themselves so striking that they appeal to the emotions altogether apart from the intellect. For example, we know from the analysis of the music published by Herr von Wolzogen, and doubtless authorized by the composer himself, that in the magnificent introduction to the second act one of the themes is intended to represent the impatience of Isolde, another her love call, and a third the rapture of the lovers; but the music itself is so full of charm that, although its full significance is only felt by those who hold the clue, its emotional power exerts itself over those who have not the least idea of the meaning of the separate themes. So, again, in the opening of the third act, it is not needful for the hearer to be informed that one of the themes depicts Tristan's longing for Isolde, and another the solitude and desolation of his old home, in order to be profoundly impressed with the feeling of melancholy produced by the music. It is doubtful whether any other composer could successfully work on Wagner's lines; unless the themes are in themselves full of power and beauty their treatment must necessarily become wearisome. The great triumph of the composer of 'Tristan' is that he sustains the hearer's interest without flagging to the last bar.

In one important respect we think Wagner has unquestionably laid himself open to criticism: he has shown scarcely any consideration for the capabilities of the human voice. It is a part of his system that the centre of gravity of the musical interest should be transferred from the voice to the orchestra, though we confess we do not see why this must necessarily be the case; but if it be, that is no reason why intervals should be frequently written for the singers which it is all but impossible for them to take in tune. In all Wagner's later works the voice parts are chiefly declamatory; but in 'Tristan' these parts are often so unvocal that even such experienced singers as Frau Sucher, Fräulein Brandt, and Herr Winkelmann were sometimes at fault. For this the composer, not the singers, must bear the blame. The chief parts, moreover, are not only of the greatest difficulty, but excessively fatiguing, owing to the frequent use of high notes. It is to be regretted that Wagner should have in this matter followed the bad example set by Beethoven in his Mass in D, of treating the voices as if they were instruments which could be used in their upper register for an unlimited time. The strongest voice in the world would be ruined by too frequent singing of such a part as that of Tristan.

The second performance of Wagner's masterpiece was even finer than the first, for the singers were more at ease in their parts. Again Frau Sucher was incomparable as Isolde; finer tragic acting has seldom been seen on the stage than hers in the first and third acts. Herr Winkelmann, though perhaps slightly wanting in tenderness in the great love scene of the second act, was superb in the scene with Kurwenal in the third; while Fräulein Brandt, Dr. Kraus, and Herr Gura satisfied every requirement in their respective parts. The orchestra was admirable, and the enthusiasm of the audience quite as marked as at the first performance. We believe that when it becomes better known 'Tristan und Isolde' will be, next to 'Die Meistersinger,' the work of Wagner's which will prove most attractive to the public.

The remaining performances of the season, which closed last night, were repetitions of 'Fidelio,' 'Euryanthe,' and 'Die Meistersinger.' Herren Franke and Pollini have earned the best thanks of musicians for presenting German opera on a really adequate scale. Besides giving the opportunity of becoming acquainted with Wagner's later works, they have brought forward 'Tannhäuser' and 'Lohengrin' with such completeness that it is scarcely too much to say that these works have been heard at Drury Lane for the first time in London. It is satisfactory to find that the success of the experiment has been such as to induce the directors to announce another season of German opera for next year. We would suggest the advisability of their enlarging their *répertoire* then. 'Der Freischütz,' Mozart's delightful 'Entführung,' Spohr's 'Jessonda,' and Schumann's 'Genoveva' are works the performance of which would be heartily welcomed by musicians.

The competitive spirit which has been so active in musical work this season received a further exemplification last week, when Beethoven's 'Missa Solennis' in D was performed under Mr. Halle's direction at the last Symphony Concert. This great work had been heard only a few days previously under Herr Richter, and comparisons were, therefore, certain to be instituted, especially as the earlier rendering had been in some respects of phenomenal excellence. The chorus singing on that occasion was remarkable for firmness of attack and precision even in the most trying passages; but if there were less vigour and energy in the interpretation of Thursday week, the choir trained by Mr. Otto Peiniger did their work very creditably, and indeed admirably, considering the arduous nature of the music. Only in the "Credo" were there any palpable symptoms of wavering or fatigue. The quartet of soloists could not have been more carefully selected. Madame Albani sang the soprano part with beautiful expression, Miss Orridge and Mr. Shakespeare were commendable, and Mr. F. King was a great improvement upon his predecessor in the bass music. Previous to the Mass a fine performance of Beethoven's C minor Symphony was given. The season will be remembered chiefly on account of the performance of Schumann's music to 'Faust' for the first time in its entirety; and if the enterprise has not met with a satisfactory amount of support, the cause must be traced not to indifference on the part of the public, but to the absorbing interest of other undertakings proceeding at the same time.

The last Richter Concert on Monday had a programme consisting of but three items. The opening piece was Gade's overture, 'Nachklänge von Ossian,' Op. 1, which, so far as we recollect, has only been performed once before, at a Crystal Palace concert, some fifteen years ago. Though obviously an early work, the overture has much of that weird Northern feeling which constitutes Gade's principal claim to originality as a composer, and which, of course, is well suited to the subject of which it is an illustration. The themes are interesting and the treatment is musicianly, if slightly diffuse. Mr. Dannreuther, who played Liszt's Pianoforte Concerto in A, No. 2, may be heartily commended on his performance if not on his choice. Save for one beautiful theme, this concerto, or, more properly speaking, rhapsody, is a compound of ugliness and pretentious commonplace. The pianist did everything that was possible to make it appear interesting, but the audience was not impressed, judging by the lukewarm applause. Beethoven's Ninth Symphony, which has so frequently formed the climax to a musical campaign, was once more selected for that purpose, and the performance may be justly characterized as magnificent, the orchestra and chorus being equally above reproach. Indeed, except at the Leeds Festival, we have never heard the choral movements given with such power and unfailing accuracy. The soloists were members of the German opera company, namely, Frau Peschka-Leutner, Fräulein Brandt, Herr Winkelmann, and Herr Gura. At the close of the concert there was a demonstration in favour of Herr Richter, which it is hardly necessary to say was well deserved. Although no important works have been heard for the first time during the past season, owing chiefly to the exhausting rehearsals for the German opera, the performances generally have been of the highest excellence, and the reputation of the enterprise has, therefore, been well maintained.

JOACHIM RAFF.

By the death of Joachim Raff Germany loses one of her most prominent musicians. Born at Lachen, in Switzerland, on May 27th, 1822, during a visit to that town of his parents, who were residents of Würtemberg, he received his education first at Würtemberg and afterwards at a Jesuit Lyceum at Schwytz. As his limited means did not allow him to continue his studies at a university, he adopted the profession of schoolmaster, devoting his leisure to the cultivation of music. He taught himself the piano, violin, and organ, and made various attempts at composition. Some of these he sent in 1843 to Mendelssohn, who recommended them to the publishers Breitkopf & Härtel, of Leipzig. This success encouraged him to devote himself entirely to music; and he was fortunate some time after in making the acquaintance of Liszt, with whom he came to Cologne, where he settled. In this city he met Mendelssohn, and he had already arranged to follow him to Leipzig in order to pursue his musical studies, when the death of Mendelssohn frustrated his plans. Raff next went to Stuttgart, where he underwent a severe course of theoretical training. Here he was

fortunate in making the acquaintance of Dr. Hans von Bülow, who recognized his great talent, and produced at a benefit concert a Concertstück which Raff had written for him. In 1850 the composer removed to Weimar in order to be with Liszt. Here his first opera, 'King Alfred,' was produced with success. In 1856 he settled in Wiesbaden, where he obtained an excellent connexion as a pianoforte teacher, mean time composing and publishing a large number of pieces, mostly for the piano. In 1859 he married Doris Genast, an actress on the Wiesbaden stage. The record of his life for many succeeding years is little more than the record of the compositions which poured in an ever increasing stream from his pen. In 1878 Raff was appointed Director of the new Conservatoire of Music at Frankfort-on-the-Main, a post which he held till his death.

Joachim Raff was one of the most voluminous of modern composers; his published works reach considerably over Op. 200, and belong to nearly every class of composition. Among the most important are ten symphonies; a sinfonietta for wind instruments; five overtures for full orchestra; two concertos and a suite for violin and orchestra; a concerto for violoncello; a concerto, a Concertstück, and a suite for piano and orchestra; an octet, a sextet, and eight quartets for strings; one quintet, two quartets, and four trios for piano and strings; more than twenty pieces of various kinds for piano and violin; and an enormous number of compositions of all descriptions for piano solo and duet. In vocal music he has written three operas, an oratorio, several cantatas and scenas with orchestral accompaniment, nearly fifty part-songs, and about eighty songs for a single voice.

Of all those who may justly be termed great composers, Raff is one of the most unequal. His best works, among which we reckon his second Symphony in C, his third ('Im Walde'), and the 'Lenore' Symphony, very nearly approach, if they do not equal, the greatest masterpieces of their class. Raff possessed not only great fluency of expression, but real poetry of idea, while his mastery of the technical part of composition is truly astonishing when it is remembered that he was to a very large extent self-taught. The elaborate counterpoint and ingenious canons to be met with in many of his scores would not have disgraced Sebastian Bach himself. In his favourable moments also he shows the possession of a vigour and an *élan* (to use the expressive French word) which carry the hearer along irresistibly. But his reputation would have been even greater had he written less. His facility seems too often to have tempted him to write *invitâ Minervâ*; his great fault, especially in his later works, is diffuseness. He seems to have exulted in the display of all possible ingenuity in the development of themes which too often were unworthy of the pains spent over them. In some of his most recent symphonies, which have been given at the Crystal Palace, this characteristic has been very noticeable. On the other hand, many of his smaller pianoforte pieces are full of charm. It is too early at present to foretell the place which Raff is likely to take in the musical history of the nineteenth century; but as one of the most distinguished composers of the romantic school of which Schumann was the founder, it is probable that in the future he will not be altogether forgotten.

Musical Gossip.

The engagement of Madame Pauline Lucca at the Royal Italian Opera has naturally led to a revival of 'Fra Diavolo,' the character of Zerlina being one in which the German artist was ever most successful. Although Auber's sparkling opera is ill suited for performance in Italian, and on so large a stage as that of Covent Garden, the increasing proportion of French and Belgian singers now in the company renders the presentation of works of this school less inconsistent than formerly. Meanwhile the genuine Italian element continues to dwindle, and opera in that language is rapidly becoming an anachronism. The first novelty of the season, M. Lenepveu's 'Velleda,' is announced for production on Tuesday next.

We have much pleasure in announcing that Mr. H. Franke and Messrs. Schulz-Curtius have made up their differences and re-entered into partnership. In the interests of art this is a matter for congratulation; for while the rival series of concerts given during the present season have both deserved the support of the public on their own merits, it cannot be doubted that they have been mutually injurious, and that neither has been so successful as it would otherwise have been. The supply of high-class orchestral concerts during the past two months has been decidedly in excess of the demand. Under the combined management of Messrs. Franke and Schulz-Curtius it is announced that six grand orchestral concerts will be given in St. James's Hall next autumn, that a second season of German opera will be given in May and June of next year, and that a series of nine orchestral concerts will also take place in April, May, and June, 1883.

Mr. Turle, one of the most respected as well as one of the oldest members of the musical profession in this country, died on Wednesday last in the eighty-first year of his age. Mr. Turle for the long period of fifty-eight years acted as Organist of Westminster Abbey. He began to officiate in 1817, was formally named deputy to Mr. Greatorex in 1819, and was appointed Organist and Master of the Choristers by Dean Ireland in 1831. In 1875 he was, at his own request, relieved of all active work by the appointment of a permanent deputy. Mr. Turle was a friend of Spohr and Mendelssohn, and assisted the latter in bringing out his 'St. Paul' at Birmingham. The first public funeral at which he played the organ was that of Castlereagh.

The concert of the Students of Madame Sainton-Dolby's Vocal Academy was given at Steinway Hall on Thursday afternoon. As in previous years, the average standard of excellence shown by the students was very high, Miss Fusselle, Miss Blackwell, Miss Hilda Coward, Miss Woodhatch, and Miss Amy Carter particularly distinguishing themselves. The choruses, given by the whole body of students under the direction of M. Sainton, were charmingly rendered; and the whole concert bore testimony to the excellent teaching of her who was formerly our first English contralto.

The summer orchestral concert of the Royal Academy of Music was given in St. James's Hall on Wednesday afternoon. The compositions by students brought forward were two concert overtures, by Mr. John Cullen and Mr. J. E. West, and a "Credo" by Mr. George J. Bennett. We have before remarked the ability shown by the very young composer last named, and the present example exhibits even greater promise. Mr. Bennett treats his subject in a dignified church-like manner, yet with ample freedom of expression and great command over contrapuntal resources. In brief, he writes like an experienced musician rather than a mere learner, and his future success seems a matter only of sustained effort and perseverance. A Pianoforte Concerto in E, effectively written for the solo instrument by Mr. F. B. Jewson, one of the professors of the institution, served to display the uncommon executive ability of Miss Dinah Shapley; and among the most commendable performances were those of Miss Thudichum, soprano; Miss Hilda Wilson, contralto; and Mr. Frank Arnold, violinist. Mr. Shakespeare conducted the concert, which was on the whole a marked success.

The annual concert of the Royal Normal College and Academy of Music for the Blind will be given at the Guildhall this afternoon. After the concert there will be a presentation of prizes by the Lady Mayoress.

Mr. R. Harvey Löhr gave a concert at the Royal Academy Concert Room on Thursday last, at which, among other works, a clever and well-written pianoforte quartet from his own pen was produced.

A concert, announced to be for the benefit of the widow of the Italian composer Fabio Campana, was given by Signor Pirani on Tuesday afternoon at St. James's Hall. The entertainment might have been more appropriately termed a pianoforte recital, as, with the exception of a few songs contributed by Signora Alice Barbi, the programme consisted entirely of works for the piano, of which Signor Pirani is a professor at the Cologne Conservatoire. The first impression derived from a performance of Beethoven's Sonata in D minor, Op. 31, was unfavourable; but the pianist was far more successful in some of Chopin's pieces, including the 'Polonaise' in C sharp minor and the Scherzo in B minor, and is evidently a capable performer.

Mr. George Riseley concluded his series of twelve subscription concerts at the Colston Hall, Bristol, on the 19th ult. A list of the principal works performed during the past six seasons at these concerts was printed in the programme. From this it appears that Mr. Riseley has brought forward no fewer than thirty symphonies, twenty-four concertos, eighty-six overtures, ninety-nine miscellaneous orchestral pieces, and eight choral works, besides instrumental solos and dance music. The works of English composers have received a large share of attention, forty-three pieces, by twenty-three different composers, having been produced, many of them for the first time. Bristol is certainly exceptionally favoured in musical matters, and it will be a disgrace to the city if Mr. Riseley's spirited enterprise, carried on entirely at his own risk, is not supported as it deserves.

DRAMA

THE WEEK.

Gaiety.—Performances of the Comédie Française: 'Les Précieuses Ridicules,' 'Gringoire,' 'Ruy Blas'; Recitations of M. Coquelin *cadet*.
Adelphi.—Reappearance of Mr. Edwin Booth: 'Richelieu.'

M. Coquelin has now appeared in half a dozen of the best parts in his repertory. Mascarille in 'Les Précieuses Ridicules' is, on the whole, the finest performance he has yet given. A character like Mascarille, however, though it affords opportunity for a marvellous display of capacity, furnishes no such instance of the conquest of difficulty as is witnessed in the representation of Destournelles in 'Mdlle. de la Seiglière.' It was said of Stephen Kemble that he could play Falstaff without padding. In like manner it might be said that M. Coquelin could play Mascarille without making up. The curiously mobile face, which is so important a possession to M. Coquelin, and the voice breaking into falsetto when strained above a given pitch, are exactly characteristic of the vain, amusing, ingenious scamp whom Molière brings forward under the name of Mascarille or Scapin. A performance at once more ludicrous and more artistic than the representation of the would-be Marquis airing his ineffable graces before the two *précieuses*, and challenging them to admire his *petite-oie* and his canons or to feel his scars, the stage cannot supply. M. Coquelin's attitudes are marvellous in their vulgar ease and inso-

lence. Gringoire shows intensity and poetical elevation which are outside M. Coquelin's ordinary method. His ability to present a character like this furnishes proof how wide is his range. The expression of dismay and despair that comes over the face of Gringoire upon learning that the man to whom he has been reciting the ballads concerning the "verger du Roi Louis" is, in fact, that very Roi Louis, and finding that, instead of the dainties on which he has counted, his supper will be like that of Polonius, "Not where he eats, but where he is eaten," is as fine as anything in modern art. Don César de Bazan supplies M. Coquelin with another character not wholly unlike Don Annibal. His performance of it is thoroughly vivacious and effective. Of the other members of the company who have been here during the whole of M. Coquelin's engagement, M. Febvre is the most noteworthy. His Don Salluste is perfect. M. Coquelin *cadet* is wholly a droll, though a very clever droll. In a part like Jodelet he is acceptable; in the *laquais* in 'Ruy Blas' he is inimitable. To assign to him, however, a part like Louis XI. is a dangerous experiment. In some monologues he delivered M. Coquelin *cadet* was thoroughly diverting. M. Sylvain, M. Garraud, and M. Boucher remain where they were, and Mdlle. Barretta has advanced in public estimation. Her Madelon in 'Les Précieuses Ridicules' was moderately good; her Loyse in 'Gringoire' was excellent. The representation of 'Ruy Blas' brought to the front two or three actors who had not before been seen this season. Mdlle. Bartet, indeed, who played the Queen, is a very tender, graceful, and accomplished actress, with a style modelled to a certain extent upon that of Mdlle. Bernhardt. Her performance was admirably truthful and natural. M. Chameroy was excellent as Don Guritan. To the make-up of M. Mounet Sully as Ruy Blas we cannot reconcile ourselves. That the performance displays much subtlety, and rises at one point into greatness, may be conceded. It is, however, unpicturesque and unchivalrous, and fails to win us into acceptance of a treatment the reverse of that accorded the character by Fechter. These entertainments have scarcely met with the success they deserve. From the standpoint of art they are, taken collectively, much better than the representations of 'Frou-Frou' and 'La Dame aux Camélias' with which the French season commenced.

Mr. Booth's reappearance in London has been driven late in the season. It is doubtful accordingly whether his Richelieu will take the hold upon the public to which its merits entitle it. A picturesque, intelligent, and effective performance it is. If the character seems less grimly cynical than in previous representations, the reading is warranted by the text, and deserves the applause with which it is greeted. Among those by whom Mr. Booth is supported are Mr. Brooke, Mr. Pateman, Miss Pateman, and Mr. W. Younge.

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LITERATURE

Records of Later Life. By Frances Anne Kemble. 3 vols. (Bentley & Son.)

IT was in the year 1757, in the dingy little market town of Prescot in South Lancashire, that John Kemble was born. This grandfather of Miss Fanny Kemble was the child of some strolling comedians, and the accident of his birth at Prescot is commemorated by the narrow street that is called after him. From that day to this the family of Kemble has always been associated with the stage, but with the stage in its noblest aspect. Harriet Martineau, indeed, writing in one of her more vicious moods, says, "There was a green-room cast of mind about them all from which Macready was marvellously free. He saw life by daylight and they by stage lamps, and that was the difference."

However this may be, the Kembles have in their own line been a distinguished family, and it is a pleasure to receive these further records of the life of not the least interesting of her race. At the same time bookbuyers will feel some dismay at the thoughts of the room required by Miss Fanny Kemble for her autobiography. We have already her American journals, her 'Year of Consolation,' her Southern diary, and her 'Records of a Girlhood,' and now appear these three volumes of 'Records of Later Life.' They contain the history of but fourteen years—from 1834 to 1848—so that some seven or eight more at least will be required in order to complete a memoir planned on such a scale. Now it is certainly no want of gallantry on our part, but libraries have their limits, and the idea of eighteen volumes all devoted to the sayings and doings, the thoughts and fancies, of Miss Fanny Kemble is rather terrible. There is a sense of want of proportion as regards the biographies of people no less eminent. There is as regards ourselves a feeling that we may weary of these constant partridges before we can make an end of them. However, the author herself seems to have no misgivings. Possibly she does not remember the warning maxim of La Rochefoucauld, "L'extrême plaisir que nous prenons à parler de nous-mêmes nous doit faire craindre de n'en donner guère à ceux qui nous écoutent."

Then, too, the plan of these 'Records' strikes us as very odd. Of course "Reminiscences," "Recollections," and similar books published in the author's lifetime are common enough, and regular autobiographies published after death are common also. But the publication during life of an autobiography made up mainly of the author's own letters is decidedly unusual. There are connecting links of narrative, but scarcely any letters except those from the autobiographer herself. That these letters are all worth printing is more than we can say, but many of them are excellent and leave (as no doubt they were intended to leave) a very pleasant impression of the writer. The reader learns a great deal about Mrs. Kemble's religious views, her life in America, and her opinions of her contemporaries. At the same time her reticence about the most important period of her life will be perplexing to the general reader. Her first letter, which is to Mrs. Jameson, says:—

"However stoutly your incredulity may have held out hitherto against the various 'authentic' reports of my marriage, I beg you will, upon receipt of this, immediately believe that I was married on the 7th of June last, and have now been a wife nearly five mortal months."

But though it is clear that Mr. Butler did exist, he is scarcely mentioned except in the most incidental way, and Sydney Smith's joke that "this pleasing and intelligent young lady laboured under the singular and distressingly insane idea that she had contracted a marriage with an American," seems hardly farfetched. The reader should have been told more or nothing. As it is, this part of the autobiography is half unintelligible, and yet Mrs. Butler could have told nothing which would have justly forfeited the sympathy of her readers. She was

strong in all
Save that strong Patience which outwearies Fate.

However, we must take these 'Records' as we find them, and not supplement an uncomfortable private story by details gleaned from other sources.

The present instalment of Mrs. Butler's life begins, as has been said, with her marriage in America to Mr. Butler, and she gives a graphic description of her new home near Philadelphia. "Butler Place," as it was rather magniloquently called, was "in no respect superior to a second-rate farmhouse in England," the climate was abominable, and gardening was all but impossible. Mrs. Butler's nearest friends were at Philadelphia, and could only be reached after driving "five or six miles of hideous and execrable turnpike road, without shade, and aridly detestable in the glare, heat, and dust of summer, and almost dangerously impassable in winter." The friends to whom she appears to have been most attached were Dr. Furness, the Unitarian minister of Philadelphia, and his family, and there can be no doubt that the strong anti-slavery opinions which Mrs. Butler now imbibed were in large measure due to her intercourse with them. Miss Bremer in her 'Homes of the New World' describes Dr. Furness as

"so absorbed by his anti-slavery feelings that his life and mind suffer in consequence, and I believe that he would with the greatest pleasure suffer death if by that means slavery could be abolished; and his lovely daughter would gladly suffer with him, a Valkyria in soul and bearing."

It is certain that Dr. Furness always had the power of fascinating and impressing those he met by the noble simplicity of his character; and it is not wonderful that Mrs. Butler felt its influence. Harriet Martineau also chanced to be touring in the neighbourhood at that particular time, and she, too, was beginning a crusade as an abolitionist. Mrs. Butler had, moreover, been studying Dr. Channing's writings, and her convictions with regard to slavery were becoming very strong and very pronounced. But unfortunately, as she writes to a friend, "we are slave-owners and live by slave labour," and the difficulty of her position was obvious. She might be anxious to have an "opportunity of at once placing our slaves upon a more humane and Christian footing," but it was hardly likely that her husband and her husband's family should warmly sympathize with her views. However, she was to have no chance of trying any social experiments in the South just at first, and when Mr. Butler went to his rice-swamps in Georgia she returned to England. Of her life in England we shall speak presently; she remained here about a year, and then went back to her American home. It was at the beginning of the winter of 1838 that she first made practical acquaintance with the slave life of the Southern States. She did not undertake the journey, a very long and arduous one, with any feeling of pleasure. She must have learnt by this time that social experiments would not be tolerated, and

"the whole manner of existence is repugnant to my feelings.....Society or the shadow of it is not to be dreamt of; and our residence, as far as I can learn, is to be a half-furnished house in the midst of rice-swamps, where our habitual company will be our slaves, and our occasional visitors an alligator or two from the Altamaha."

Mrs. Butler seems to have found the reality worse than she anticipated, and her vivid and picturesque letters describe what that reality was:—

"Right and left as the eye follows the broad and brimming surface of this vast body of turbid water, it rests on nothing but low swamp-lands, where the rattling sedges, like a tawny forest of reeds, make warm winter shelters for the snakes and alligators, which the summer sun will lure in scores from their lurking places; or hoary woods, upon whose straggling upper boughs, all hung with grey mosses like dishevelled hair, the bald-headed eagle stoops from the sky, and among whose undergrowth of varnished evergreens the mocking-birds, even at this season, keep a resounding jubilee."

The place was certainly no paradise, but if it had been, the "peculiar institution" would have spoilt it all in the eyes of this English mistress of a slave plantation. It appears that her husband's family had believed that the sight of slavery as it really existed in an estate which was humanely managed would have softened her prejudices, but it certainly did nothing of the sort:—

"The wrong strikes me more forcibly every hour I live here. The theory of human property is more revolting to every sentiment of humanity; and the evil effect of such a state of things *upon the whites*, who inflict the wrong, impresses me as I did not anticipate that it would, with still more force."

Again, she writes of the slaves:—

"There is no attempt made to improve their condition; to teach them decency, order, cleanliness, self-respect; to open their minds or enlighten their understandings."

As it is quite clear that Mrs. Butler had the courage of her opinions, and by no means kept them to herself, it must soon have become evident that her visit to the South was not exactly a success. It is curious to contrast Mrs. Butler's account of a slave plantation with the very amusing but almost forgotten 'Journal of a West India Proprietor,' by Monk Lewis, in which all the humorous and cheerful side of negro slavery is so brought out as to leave a really pleasant impression. Mrs. Butler herself could not have been more anxious than Lewis to see the slaves happy, but she was deeply convinced of the wickedness of the system, and he was never troubled by any misgivings of the kind.

The following winter she was not to spend in Georgia, owing to

"Mr. J—— B——'s decided opposition to my doing so. He was part proprietor of the plantation, and positively stipulated that I should not again be taken thither, considering my presence there as a mere source of distress to myself, annoyance to others, and danger to the property."

Mrs. Butler decided, therefore, on going again to England to live with her father, who was ill; and certainly English society did what it could to make up to her for her monotonous existence in America, which she complained was

"to be left day after day in the solitude of an absolutely lonely life; to be deprived of all stimulus from without; to hear no music; to see no works of art; to hear no intellectually brilliant or even tolerably cultivated or interesting conversation."

In 1843 there was, however, another visit to America, but we hear nothing of either the Butler house or the Georgian estate. She soon returned to England, but no particulars are supplied beyond what may be inferred from the remark that "the days were not yet, either in England or America, when a married woman could claim or hold independently money which she either earned or inherited." When she next visited America, in 1848, she gained sufficient by her public readings "to realize my long-cherished hope of purchasing a small cottage and a few acres of land in the beautiful and beloved neighbourhood of Lenox." And there, in the lake country of Western Massachusetts, with her old and tried friends the Sedgwicks—as fervent abolitionists as she could desire—close by, these 'Records' leave her.

But we have still to speak of what will be the more generally attractive part of this book—Mrs. Kemble's (for by this name she is now best known) life in London and estimate of noted persons. She is certainly very frank and outspoken in her comments, but they are not unkind, and she spares living people. The person she seems to have disliked most cordially was Lady Holland—but who could have liked Lady Holland? She was domineering at all times, and when it pleased her she could be positively cruel; and yet, mainly for her husband's sake, and partly for the sake of Holland House itself, wits and statesmen, men of letters and men of the world, submitted meekly to her tyranny. Here is an agreeable story of the lady. Landseer

"was walking one day by the side of Lady Holland's wheel-chair in the grounds of Holland House, and stopping at a particularly pretty spot had said, 'Oh, Lady Holland! this is the part of your place of which the Duchess of Bedford has such a charming view from her house on the hill above.' 'Is it?' said Lady Holland; and immediately gave orders that the paling fence round that part of her grounds should be raised, so as to cut off the duchess's view into them."

But the time came when Lord Holland died and his wife no longer lived at Holland House, and then, as Lady Morley said, "she is the most miserable woman in England; she is entirely alone now, and she cannot bear to be alone."

Lady Morley herself is now nearly forgotten, and there are comparatively few who will remember her 'Spruggins Family,' one of the most humorous books of its sort ever published. But in her day she was a "universal social favourite," and Mrs. Kemble gives a very pleasant account of her. Lady Dacre, too, to whom many of these letters are addressed, must have been a delightful woman, but who now knows about her sonnets from Petrarch and her sculptured figure of a white horse? Miss Berry was another friend of Mrs. Kemble's, and there is an amusing recollection of a conversation in her *salon*. Lady Sale, the Afghan heroine, was expected in London, and there was a discussion as to the welcome she would receive:—

"Miss Berry, who, for some reason or other, did not admire Lady Sale as much as everybody else did, said she should not ask her to come to her house. 'Oh, yes! Pooh! pooh! you will,' exclaimed Sydney Smith; 'you'll have her, he'll have her, they'll have her, we'll have her. She'll be Sale by auction!' Later on that same evening, it being asked what Lord Dalhousie would get for his successful exploit in carrying off the gates of some Indian town, 'Why,' cried Lady Morley, 'he will be created Duke Samson Afghanistes.'"

Mrs. Kemble has rather spoiled this last story by confusing Lord Dalhousie with Lord Ellenborough.

Mrs. Grote was odd and brusque enough—Sydney Smith called her *grotesque*—but she was an audaciously clever woman, and could hold her own among the no less clever women of her day. And now that brilliant circle is all broken up and one woman alone remains to remind us how bright was the wit and how gay the talk of the generation that has passed. So long as Mrs. Procter is still with us we are not quite dependent on merely printed recollections.

There are many good stories of Sydney Smith and Rogers scattered through these volumes, and some interesting traits of Charles Greville (of the 'Memoirs'), while Thackeray, Moore, Channing, and other notable people appear here and there. But the book has a fatal want: there is no index or table of contents; and whereas for certain purposes of reference these 'Records,' as illustrating English society and American life forty years ago, might have been of service, they are now all but useless.

We cannot undertake to criticize Mrs. Kemble's views on theology, society, philanthropy, and, indeed, every other subject, but it would be difficult not to feel something of sympathy towards the writer. She always says well what she has to say, and there is often something of real nobility about her views. All through the book, moreover, there are amusing passages and a certain sense of fun. There is a delightful story of a lady who was given to the absurdity of consulting a "Planchette," but who told Mrs. Kemble she should give up doing so on account of the language it used.

"'It!—the language *it* uses!' ejaculated I. 'Yes,' she pursued, with increasing solemnity, 'the language it uses is so reprehensible that it will be quite impossible for us to consult or to have anything further to do with it.' 'Really,' said I, hardly able to utter for suppressed laughter, 'and may I ask, may I inquire, what language it does use?'.....'Why,' returned Mrs. ——, with some decorous hesitation and reluctance to utter the words that followed, 'the last time we consulted it it told us we were all a pack of damned fools.' 'Oh!' exploded I, 'I believe in Planchette, I believe in Planchette.'"

The account of old Lady Berkeley and the Berkeley family in the second volume is amusing, and incidentally there is curious mention of another lady of a sadder notoriety in her day. It has been suspected that Mademoiselle de Luzzy, who was implicated in the De Praslin tragedy, was the original of Miriam in Hawthorne's 'Transformation,' and we here learn that this unhappy woman went to America, married a country clergyman, and settled at Stockbridge in Massachusetts, near which Hawthorne at one time lived.

We will end by putting Mrs. Kemble right in one small matter. The lines on a fallen leaf which she quotes (and misquotes) are not by Millevoye, but by Arnault, and are as follows:—

Je vais où le vent me mène,
Sans me plaindre ou m'effrayer;
Je vais où va toute chose,
Où va la feuille de rose
Et la feuille de laurier.

The Sarva Dars'ana Samgraha; or, Review of the Different Systems of Hindu Philosophy. By Mādhava Achārya. Translated by E. B. Cowell and A. E. Gough. (Trübner & Co.)

INDIA is more than any other country given to religious speculation. This speculation keeps, however, within certain limits in consequence of the veneration for antiquity inherent in the Indian mind. It is from first to last only a gradual development. Much as the systems may differ, we can trace the history of Indian philosophy from the time when the first hymns were chanted up to the Brahma Samāj, the latest and perhaps most promising of Indian speculations. Indian philosophy was, moreover, never to any degree influenced by foreign contact. It was of indigenous growth, and can as such be best understood by the Indians themselves. Happily for us, they have handed down the aphorisms of most of their philosophies, which may be regarded as a convenient summary of their religious views. Although in their own method of handing down these aphorisms they do not give any clue to the gradual development, European science can do this work for them.

In the fourteenth century of our era we find among the Indians sixteen principal

philosophical sects, of which we have from the hand of one of the heads of the Vedāntic or pantheistic school a most valuable record. The book is called the 'Sarva Dars'ana Samgraha,' "a review of the different systems of Hindu philosophy," and was written by Mādhava, better known as Sāyaṇâchārya, whom Dr. Burnell has pretty conclusively proved to be the famous commentator on the 'Rigveda.' He lived in the beginning of the fourteenth century, and was elected in 1331 the head of the Smārta order in the "Maṭh," or monastery, of Çringeri, in the Mysore territory. This order was founded by S'ankara Achārya in the eighth century of our era, through whose exertions mainly the Vedāntic school of philosophy attained to the high rank which it now holds. This book is, of course, written from a Vedāntic point of view, but still the author has kept singularly free from misrepresentation. He enters thoroughly into the spirit of the several schools, the doctrines of which he describes. Indeed, no better proof could be given of the great value of the book than that it served as a guide to Prof. Wilson in drawing up his 'Sketch of the Religious Sects of the Hindus.' The 'Sarva Dars'ana Samgraha,' we learn from the preface, was first published in the "Bibliotheca Indica," and was then translated by Prof. Cowell and Mr. Gough in the *Pandit*, a paper which, we are glad to hear, has been revived. The editor of "Trübner's Oriental Series" has done a signal service to students of philosophy and Indian literature in including a reprint of the translation in this important collection.

It is needless for us to say that the authority of Mādhava is not in all the systems he represents equally to be relied upon, and it is also needless to add that he arranges all the different philosophical systems from a Vedāntic point of view, apart from chronological considerations. Thus he commences his enumeration with that system which is furthest removed from Vedāntic speculation, and concludes it with that which nearest approaches it, omitting, however, the Vedānta itself. The first, therefore, is the so-called Chārvāka system. The followers of this system form the oldest of the Indian materialistic schools, whose doctrine is well embraced in the quatrain:—

> While life is yours, live joyously;
> None can escape Death's searching eye;
> When once this frame of ours they burn,
> How shall it e'er again return?

In derision, perhaps, they ascribe their doctrine to Brihaspati, the preceptor of the gods. The best existing account of this sect is found in this book, for its Sūtras, in which its principles were inculcated, are now lost.

Then follow in the enumeration the Bauddha and Jaina systems: for the elucidation of them Mādhava had only second-hand sources, and we cannot therefore wonder if what he says of these two systems, with which he had moreover little sympathy, is not always trustworthy. It is happily possible to correct him wherever he is wrong. The original writings of these two important sects have been preserved, and bid fair to be published in a short time. After the exposition of these two systems, Mādhava proceeds to a system the origin of which dates some 1,500 years later, viz., that of Rāmānuja.

We have no space to give a detailed account of what Mādhava says of the different sects. His account, however, establishes beyond controversy the fact of a continuity running throughout Indian philosophy. We see this in the Saiva schools, which arose in the southern part of India in the seventh century of our era; in the earlier orthodox systems, viz., the two Sānkhyas, the Yoga, the Nyāya, the Vais'eshika, and the Mimāṁsa; and again in the heterodox systems of Buddhism and Jainism.

The translation is trustworthy throughout. A protracted sojourn in India, where there is a living tradition, has familiarized the translators with Indian thought. Wherever they have found it necessary to adopt another reading than that given in the "Bibliotheca Indica," a foot-note is appended. Their conjectures are all striking, and the alterations are never of a violent character.

It is a pity that the editors have added neither an index nor an introduction to their translation. The student is thus entirely left to his own resources. We hope, however, that in a succeeding edition, which there is little doubt will soon become necessary, both these omissions may be remedied.

The Gallican Church and the Revolution: a Sequel to the History of the Church of France from the Concordat of Bologna to the Revolution. By the Rev. W. Henley Jervis, M.A. (Kegan Paul, Trench & Co.)

MR. JERVIS'S former work had a concluding chapter which dealt with the period of the Revolution and discussed the Concordat of 1802. His present volume goes over this ground again, and also treats the period of the empire. Perhaps Mr. Jervis has not made it quite sufficiently clear to himself whether he intends it to be regarded as a new work or only as the concluding volume of the old one. At least the reader of this volume feels that too much is taken for granted, and that too little explanation is given of the author's general principles. The truth is that he is expected, somewhat unreasonably, to look for these in the former work.

Mr. Jervis writes as a "Catholic" of the modern school. Accordingly his general view of French ecclesiastical history is not such as the ordinary English reader apprehends without a certain effort. He has no sympathy with liberal notions in religion; and though his language is not intemperate, yet he is never moved in telling the story of the rebellion of the French against Christianity to express any misgiving that perhaps Christianity had been put before them in a form too rigid and inelastic. Corruptions and abuses in the Church of the old *régime* he is ready to allow, though he follows De Tocqueville in thinking that even these have been exaggerated; but he rejects the notion that the Church ought to have taken any pains to adapt itself, even in organization, to say nothing of doctrine, to a new time. "The organization of the Church," he writes,

> "is divine and changeless. Its external policy, its doctrine, its laws, its ordinances, as they were received in the days, *e.g.*, of Augustine or Gregory the Great, are no mere matters of curiosity for the antiquary or of criticism for the scholar, but matters of universal interest, facts of ever-enduring moment, decisions for all time."

Nevertheless, Mr. Jervis orthodoxy, though so firm, is not quite in agreement with English orthodoxy; for he is not a Protestant, at least as that name is now commonly understood. He may be a good Anglican of the age of Queen Elizabeth, but he is not a modern Protestant. At the position from which he observes the ecclesiastical controversy of France, not only Voltaire and the Encyclopedists, but even the Jansenists, appear to be on the opposite side. And yet, to complete the perplexity of the unprofessional English reader, he is no Papist or Ultramontane, but a Gallican—only not a pseudo-Gallican of the later type, but a genuine Gallican of the school of Bossuet.

It may be questioned whether such unchangeableness as Mr. Jervis claims for the Church is really possible to the Church or to any other institution, and whether Mr. Jervis is philosophical in imagining it to be so. Indeed, it is hard to understand how the uncompromising expressions quoted above can be reconciled with others which he uses on the very same page, where he says of the Church, "Viewed comprehensively it is the perpetual *outgrowth* of God's new creation, the uninterrupted *development* of the kingdom of grace." But his strong ecclesiastical views qualify him to write ecclesiastical history. It is a principal merit of Mr. Jervis's book that he has distinct and clear perception of what religion was in France at the time of the Revolution, and can take an interest in and appreciate all the different varieties of it. For it is a capital error in the current English view of the Revolution that we regard the whole ecclesiastical side of it with contempt, from an opinion that religion was then wholly dead and obsolete in France, and therefore all dispute and discussion about it insincere and, as Carlyle would say, "forgettable." The Liberal view of the Revolution as represented by Thiers and the prophetic view of it taken by Carlyle are here equally misleading. The one school regards everything religious as simply tiresome and childish, while Mr. Carlyle is so tremendously in earnest that he comes practically to the same conclusion, for the religion of plain people always seems to him a mere sham. The mischief, in fact, lies deeper and spreads out in history far beyond the French Revolution. It has its root in the very practice of separating ecclesiastical from political history. No such separation ought ever to have been made. The result of it has been that ecclesiastical history has become a mere professional study, while political history has been profoundly falsified, and exhibits human affairs as far more rationalistic and secular than they ever were. Mr. Jervis's book itself is far too professional; he should have gone much more deeply than he has done into what is called the secular history of the period; but it is useful as an antidote to the ordinary histories of the Revolution and Napoleon, from which the reader would never gather the prodigious part which the religious question played.

The book appears to be sound, careful, and learned. It is so far interesting that

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we have found no difficulty in reading it. But it is a *plain* book, of which nothing higher can be said than that it tells its story clearly, and that, so far as we are able to judge—we do not write as canonists—it is accurate; also that it is no mere compilation, but the result of genuine study; and that the author's views of general history, though not at all remarkable, are intelligent. We do not observe that he pretends to have discovered anything, and yet perhaps some of his views may be novel to most English readers, since the subject lies a little beyond the range of their sympathies.

One of his principal points is that the judgment usually passed upon the great act of Revolutionary legislation in ecclesiastical matters, the Constitution Civile du Clergé, is entirely erroneous. This judgment is thus expressed by M. Thiers:—

"The Assembly in reforming abuses made no aggression upon ecclesiastical dogmas, nor did it attack the authority of the Pope. With regard to its rights, it is clear to every candid mind that the Assembly did not exceed them by legislating as to the temporalities of the Church."

This sentence seems to most people to strike the right note, to express in moderate language a proper and manly jealousy of ecclesiastical tyranny, and would, therefore, be generally accepted in England as expressing the evidently sound Liberal opinion. Mr. Fyffe, who is as good a judge as any writer of what is the proper thing to say, echoes it without misgiving. It will probably not shake this general opinion that Mr. Jervis, a clerical writer, pronounces it "a misrepresentation industriously propagated by the 'patriots' throughout the Revolutionary struggle," and asserts that "the argument is inconsistent with historical fact."

Perhaps it may be more effective to point out that the Constitution Civile, whether or not it was a justifiable measure, was so far from being a Liberal measure that it was directly opposed to Liberal principles, especially as they are understood in England. The Constitution Civile was an act of high-handed interference upon the part of the State with the management of the Church; it was, in fact, the most resolute attempt ever made to create a State Church. The Revolution here undertook to imitate the Tudor kings, to create a Gallican Church on the model of the Anglican, and at one stroke to turn the French clergy into functionaries of the State. M. de Pressensé, who is a Liberal, has seen this just as clearly as Mr. Jervis, who is not. It is not easy to understand how those who are in the habit of ridiculing "Churches made by Act of Parliament" can approve the Constitution Civile, which, not indirectly or constructively, but in the most open and direct manner, undertook to make a new Gallican Church. But it is still more surprising that the Constitution Civile can ever be represented as a measure not merely just and agreeable to Liberal principles, but judicious and statesmanlike, and altogether to be approved under the circumstances. That this can be done even by English writers shows with what languid interest, with what slight attention, Englishmen study the French Revolution. We catch the tone of the French writers who tell us the story of it, and repeat confidingly after them the most astonishing judgments. Mr. Jervis may help us here again because, unlike these French historians, he regards religion seriously, and comes to the religious question as it stood in 1790 with a good historical knowledge of its earlier phases. Most of us confuse the ecclesiastical reform of 1790 with the anti-Christian crusade of 1793. We forget that the latter was caused by the failure of the former, that what finally embittered the French mind against religion was precisely the religious war that sprang out of the Constitution Civile. By an anachronism we suppose the Constitution Civile to have been simply a demonstration of general lay Liberalism against ecclesiastical authority. We altogether underrate the amount of real religious and Christian feeling that went to the composition of the Constitution Civile; we overlook that it sprang rather out of a sort of Protestant, reforming, or Puritanical zeal than out of either religious indifference or active opposition to theology. Like M. de Pressensé, and still more like M. Crétineau-Joly, Mr. Jervis sees in the Constitution Civile a victory of Jansenism, and he shows by quotations how truly the dispute was a controversy between rival theological schools.

He argues very justly that it is untrue to say that the Constitution "made no aggression upon ecclesiastical dogmas." The dogmas of a Church are those propositions to which the Church itself attaches a vital importance. The Constitution attacked the authority of the Pope: had the Church ever regarded this as an unimportant article? But by insisting on the Jansenist character of the act he helps the reader to understand the wantonness of it. It was in a great measure the vindictive act of an embittered religious party. He points out the disastrous influence it had on the course of the Revolution, but—as he does not willingly travel out of the purely ecclesiastical domain—not with sufficient force. What made the Revolution, which had begun with such high hopes, darken so suddenly and so portentously? The cause was mainly the religious war that began with the Constitution Civile. There is something, perhaps, which we shall never quite fathom in the madness of the Constituent Assembly, which instead of reducing as much as possible the difficulties of the enormous task before it, instead of attacking the problems in detail and postponing all that could be postponed in order at least to gain time, seemed to take pleasure in multiplying its tasks and its dangers, and in crowding them together. But if it be asked why it chose, *de gaieté de cœur*, to add a religious revolution and an irreconcilable religious war to the political revolution, perhaps the best answer is that the old Jansenist controversy, which had lasted for a hundred years and grown ever more embittered, could not but break out in that critical moment.

It is interesting to read a consecutive English narrative of the ecclesiastical policy of Napoleon. Mr. Jervis has made a good study of Consalvi's 'Memoirs.' But here, as elsewhere, he is only plain and clear, and he is somewhat drily professional, looking at religion with the eyes rather of a lawyer than of a divine. Something more impressive might have been written on the death and faint, phantom-like resurrection of Christianity in France. Nor does Mr. Jervis make much effort to enter into the ecclesiastical ideas of Napoleon, which, however, might repay some examination. Napoleon is too secular a personage to interest him beyond a certain point. And yet one would think that to a man well read in Church history few subjects could be more attractive than Napoleon's attempt to revive the mediæval theocracy. How far was he serious, and how far did he himself understand the mediæval theory of Church and empire? It would have given rare satisfaction to one of Mr. Freeman's school to light on such a sentence in the Napoleon correspondence as this, which Mr. Jervis quotes from a letter to the Pope: "Your Holiness is sovereign of Rome, but I am its emperor." Napoleon then knew of that necessary connexion between the name "emperor" and the city of Rome of which we have heard so much. We need not be surprised, perhaps, that the Pope himself meets this doctrine with a direct denial: "Your Majesty has been elected, crowned, anointed, acknowledged Emperor of the French, but not Emperor of Rome. There does not exist an Emperor of Rome; none can exist." But it is, perhaps, a little surprising that this curious controversy suggests no reflections to Mr. Jervis.

His final conclusion is much what might have been expected. Lamennais and his friends fell into "dangerous error," and were justly condemned by the Holy See. The growth of Ultramontanism in the circumstances of recent times has been natural, but has brought with it a blindness to "other truths equally impregnable, of which the Gallican theologians of old were such illustrious advocates." "A return to Gallican doctrine" is to be desired. This is the way "definitively to reconcile those two great conflicting powers, faith and freedom."

THE BOOKS OF THE ANCIENTS.

Das Antike Buchwesen in seinem Verhältniss zur Literatur, mit Beiträgen zur Textgeschichte des Theokrit, Catull, Properz und Anderen Autoren. Von Theodor Birt. (Berlin, Hertz.)

WITH the thoroughness of his nation Herr Birt has investigated every conceivable point that can be raised in connexion with the book in antiquity. Not content to pass lightly over the surface, as M. Egger did when in his charming little 'Histoire du Livre' he threw the results of years of study into a popular narrative, the German scholar is at pains to give chapter and verse for every statement, however apparently trivial. This makes the book rather troublesome to read. It is necessary to wade through much superfluous detail before we come upon the main deductions from it. Where Herr Birt does allow himself general reflections on the conditions of literature in antiquity he is always both interesting and instructive. His style in such passages is singularly terse and vigorous. The glow of the enthusiast may be felt even through the precise statements of the scholar. Indeed, an extremely readable little volume might be made by stringing together the passages in which the author sums up his results. As the book stands they are embedded in such a mass of detail that nothing but the keenest interest

in the minute questions discussed can carry the reader steadily through it. It is time, however, that we touched on at least a few of these questions, to give our readers some idea of their interest and variety.

The name of "book" suggests to our minds so familiar and definite an idea that we are apt to forget the roll of papyrus or of parchment, the tablets smeared with wax, and other phenomena which the name originally implied. All terms for books in Greek and Latin, as in English, primarily described the *material* on which they were written, but these terms, in accordance with well-known laws, soon lost their strict significance. So, though *βίβλος* and *βίβλιον* may with rare exceptions be assumed to mean the roll of papyrus, we find the Latin *liber* (bark) applied to the same rolls, and, in the Middle Ages, the word *cortex* also put to this use. *Volumen*, on the other hand, which exactly described the *form* of book commonest in antiquity, has in our "volume" entirely lost its original meaning. Herr Birt, after a short but excellent introduction to his subject, deals exhaustively in his first chapter with these questions of terminology, and brings out many interesting points to which we have no space to refer. It is curious, however, to see how early certain words acquire a double meaning. Thus both *βίβλος* and *liber* were used, like our "book," to mean not only a complete work, but also a division of it. One fact in the history of book-material seems clearly established by Herr Birt—namely, that papyrus was far more used than parchment until the third or fourth century A.D., though parchment is referred to by Martial and his contemporaries. It is after this somewhat surprising to learn, on the authority of Martial himself, that books on parchment were nevertheless cheaper than books on papyrus. In a list of presents (book xiv.) to be given respectively by a rich and a poor man a copy of the 'Batrachomyomachia' is set against a complete Homer on parchment, the 'Culex' in the same way against the complete works of Virgil, and a single play of Menander against all Cicero's writings. It is not expressly stated that the smaller book of each pair was on papyrus, but parchment is invariably mentioned in the contrary case, so that we may fairly assume that papyrus was the material of the books not otherwise described.

A careful investigation into the average length and breadth of the papyrus roll yields results of some interest. Naturally the actual formation of the material was the basis of practice. Hence arose a usage which ultimately fixed the hexameter line as the normal limit of breadth, not merely in poetry, but in prose—a limit that is not often exceeded even in modern printing. Similarly writers acquired the habit of passing from one papyrus leaf to another at some natural break or climax in the subject, just as the novelist of to-day learns to construct his story so as to meet the requirements of periodical publication. We can touch but lightly on the intricate question of stichometry as opposed to gnomometry, space not permitting us to discuss it at length. Broadly the question is whether the ancient writers divided their books according to subject or according to some standard measure of lines or *στίχοι*, each containing a fixed number of words. To us the latter idea seems so artificial as to be hardly credible, but the evidence collected by the late Ch. Graux and now supplemented by Herr Birt is too abundant to be overlooked. For detailed information on this and many other technical points we must refer our readers to the book itself. We will touch in conclusion on a few questions of larger scope.

Having traced the development of the book through its various stages, Herr Birt comes in due course to the question of publication. What did the publication of a book imply in antiquity? As far as Greece is concerned we can hardly answer the question. But it may be said with certainty that in Rome there were men who employed scribes, just as the publisher of to-day employs printers, to multiply copies of books for sale. The name of the Sosii will occur to all. Herr Birt agrees with M. Boissier in regarding Atticus as not merely Cicero's most intimate friend, but as his publisher. Certain phrases in their correspondence can hardly be otherwise explained. Indeed, it would appear that Atticus published other people's books also, and as we do not gather that the author had any interest in the sale we may assume that the publisher found the business fairly profitable. That there was a flourishing book trade at Alexandria during the period of her literary supremacy cannot reasonably be doubted; but unfortunately the evidence is so scanty that not even the industry of our present author has been able to find anything of consequence. The case is not much better when we go back to Athens. In a period when literary activity was greater and more lasting in its results than in almost any other before or since it is surprising how little can be discovered of the actual production and distribution of books.

The pre-Alexandrian period in the history of books is treated as fully as the evidence will admit in the last chapter, which to many readers will be the most interesting of all. Indeed, it is disappointing to find that this part of the subject is relegated to an appendix, in form at least, if not in name. Few things can be of more interest than to know in what form the immortal writings of the Greek poets, historians, and philosophers were first given to the world. When we read of the whole Iliad and Odyssey being written out on one continuous scroll we find our faith sorely tested; but the very existence of the myth, if myth it be, throws light on the literary conditions of the time. Herr Birt maintains that the present divisions of many well-known works were due to Alexandrian grammarians. Not only Homer, but Thucydides, Herodotus, Xenophon, and Plato, and many other authors can be proved to have originally existed in one continuous roll, without any division but such as the sense here and there required. It was not till Alexandrian times that this system of large rolls, with its obvious inconveniences, gradually gave place to the smaller rolls which afterwards found favour in Rome. The next stage was the parchment codex of the third or fourth century A.D., in which form as multiplied by monkish scribes classical, and we may add Biblical, literature has mainly come down to us; for the number of papyri that have survived is infinitesimal. The perishable nature of the material sufficiently accounts for this, and our author shows that the destruction of the Alexandrian libraries was even a greater disaster than is commonly imagined; for these were something more than libraries in the usual sense—they were huge book-stores, the object of the royal collector apparently being to buy up not only as many books, but as many copies of each book, as he could lay his hands on. Other causes for the destruction of ancient MSS. are pointed out by Herr Birt in an interesting chapter, where he also sketches in some detail the history of the text of Catullus, Propertius, Tibullus, and other Roman poets. That we depend for our texts of the classics on copies not only not contemporary, but for the most part at least ten or twelve centuries later than the time of their composition, is a cardinal fact in the history of literature which should never be lost sight of.

We must now close our sketch of a most interesting and valuable work. It is a storehouse of information, but the reader will find that, whether owing to the intricacy of the subject or to some want of method on the part of the author, a fair view of the book as a whole can only be gained by patiently plodding through it from the first page to the last. No serious student, however, will regret the time thus occupied.

NOVELS OF THE WEEK.

One of Us. By E. Randolph, Jun. 3 vols. (Sampson Low & Co.)
Madge Allerton. By Annie Cazenove. (Walter Smith.)
Sissie. By E. J. Worboise. (Clarke & Co.)

BOTH in design and in execution 'One of Us' is curious. Mesmerism and its kindred forces are the pivot upon which the plot of the story turns, and the many advantageous points which their vague and indeterminate influences afford are utilized with some skill by Mr. Randolph. If the central subject of the book is uncommon, so also is its construction. No one who reads the first two volumes would be prepared for the complete change that takes place in the third. The transition is almost melo-dramatic in its startling suddenness, for, with little to rouse the suspicions of the wariest veteran, we suddenly pass from the level plains of domestic life into the abyss of sensational tragedy. The ancient fable is outdone: without premonitory symptoms the mouse brings forth a mountain. In the early portions of the novel Mr. Randolph introduces the reader to the ill-assorted company which an ambitious hostess has gathered from every part of the habitable globe and collected in a country house. In some of his social sketches he displays considerable humour, though the fun is not always of the most refined character; and had these sketches been more lifelike he might have amused his readers at the risk of offending the more fastidious. If his pictures are drawn from nature he must have been exceptionally unfortunate in his experiences, and if they are intentional caricatures it is a mistake to seek effect by distorting features beyond recognition. Mr. Randolph is seen to more advantage in the field of sensational writing. Here he shows liveliness and power of description, and can give more legitimate play to his imagination when he deals with

the mysterious influences upon which the interest of his story depends. A sprightly novel, full of action and bustle, may in the future be expected from Mr. Randolph's pen; but the ordinary and simple details of social life can only be effectively handled by one who possesses more trained experience and more delicate taste than Mr. Randolph at present commands.

Madge Allerton is the elder of two girls whose lot it is to be born to a country life, surrounded by all that wealth can give to make it pleasant. A perfectly unchequered career of prosperity in the retirement of an English country district, which is only diversified by the occasional arrival of desirable friends, is certainly a somewhat difficult subject for romance. It requires the pen of an Austen to make much of heroines so comfortably commonplace, and the present writer is not a Miss Austen. However, she conveys a pretty distinct idea of the ladies we have mentioned. One is short and sensible, the other tall and coquettish, and they act their parts pretty consistently in the uneventful drama. Their mother is an invalid, and they are a good deal dependent for counsel upon a certain Mrs. Vernon, who calls them "childie," and generally treats them tenderly. There are, of course, some young men of an unobjectionable sort mixed up with the story, and we go in their company to lawn tennis parties, school treats, church, and other country excitements. According to a growing fashion, an extract from the sermon is given. The moral is excellent, still the practice is not to our liking. The boys, Mrs. Vernon's children, are described with a good deal of sympathy, which description is perhaps the best part of the book, unless its brevity be considered its chief merit.

Somewhat more than 520 pages of close print form the medium for the inculcation of moral truth in Miss Worboise's last tale. The heroine is a good girl who at sixteen becomes the right hand of her father, a poor doctor who is nearly ruined by a selfish wife and extravagant sons. "Sissie," after discharging successfully the functions of a maid-of-all-work, a companion, and a governess, marries a virtuous and wealthy Nonconformist, while her wicked brothers, who have taken orders in the Church of England, in vain beseech his assistance for their professional advancement. The worst error of this discreet and admirable damsel is her reference to her companion Flora as a "young lady friend." In essentials she is blameless. The reader will find all the author's characteristic merits and defects embodied in the tale, and perhaps an unusual amount of good advice to girls. Yet it is difficult to recommend its perusal to any one who has anything else to do.

BOOKS OF TRAVEL AND GUIDE-BOOKS.

The Land of the Bey: being Impressions of Tunis under the French. By T. Wemyss Reid. (Sampson Low & Co.)—Mr. Reid possesses the facile pen of the daily journalist. He sets out with the high spirits of a man entering on the enjoyment of a hard-won holiday, and he easily carries the reader along with him from Leeds to Folkestone, to Paris, to Marseilles, and to Tunis. It is pleasant to find oneself in the company of a gentleman of such cheerful humour. For "impressions of Tunis under the French" Mr. Reid gives particulars of the duties and the worries of the excellent English Consul-General, Mr. Reade; describes pleasant and sentimental visits to the ruined cisterns of Carthage and the English burial-ground; and regales his readers with a sufficiently lively account of how he set out for Kairwan, but got only as far as Susa, and how he returned to Tunis through a delightful Mediterranean storm to say farewell. But when he approaches any point touching on the curious state of Tunisian society during the Punic War of M. Roustan he either turns from it or skims over it with the vaguest word, and this while he makes us conscious he has much he could say which would be of interest and value. It is difficult to understand what considerations of propriety or expediency demand such silence as Mr. Reid has imposed on himself, or why in his final chapter (in which he alludes in a hurried, summary fashion to such things as his readers expected his whole record to be occupied with) he should mysteriously hint at Madame Elias under cover of the phrase "a fair and frail Helen," and at M. Roustan under the phrase "a very powerful person in Tunis," especially since he confesses incidentally in this very chapter that he was the "special correspondent" who wrote those letters on Tunisian affairs which appeared in the *Standard* newspaper last October and November, and as he must know that since he wrote his diary the exposure of "the truth about Tunis," which he expected would soon be made, has been made very thoroughly in the speeches of M. Camille Pelletan and in the Roustan-Rochefort trial. It is indeed possible that Mr. Reid anticipated these revelations would be so searching as to leave him not a word to say; but yet English people would have been glad to know for themselves whether the evidence in detail of an attentive and tolerably unbiassed Englishman tallied with that of Frenchmen suspected of being factious. Mr. Reid has, in fact, erred on the side of caution. There is no doubt that so experienced an observer formed a pretty clear conception of how matters stood at Tunis last November; but he has not taken his readers into his confidence.

A Winter in Tangier, and Home through Spain. By Mrs. Howard-Vyse. (Hatchards.)—Mrs. Howard-Vyse's volume is altogether without form, if not altogether void. It might be well enough as a diary in manuscript for private reading, but it is difficult to see why it should be published as a book; style it has none to give it literary value, and what it has of practical value might have been clearly and sufficiently made public in a magazine article. It is mainly addressed to those "who seek for a mild winter climate," and to such Mrs. Howard-Vyse's notes on food, expenses (M. Bruzaud, of "The Hotel in the Garden," seems to have raised his tariff during the last two years), and the beneficial effect of Moorish air, and of Moorish wet even, on the delicate lungs of her husband will be of great interest. The larger public, which is not seeking for a health resort, and does not take an interest in the politics of Barbary, will find nothing to add to the accounts which have already been published by more competent writers. Not only so, but they will find that Mrs. Howard-Vyse makes some odd mistakes, from which a little preparatory reading or more accurate listening would have saved her. For instance, the Grand Shereef of Wazan is carelessly talked of as "the Shereef of this place" (Tangier); she speaks of crossing "the river Ouad," on the road to Tetuan, apparently ignorant that "Ouad" (or "Wad") means "river," and that the name of the stream is "Wad Ras"; and she hides such familiar names as Mequinez (Meknez) in such arbitrary spelling as "Mackness." The following sentences are a curious medley of mistakes:—"Count C. intends to try to go across the country from [Fez] to Oran.....The last Englishman who made that part of that journey and against all advice was Mr. John Davidson, in 1836—a most energetic traveller and very scientific man. After encountering great hardships and difficulties, he reached Rabat, 150 miles from Tangier, Mogador, and Morocco..... The result was that he was murdered at Swekeya." Has Mrs. Howard-Vyse not read or heard of Capt. Colvile's 'Ride in Petticoats and Slippers' (see *Athen.* No. 2747, June 19th, 1880) from Fez to the Algerian frontier and on to Oran? and does she not know that Oran is east of Fez and Rabat west, on the Atlantic coast? What, then, has this talk about Davidson's journey (which came to a fatal end several hundred miles south of Rabat)—what has this to do with Count C.'s design?

Madeira: its Scenery, and How to see It. By Ellen M. Taylor. (Stanford.)—Although the "climate and resources of Madeira" have already—so the author tells us—been dealt with by a competent writer, a handbook to the island is still needed, and the volume before us is written to supply the want. For this purpose the book appears very well put together. Besides the usual information needed by the traveller or intending resident as to steamers, lodgings, prices, &c., the author supplies a sketch of the history of the island and some account of its chief products. She modestly disclaims any intention of treating scientific matters, and carries this so far that in place of describing a certain fossil bed, she prefers to print the account by Darwin of a similar phenomenon in New Zealand. Clear and precise directions are copiously given for various excursions, long and short, while a general impression of the life led and of the scenery is furnished by a series of lively letters, which adequately fulfil this end, and do not contain a larger amount of superlatives than may be fairly conceded to a lady on a picnicking expedition in such a beautiful region.

To the hurrying tourist Mr. R. N. Worth's *Guide to Dorsetshire: Coast, Rail, and Road* (Stanford) will be acceptable. It detains by no tedious discourse upon place or object, but goes rapidly and pleasantly on from sea margin to primæval barrow, and from mediæval church and castle to the latest Wesleyan chapel, not forgetting to tell the wearied traveller of the Red Lion or the temperance hotel. To the geological inquirer Mr. Worth will be more satisfactory than to the student of ancient architecture, who will hardly find him a competent instructor. He hints at, rather than describes or points out, the details which make a building deserving of attention, leaving the visitor to find for himself the special features of interest. In this respect the new Guide is of slighter texture than Murray's Handbook, which, however, has the disadvantage thus far of being bound up with Somerset and Wilts. Dorset is not a particularly rich architectural field, and consequently there was opportunity for sufficient description of such ancient buildings as are to be found. But Mr. Worth's studies have hardly embraced constructive detail, or he would not be satisfied with off-hand remarks that the work of one church is "noteworthy," and of another that it has details "worthy of note," without saying what these details are. Of Bere Regis it is said that the church contains "good illustrative features of Norman, Early English, and Perpendicular," but no mention is made of its fine early wooden roof, for which it might chiefly be visited. Of St. Mary's, Bridport, which claims to hold the third place among the churches of the county, Sherborne and Wimborne being the other two, the almost unique little oriel of the priest's chamber over the south porch is unnoticed. Ford Abbey, with its remarkable combination of early and late Cistercian arrangements in connexion with the showy creations of Inigo Jones, is despatched in a small half page. The slight notice of Sherborne Castle is so confused with that of the Tudor fabric which lies across a broad water in the distance that the two structures might be taken by the reader to be on the same site. No description is given of the later building, it

being simply said that Sir Walter Raleigh "built the centre of the present mansion, where his arms may yet be seen." We might continue our strictures, but end with the remark that if Mr. Stanford intends his guides to rival Murray's handbooks he must look more carefully to the description of architectural remains.

PHILOLOGICAL BOOKS.

M. Valerii Martialis Epigrammaton. Lib. I. Edited by J. Flach. (Tübingen, Laupp.)—This edition gives an *apparatus criticus* and a fairly exhaustive commentary in foot-notes, which would doubtless be rendered into English (from Latin) by one of our numerous piratical "editors" if the work were to arrive at or near completion; but we gather that our editor does not intend to further anticipate Friedländer's long-promised edition of Martial's epigrams. Herr Flach shows considerable learning and industry, but his judgment is not always remarkable. For instance, "licet dicam" (vii. 2) is neither *quamvis, &c.*, nor *cogor dicere*, but "I venture to say" more nearly. On lxvi. 8, "quæ trita duro non inhorruit mento," it is asked, "When used the Romans to kiss with the chin?" This is not to the point, for we have heard children object to a rough chin after being kissed in ordinary fashion. On *ib.* 10 we are told that the *frons* of a book corresponds to our "title-page." It is the end formed of the edges of the roll when rolled up. In this case and others —*e.g.*, on "arator," lv. 3—Herr Flach might have found benefit from consulting Paley and Stone, who give more than half the book. We do not advocate expurgation, but we think it unnecessary to give parallels to indecent language unless some rare point of grammar or etymology demands elucidation. Surely the anticipation of "vade salutatum" (lxx. 1) by Ovid is as likely as not to be a mere coincidence. The pedigrees of phrases seem often to be traced as arbitrarily as those of *novi homines*. We notice divers *leviora menda* which we are asked to correct. In lxvii., "Liber homo es nimium, dicis mihi, Ceryle, semper. In te qui(s) dicit, Ceryle, liber homo est?" we render the pentameter: "In your case, Cerylus, who says, 'He is an ingenuous fellow'?" Cerylus is a humbug and a prude. Notwithstanding a shrewd suspicion that Herr Flach is not a sufficiently keen humourist to be a born exponent of Martial, we are glad to acknowledge the substantial merits of his work.

In an inaugural dissertation for the degree of Doctor of Philosophy at the University of Göttingen, Mr. Arthur Napier has ably discussed the authorship, and attempted with some success to settle the text, of certain Anglo-Saxon homilies which Wanley may be said to have discovered nearly two hundred years ago and first attributed to their true author. Up to the time of the appearance of Hickes's 'Thesaurus' these homilies had been given to a Bishop Lupus, whom nobody knew anything about. Wanley showed that Lupus was none other than Wulfstan, who was Archbishop of York during the period of the Danish invasion and who died in 1023. Since Wanley's days few scholars have paid much attention to these sermons, and no one has ever till now bestowed much critical study upon them. In this treatise—*Ueber die Werke des Altenglischen Erzbischofs Wulfstan*—Mr. Napier has exhibited proofs of trained and careful scholarship. From a student so sober, diligent, and acute, we are pretty sure to get some more important researches by-and-by.

Simplified Grammar of Hindûstânî, Persian, and Arabic. By E. H. Palmer. (Trübner & Co.)—This little volume is the first of a collection of simplified grammars of the principal Oriental and European languages, edited by Prof. Palmer, of Cambridge, whose name is a guarantee both for a scholarlike treatment of the subject-matter and for a style concise and clear enough to make this series eminently adapted for practical purposes. The principles that underlie the system of each language are carefully explained, and by excluding all technical terms, all the old classifications, paradigms, and tables, the author has succeeded in condensing the necessary rules of Hindûstânî into twenty-seven pages, those of Persian into the same narrow space, and the whole Arabic grammar into fifty pages. And in this small compass both accidence and syntax are fully discussed and made, as the common phrase goes, "comprehensible even to the dullest mind." In our opinion a little more scientific dignity would have done no harm to the clearness of the style, and the algebraic formulas employed in the explanation of Arabic conjugations might well have been dispensed with. We venture to think that candidates for the Indian Civil Service, whose requirements are particularly kept in view, are, or at least ought to be, advanced enough in mental training to understand even the complicated structure of Arabic accidence without a queer expedient like this. Another question is whether it would not have been advisable to adopt in some way the system of Petermann's 'Porta Linguarum Orientalium,' by adding in each case a little chrestomathy with glossary, and a short list of the best text-editions, grammars, and dictionaries, as a guide for further study. We cannot discuss here in detail the contents of these grammatical primers; upon the whole they answer their purpose pretty well, but a few alterations in the wording of certain paragraphs would decidedly be a great improvement. The statement, for instance, p. 103, in the chapter on "relative sentences" in Arabic, about the use of *man* and *má* as relative pronouns for *indefinite* antecedents is altogether misleading; *man* and *mâ* simply mean "he who," "that which," whereas no pronoun at all is employed in relative clauses governed by indefinite nouns. The translation given to *fa'ala* and *dharaba*, p. 73, viz., "he does" and "he strikes," is not only in contradiction with established facts, but even with the author's own remarks in the previous page. Very funny, too, is the comparison drawn (p. 39) between the hesitating English "eh," in sentences like "I am going—eh—to," and the *h*, which forms in Persian a past participle! That the Persian language besides has no real adjectives, as we learn from p. 30, is another novel theory. We look forward with a certain interest to the following volumes, which are to contain grammars of the Keltic, Slavonic, Scandinavian, and most of the remaining Eastern languages.

Portugal has at length woke up. Prof. de Vasconcellos Abreu has published a Sanskrit grammar in the Portuguese language after the most esteemed German models.

One of the Scottish Free Church missionaries, the Rev. John Inglis, has published (Williams & Norgate) a dictionary of the Ancityumese language in two parts, both from and into English, with an introduction containing notices of the missions to the native races of New Zealand and the New Hebrides, and illustrations of the principles and peculiarities of the language.

Father Angelus Maffei (Jesuit) has published this year at Mangalore, on the west coast of India, a really very creditable grammar of the Konkani language, accompanied by a translation of nine chapters of the Old and New Testament in the Kanarese character, which are valuable as a text to illustrate his grammar. It must be remembered that there are three sufficiently distinct varieties of Konkani, itself a dialect of Maráthi, and that this grammar applies only to the third variety, as spoken in South Kanara and greatly affected by the contact of Dravidian languages. The learned author promises a dictionary also if means are forthcoming.

Bishop Steere has published a most useful little volume, *Swahili Exercises* (Bell & Sons), primarily for the use of the University missionaries to Central Africa, but supplying a want felt by the general public. His excellent grammar, Dr. Krapf's dictionary, and now this volume of 'Exercises' place within the reach of all the study of this important language, this *lingua franca*, which is destined to occupy the same position in Central Africa, south of the Equator and north of the tropic of Capricorn, as Hindûstânî does in British India.

Under the title of *La Religione e le Lingue dell' India*, an excellent translation of Mr. Cust's well-known book has been issued by Hoepli of Milan. The translator has had the advantage of the help of Count A. de Gubernatis, who contributes a few lines of preface.

Prof. Bartsch, of Heidelberg, has published some translations into German of French ballads, under the title of *Alte Französische Volkslieder* (Trübner). The accomplished professor has prefixed an introduction which is characterized by his usual learning and thorough knowledge of his subject.

OUR LIBRARY TABLE.

In his *Cavalry Life; or, Sketches and Stories in Barracks and Out*, 2 vols. (Chatto & Windus), Mr. J. S. Winter proposes to correct the popular misapprehension regarding the social life of officers, and the method he adopts is the following. He strings together a series of short tales, some with a little connexion, some with none, in which he illustrates a soldier's life as seen by those behind the curtain. "I simply take a real soldier out of a real regiment, and give him somebody else's real name; I put real jokes into his mouth, and relate real incidents which happened to him or somebody else." Unluckily the incidents are in many cases such as never happened, and several slight circumstances show that the author has no personal knowledge of the army, and has either been hoaxed or has given free play to his imagination. Mock courts-martial by officers on their fellows have not been unfrequent, and the penalties inflicted have sometimes been of a most objectionable nature. We, however, positively refuse to believe that an ante-room court-martial ever sentenced two cavalry subalterns to receive thirty strokes from a birch rod, and that the punishment was actually inflicted without the inflicters being punished for their atrocious conduct. Again, as to practical jokes, there are scarcely any extremities to which officers have not proceeded when "drawing" or "making hay" in a comrade's room, though happily such horseplay is much less frequent now than it was ten years ago. It may, however, be positively affirmed that for a subaltern to empty the contents of a mustard pot on the bald head of a senior captain who had risen from the ranks, in the very mess-room, is a thing unheard of, and if it had happened would have brought down condign punishment on the snob who offended. Indeed, if we are to believe Mr. Winter, British cavalry officers are the most foolish, vulgar set of men who ever wore uniform. Our doubts as to Mr. Winter's personal acquaintance with military life are strengthened by his writing "brigadier major" for brigade major, and that not once, but twice.

Henri Dominique Lacordaire, a Biographical Sketch, by H. L. S. Lear (Rivingtons), is written in an enthusiastic strain. Lacordaire, though noble-minded and eloquent, was not the great man his biographer would make him out to be; and the tone in which a man of really commanding intellect—Lamennais—is spoken of makes apparent the writer's want of critical judgment. Mr. Matthew Arnold's little sketch of Lacordaire at Sorèze gives a juster idea of the man than these three hundred and odd pages.

We have received a diplomatic and consular *Supplément à l'Almanach de Gotha* for the present year. It is useful, but there are a great many errors in its pages, of which the most amusing is perhaps that of "Titus" for "Mr. St. John," as British Minister at Guatemala. The list of secretaries and *attachés* is far from complete.

XUM

To Mr. Wheatley we are indebted for the compilation of the excellent *Index of Obituary Notices for the Year* 1880, published by the Index Society.

WE have on our table *Panjab Customary Law*, 3 vols., edited by C. L. Tupper (Calcutta, Government Printing Office),—*History of Medicine in Massachusetts*, by S. A. Green (Trübner),—*Sensation and Pain*, by C. F. Taylor (New York, Putnam),—*The Study of Trance, Muscle-Reading*, by G. M. Beard (The Author),—*The Food we Eat*, by J. M. Fothergill (Griffith & Farran),—*The Care and Treatment of the Insane in Private Dwellings*, by L. A. Weatherly (Griffith & Farran),—*Hospitals and the State*, by H. C. Burdett (Churchill),—*Health Lectures for the People*, Second Series (Edinburgh, Macniven & Wallace),—and *The Number of Deaths from Accident, Negligence, and Violence in the United Kingdom*, by C. Walford (Stanford).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Kuenen's (A.) National Religions and Universal Religions, 8vo. 10/6 cl.
Maclaren's (A.) Secret of Power, and other Sermons, 4/6 cl.
Moir's (Rev. J.) Power of an Endless Life, and other Sermons, cr. 8vo. 3/6 cl.
Saint (A) among Saints, a Sketch of the Life of St. Emmelia, by S. M. S., cr. 8vo. 3/6 cl.
Welland's (Rev. J.) Daily Bread, and other Sermons, 3/6 cl.

Fine Art.

Caldecott's (Randolph) Graphic Pictures, folio, 7/6 bds.

Poetry and the Drama.

Dickens's (C.) Plays and Poems, with a few Miscellanies in Prose now first Collected, edited, &c., by R. H. Shepherd, 2 vols. 8vo. 21/ cl.
Leech's (T.) Life's Pathway, and other Poems, 12mo. 4/6 cl.
Morris's (M.) Essays in Theatrical Criticism, cr. 8vo. 6/ cl.
Shelley's (P. B.) Poetical Works, edited by H. B. Forman, 2 vols. cr. 8vo. 16/ cl.
Swinburne's (A. C.) Tristram of Lyonesse, and other Poems, cr. 8vo. 9/ cl.

History and Biography.

Adams's (C. K.) Manual of Historical Literature, 8vo. 12/6 cl.
Longfellow (H. W.), Home Life of, by Blanche R. Tucker Macchetta, cr. 8vo. 7/6 cl.
Palmerston (Lord), by Anthony Trollope, cr. 8vo. 2/6 cl. (English Political Leaders.)
Shaw's (W. H.) George Villiers, First Duke of Buckingham, the Stanhope Essay, 1882, 8vo. 2/ swd.

Geography and Travel.

Howitt's (W.) Visits to Remarkable Places, new edition, condensed, cr. 8vo. 7/6 cl.
Philips' Handy Atlas of the Counties of Scotland, by J. Bartholomew, cr. 8vo. 3/6 cl.

Science.

Balfour's (F. M.) Studies from the Morphological Laboratory in the University of Cambridge, Part 2, cr. 8vo. 5/ swd.
Hewitt's (W.) Class Book of Elementary Mechanics: Part 2, Force, cr. 8vo. 2/ cl.
Norris's (R.) Physiology and Pathology of the Blood, 21/ cl.
Robinson's (T.) Etiology, Pathology, and Treatment of Baldness and Greyness, cr. 8vo. 2/6 cl.
Tidy's (C. M.) Legal Medicine, Part 1, roy. 8vo. 25/ cl.

General Literature.

Art of Tea Blending, a Handbook for the Tea Trade, 3/6 cl.
Blyth's (Rev. T. A.) Student's Guide to Matriculation Responsions, cr. 8vo. 5/ cl.
Christy Carew, by Author of 'Hon. Miss Ferrard,' cr. 8vo. 6/
Gentleman Hamilton, Student and Light Dragoon, by H. Dunbar, 12mo. 2/ cl. swd.
Haggard's (H. R.) Cetywayo and his White Neighbours, 7/6
Jamieson's (J. H.) The Laird's Secret, 2 vols. cr. 8vo. 17/ cl.
Laurence's (T.) Silken Meshes, a Novel, 2 vols. cr. 8vo. 21/ cl.
Ludlow's (Capt. W. R.) Zululand and Cetewayo, cr. 8vo. 2/6
My Watch Below, or Yarns Spun when off Duty, by a Seafarer, cr. 8vo. 2/6 cl.
Northam Cloisters, by Author of 'Alcestis,' 2 vols. 21/ cl.

FOREIGN.

Theology.

Pionii Vita Sancti Polycarpi, ed. a L. Duchesne, 2fr.

Philosophy.

Schubring (F.): Die Philosophie d. Athenagoras, 1m.

History and Biography.

Bücher (C.): Die Frauenfrage im Mittelalter, 1m.
Guerre (La) d'Italie, 1859, par le Duc d'Almazan, 8fr.
Laferté (V.): Alexandre II., 4fr.
Peiffer (L.) u. Ruland (C.): Pestilentia in Nummis, 6m.
Wüstenfeld (F.): Die Geschichtschreiber der Araber, 12m.

Philology.

Hittmair (A.): Die Partikel be in der Mittel- u. Neuhochdeutschen Verbalcomposition, 6m.
Reiter (H.): Quaestiones Varronianae, 2m.
Schroeder (L.): Die Poesie des Indischen Mittelalters, 1m.
Spengel (A.): Die Lyrischen Versarten bei Plautus, 10m.

Science.

Peters (W. C. H.): Naturwissenschaftliche Reise nach Mossambique, Zoologie, Part 3, 80m.
Salkowski (E.) und Leube (W.): Die Lehre vom Harn, 14m.

General Literature.

Bouvier (A.): La Rousse, 3fr.
Claretie (J.): Le Million, Roman Parisien, 3fr. 50.
Dumas (A., fils): Lettre à M. Naquet, 7fr. 50.

THE SCOTTISH EDUCATION BILL.

Aberdeen, June 26, 1882.

MR. LEWIS'S statement in your columns of June 17th is confirmatory of all that I said about the opposition to the Educational Endowments (Scotland) Bill. He himself suggests that he is now in the foreground, and if I were to use exaggerated language like his own, I should not be far wrong if I said that *he* is the opposition. The intelligent reader can, therefore, gather from his communication the character of the opposition. His reply abounds in such epithets as "extraordinary," "astounding," "simply inconceivable," and "marvellous"—epithets which no one who knows Mr. Lewis will apply to anything he may say. Those who differ in opinion from him are "covetous educationists or self-accused conspirators"; they form a "university clique," they are "advocates of spoliation," they introduce "Bills of a confiscatory and reactionary character," they are guilty of "slanders and imputations" on Mr. Lewis, and of other fearful crimes against liberty, which can be read in Mr. Lewis's communication, and are repeated nearly word for word in all the newspaper articles and speeches which are made against the Bill. I do not know exactly who are the members of this university clique and association for the destruction of British liberties, but I gather from Mr. Lewis's lucubration that among them are to be numbered the members of the first commission, Sir T. E. Colebrooke, Lord Rosebery, Mr. Parkes, M.P., Mr. A. Craig Sellar, and the late Sir W. Stirling Maxwell and Mr. H. H. Lancaster; and the members of the last commission, Lord Moncrieff, Lord Balfour of Burleigh, Sir James Watson, Mr. Campbell, M.P., Prof. Tait, and myself; and Mr. Ramsay, M.P., is a kind of double conspirator, as he was a member of both commissions. In addition to these you have Lord Spencer, Mr. Mundella, the Lord Advocate, Sir Alexander Grant, Sir Francis Sandford, and possibly Mr. Gladstone himself! The reader of history is familiar with this kind of rant from the days of Cleon downwards, and can estimate it at its real value. I do not think it necessary that I should enter into the discussion of all the points which Mr. Lewis has dragged into his diatribe; but I shall venture to assert that there is not a single sentence in it intended to convey the idea that it contains a statement of facts which I could not show to any reasonable and unprejudiced man contained a misstatement of facts. I do not believe that Mr. Lewis deliberately misstated the facts, but the agitator who is always indulging in strong expressions ends in being utterly unable to state anything accurately in which he is personally concerned. I shall adduce several instances, not because they are the most glaring, but because they can be exhibited briefly and by evidence which is open to all.

1. Mr. Lewis says: "The teachers under Dr. Donaldson moderately asked that 1,000*l.* per annum should be given to the High School." The teachers never asked any such sum. The High School is mentioned in the original statutes of the Hospital, and the teachers felt bound to make an appearance before the commission. One of their number was appointed to give evidence, and in the name of the teachers he read a written statement which contained the opinion of the teachers, and in it there was no definite sum mentioned, but simply "a portion of such funds as may be at their [the Commissioners'] disposal." As no sum was mentioned, the Commissioners asked the master who appeared, "Can you mention a sum?" He answered, "Well, I did not think of having to mention a sum, but I should say, if I must mention one, 1,000*l.* would do a great deal of good." In answer to a subsequent question he said, "I mentioned that sum, not as one I had calculated as gettable, for I had never thought about that, but as one that I thought we could make a very good use of." The Chairman: "The question came upon you unexpectedly?" "Yes, and there is no use asking too little and then repenting afterwards." The suggestion was entirely the individual's, and not deliberately made.

2. Mr. Lewis states: "Under the Act of 1868 the governors applied for a provisional order, which was refused because it was too liberal and extensive in its provisions." In reference to this same provisional order Mr. Lewis was questioned by the last commission and replied. The question and reply are as follows: "And that provisional order did not succeed because the Government found it was not within the terms of the Act?" "Yes; that was the reason upon which it was refused."

3. "When Dr. Donaldson wrote," Mr. Lewis says, "that the governors of Heriot's Hospital alone were opposed to the measure, was he aware that the governors of Hutcheson's Hospital in Glasgow occupied the same attitude of hostility to the Bill?" A deputation from Hutcheson's Hospital and Miller's Charity in Glasgow waited on Mr. Mundella last week. Mr. George Anderson, M.P., in introducing the deputation, said the intentions of the deputation, he might state, were entirely friendly to the Bill, otherwise he would not have been present. While they wished certain amendments, they in no way sympathized with the opposition to the Bill which came from Edinburgh. On the contrary, they wished to see the Bill passed.

4. "Again," says Mr. Lewis, "is it not equally true Mr. Ramsay, to his credit, again recorded his dissent from the action of Dr. Donaldson and his fellow Commissioners in regard to the Wallace Hall Academy, Closeburn, Dumfriesshire, because of their arbitrary disregard of the legal rights of the beneficiaries?" It is equally true as his other assertions, because it is altogether untrue. Mr. Ramsay agreed with his fellow Commissioners in thinking that the trustees should have power to charge fees. This is what Mr. Lewis designates as arbitrary disregard of the legal rights of the beneficiaries. Mr. Ramsay did object to the provisional order, but it was for a reason which is by no means agreeable to Mr. Lewis. He thus states his objection: "In the case of Wallace Hall Academy, I am of opinion that as the available income now derived from the endowment is adequate to provide the whole population of Closeburn with the higher education contemplated by the founder, the school board of that parish should obtain a leading position on the governing body, subject to such conditions and restrictions as to prevent the misappropriation of the funds and serve to secure the efficient education of the whole population of Closeburn, and place instruction in the higher branches of knowledge within reach of many in the surrounding districts." The Heriot opposition is not favourable to that form of representation which is to be found in school boards.

5. Mr. Lewis says: "Notwithstanding these most distinct and direct terms in the deed of mortification, Dr. Donaldson and his fellow Commissioners largely appropriated the lands and revenues of the Wallace Hall Trust for boarders and bursaries, and imposed fees upon two-thirds of the children of the parishioners, amounting in some cases to eightpence a week per pupil." Nearly every word of this sentence contains an inaccuracy, but I confine my remarks to "eightpence a week per pupil." In the provisional order approved by the Commissioners occurs this clause: "Except as hereinafter provided, all pupils shall pay such school fees as the governors may fix from time to time, provided that no such fee shall be at any rate of more than twopence a week for pupils taught according to the Third or any lower Standard of the Code of the Scotch Education Department, or more than fourpence a week for pupils taught according to the Fourth, Fifth, or Sixth Standards of the said Code, or more than eightpence a week for pupils receiving

a higher class education, as the same shall be determined by the governors." In this clause power is given to the governors to fix the fees, and the Commissioners do not impose a fee of eightpence on any one, but set down that as the limit for the highest education to be given in the school. In fact, the governors have fixed the fees below the limit. I quote a sentence from a letter which the governor, the Rev. D. Ogilvy-Ramsay, parish minister of Closeburn, who has given most attention to the institution, addressed last Saturday to the *Scotsman:* "The fees charged are one penny, twopence, and sixpence a week, the last mentioned being in no case charged against the working man. Here I am in a position in which I can focus the difference between the Treasurer's statement and the facts of the case. The Treasurer's statement amounts to this, that the Commissioners 'imposed' a fee of eightpence a week per pupil on the children of 'farm servants and labourers.' The facts of the case are these, that the governors of Wallace Hall are, in terms of the order which the Commissioners sanctioned, offering to all sufficiently advanced pupils belonging to the working class instruction in the higher subjects entirely free." Ample provision is made in the provisional order for giving poor boys the higher education gratis, and the charge of a fee on others who can afford it is entirely in the interest of the poor. Mr. Ramsay has dealt in this letter with all the assertions of Mr. Lewis about Wallace Hall, and shows how utterly inaccurate every one of them is.

I think I have adduced a sufficient number of instances to show how much trust is to be put in Mr. Lewis's statements. I should like to say a few words on the reasons which he urges against the passing of the Bill.

The first is that sufficient care is not taken that money left for the poor shall be retained for them. It seems to me that the clause dealing with this matter is as precise as can be; but I am afraid there is a radical difference between Mr. Lewis and the great majority of the Scotch people. Mr. Lewis, if we may judge from his words and actions, has an intense dislike of all culture, of teachers, of indeed all educated men, and of the upper classes. He takes the poor to mean all working men, however high their wages may be, and he would use endowments to pay the fees of all working men's children. He seems to have no sympathy with the movement which would give these children a chance of rising into the middle or upper classes through education; and if there are to be higher schools for the working classes, he would have the schools quite exclusive, so that none of another class might intrude. I do not think it likely that Mr. Lewis will allow this to be his creed, but if his denunciations and deeds mean anything, I have given the essence of it. I do not think that there are many in Scotland who are of this state of mind. The Town Council of Aberdeen gave evidence before the last commission, and nothing was more striking than the entire absence of such a spirit. Both commissions have also come to quite different conclusions. They agreed in thinking that caution should be exercised in paying fees for the earlier stages of instruction, and that while a certain sum should be devoted to this purpose, the endowments should be used mainly for helping the poor boy to obtain an education above the Fourth or Fifth Standard.

Secondly, there is the question of free education. I have already explained how Mr. Lewis is in favour of free education. He wishes the working man, and the working man alone, to obtain education free, as if he were a natural pauper. The evidence brought before both commissions was conclusive that indiscriminate free education in the present state of matters has had bad results. Nothing could be clearer in regard to this point than the testimony given in the case of the Heriot Schools and Closeburn. I myself am inclined to think that a national system, in which education should be free to all in all subjects, would be one of the greatest blessings; but the attempt to introduce it partially, in special subjects and classes of society, seems to me injudicious, and the results in these instances form the strongest argument that can be adduced against such a system.

Thirdly, there is the subject of popular representation. I must quote here from Mr. Lewis: "Moreover, with one exception I know of no newspaper—Whig, Radical, or Conservative—that approves of those provisions by which the principles of direct popular representation are assailed, and which aim at the partial disfranchisement of every burgh constituency in Scotland where educational and charitable foundations are wholly or partly administered by Town Councils." I shall venture to assert that there is not a single newspaper which approves of those provisions, for there are no such provisions. There is nothing in the Bill to prevent the Commissioners from ordaining that all the trustees of all the endowments be popularly elected, except the injunction "to carry out more fully the spirit of the founder's intention." Mr. Lewis fears the commission. I think that his fears are unfounded. I do not believe that any commission that this Government will appoint will not heartily sympathize with popular institutions. But it should not be fettered. It has to inquire into the management of these trusts, and if there should be a case of gross corruption, the commission should have the power of making such arrangements as would prevent the recurrence of it. Mr. Lewis says in regard to the rejection of Heriot's Hospital Provisional Order: "This extraordinary proceeding was not because of any charge of maladministration or mismanagement, but because the Town Council, constituting three-fourths of the governing body, were directly and popularly elected by the citizens." The Commissioners stated their reasons quite differently: "In 1870 the governors of Heriot's Hospital were unanimous in thinking that power should be given 'to charge fees in the elementary schools, to found open bursaries in connexion with the University of Edinburgh, and to reduce the number of resident foundationers and to board them out.' In 1875 the Endowed Schools Commission strongly recommended these changes, and as recently as 1876 the governors of the Hospital appointed a committee to take steps to have them carried out. As the technical difficulty raised in 1870 is now at an end, we could not understand why the governors did not give effect to convictions so repeatedly expressed. The following facts were, however, elicited in the course of the evidence. The governing body of Heriot's Hospital consists of the magistrates of Edinburgh and the members of the Town Council, numbering forty-one, and the ministers of the city charges, in number thirteen. Down to 1876 the burgesses of Edinburgh were a very limited and decreasing class. In that year an Act was passed extending the rights of burgesses to all ratepayers, and in Edinburgh the number was increased from 800 to 30,000. This newly created class of burgesses appear to have thought that, as burgesses, they had acquired a right, or at least a power, to obtain free education for their children at the Heriot Schools, and they resolved to use, and did use, their influence at the municipal elections to impose something like a test on the candidates in regard to perpetuating the system of free education. That this account correctly represents the real element which has led to the change of opinion on this subject on the part of the governors was clearly proclaimed by the two witnesses representing the working men whom we examined; and that such is the truth is put beyond all question by the passages from the evidence of Mr. Lewis, the Treasurer of the Hospital, to which we refer.

"The Secretary of State will hardly be surprised that we came, as we did without any hesitation, to the conclusion that, until the constitution of the governing body was fully inquired into and revised, it was inexpedient to devolve on it new powers or to proceed further with the projected reforms. This opinion did not proceed on the merits of the proposals, whether included or omitted in the order."

The last commission was not opposed to popular representation, and a striking proof of this can be adduced. In Aberdeen there is an institution very like Heriot's called Gordon's Hospital. The Town Council along with some of the ministers and professors were the governors. The Town Council representatives in their evidence before the commission showed great insight, purity of aim, and determination to obtain the best results, and everything was straightforward and open. In reconstituting the managing body for this institution seventeen governors were appointed. Two of them *ex officio* were the Lord Provost and Dean of Guild; the Town Council were empowered to elect nine; and the chairman of the school board was *ex officio* a governor. Twelve out of the seventeen are popularly elected, and eleven of them are directly connected with the Town Council. Could anything more be desired? But the Aberdeen Town Council received this recognition after full inquiry into the affairs of the institution; the Heriot opposition wish it for Edinburgh before inquiry. Mr. Lewis is right in saying that there was no charge of maladministration because, in fact, there was no inquiry. But there is a widespread belief that this opposition is made to the Bill in consequence of maladministration and unwillingness to stand inquiry, and the character of the Town Council of Edinburgh is falling thereby throughout Scotland. I believe that a full inquiry might reveal some practices that might be advantageously changed, as is the case in all human institutions, but nothing to tarnish the honour or purity of the governors; and I am convinced that they are labouring under groundless fears if they are afraid of encroachment on popular institutions. Edinburgh owes it to herself to give up opposition, to court inquiry, and to trust fearlessly to any commission which the Government may deem worthy of being entrusted with the grave and responsible duty assigned to it. Many of the governors of Heriot's Hospital have been men of great intelligence and reforming zeal, such as Adam Black and Sir William Johnston, and if their spirit had pervaded the provisional order of 1879 the Heriot question would have been settled by this time. I know many men still in the Town Council of Edinburgh whom I regard as amongst the most upright and honourable men I have ever met, and if they only were to come to the forefront and guide the counsels of the Heriot governors there would soon be a satisfactory settlement of this question.

JAMES DONALDSON.

*** We cannot insert more letters on this subject.

EMERSON TO CARLYLE.

WE publish this week another letter addressed by Emerson to Carlyle, which is interesting as giving a sketch of the writer's life at the time it was written, and of his active efforts to aid Carlyle. The Loring mentioned is probably James Loring, a printer and bookseller in Boston.

Concord, May 10, 1838.

MY DEAR FRIEND,—Yesterday I had your letter of March. It quickens my purpose (always all but ripe) to write to you. If it had come earlier I should have been confirmed in my original purpose of publishing 'Select Miscellanies of T. C.' As it is we are far on in the printing of the two first volumes (to make 900 pp.) of the papers as they stand in your list. And now I find we shall only get as far as the seventeenth or eighteenth article. I regret it, because this book will not embrace those papers I chiefly desire to provide people with, and it may be some time, in these years of bankruptcy and famine, before we shall think it prudent to publish two volumes more. But Loring is a good man, and thinks that many may desire to see the sources of Nile. I, for

my part, fancy that to meet the taste of the readers we should publish *from the list* backwards, beginning with the paper on Scott, which has had the best reception ever known. Carlyleism is becoming so fashionable that the most austere seniors are glad to qualify their reprobation by applauding this review. I have agreed with the bookseller publishing the Miscellanies that he is to guarantee to you on every copy he sells 1.00 dollar; and you are to have the total profit on every copy subscribed for; the retail price to be 2.50 dollars. The cost of the work is not yet precisely ascertained. The work will probably appear in six or seven weeks. We print 1,000 copies. So whenever it is sold you shall have 1,000 dollars.

The French Revolution continues to find friends and purchasers. It has gone to New Orleans, to Nashville, to Vicksburg. I have not been in Boston lately, but have determined that nearly or quite 800 copies should be gone. On July 1st I shall make up accounts with the booksellers, and I hope to make you the most favourable returns. I shall use the advice of Barnard, Adams & Co. in regard to remittances.

When you publish your next book I think you must send it out to me in sheets, and let us print it here contemporaneously with the English edition. The *éclat* of so new a book would help the sale very much. But a better device would be, that you should embark in the Victoria steamer and come in a fortnight to New York, and in twenty-four hours more to Concord. Your study armchair, fireplace, and bed, long vacant, auguring expect you. Then you shall revise your proofs and dictate wit and learning to the New World. Think of it in good earnest. In aid of your friendliest purpose, I will set down some of the facts. I occupy, or *improve*, as we Yankees say, two acres only of God's earth, on which is my house, my kitchen-garden, my orchard of thirty young trees, my empty barn. My house is now a very good one for comfort and abounding in room. Besides my house, I have, I believe, 22,000 dollars, whose income in ordinary years is six per cent. I have no other tithe or glebe except the income of my winter lectures, which was last winter 800 dollars. Well, with this income, here at home, I am a rich man. I stay at home and go abroad at my own instance. I have food, warmth, leisure, books, friends. Go away from home, I am rich no longer. I never have a dollar to spend on a fancy. As no wise man, I suppose, ever was rich in the sense *of freedom to spend*, because of the inundation of claims, so neither am I, who am not wise. But at home I am rich, rich enough for ten brothers. My wife Lidian is an incarnation of Christianity—I call her Asia—and keeps my philosophy from Antinomianism; my mother, whitest, mildest, most conservative of ladies, whose only exception to her universal preference for old things is her son; my boy, a piece of love and sunshine, well worth my watching from morning to night; these and three domestic women, who cook and sew and run for us, make all my household. Here I sit and read and write, with very little system, and, as far as regards composition, with the most fragmentary result: paragraphs incomprehensible, each sentence an infinitely repellent particle.

In summer, with the aid of a neighbour, I manage my garden; and a week ago I set out on the west side of my house forty young pine trees to protect me or my son from the wind of January. The ornament of the place is the occasional presence of some ten or twelve persons good and wise who visit us in the course of the year. But my story is too long already. God grant that you will come and bring that blessed wife, whose protracted illness we heartily grieve to learn, and whom a voyage and my wife's and my mother's nursing would in less than a twelvemonth restore to blooming health. My wife sends to her this message: "Come, and I will be to you a sister." What have you to do with Italy? Your genius tendeth to the New, to the West. Come and live with me a year, and if you do not like New England well enough to stay, one of these years (when the History has passed its ten editions and been translated into as many languages) I will come and dwell with you.

I gladly hear what you say of Sterling. I am foolish enough to be delighted with being an object of kindness to a man I have never seen and who has not seen me. I have not yet got the *Blackwood* for March, which I long to see, but the other three papers I have read with great satisfaction. They lie here on my table. But he must get well.

As to Miss Martineau, I know not well what to say. Meaning to do me a signal kindness (and a kindness quite out of all measure of justice) she does me a great annoyance—to take away from me my privacy and thrust me before my time (if ever there be a time) into the arena of the gladiators to be stared at. I was ashamed to read, and am ashamed to remember. Yet as you see her, I would not be wanting in gratitude to a gifted and generous lady who so liberally transfigures one's demerits. So you shall tell her, if you please, that I read all her book with pleasure but that part, and if ever I shall travel west or south, I think she has furnished me with the eyes. —Farewell, dear wise man. I think your poverty honourable above the common brightness of that thorn crown of the great. It earns you the love of men and the praise of a thousand years. Yet I hope the angelical Beldame, all-helping, all-hated, has given you her last lessons and, finding you so striding a proficient, will dismiss you to a hundred editions and the adoration of the booksellers.

R. W. EMERSON.

A young engineer in Cambridge, by name McKean, volunteers his services in correcting the proofs of the Miscellanies, and he has your Errata—for the love of the reading. Shall we have anthracite coal or wood in your chamber? My old mother is glad you are coming.

THE 'ANNUAL REGISTER.'

IN your friendly notice of the recently published volume of the *Annual Register* you refer, very justly, to the want of uniformity in the spelling of proper names, and suggest the application of editorial control. I presume that your remarks refer especially to the divergences of spelling to be found in the chapters on Russia, Central Asia, and China. In these cases the several chapters were written by persons respectively resident in each of those countries. And in the absence of an academic test or law it would be presumption on my part to decide what combination of vowels and consonants most closely reproduced the native names. A reference to official despatches and Blue-Books will, I think, show that even the control which the Foreign Office is supposed to exercise over its employés fails to ensure uniformity of spelling.

THE EDITOR OF THE 'ANNUAL REGISTER.'

COUNTY RECORD OFFICES.

Idel, Leeds.

WILL you kindly allow me to suggest through your columns the desirability of establishing County Record Offices? I may mention the materials we have in Yorkshire as illustrative of the utility of such offices: (1) Wills *ante* 1800; (2) Parish Registers from 1538; (3) Bishops' Transcripts from 1538; (4) Sessions Rolls from 1640; (5) Nonconformist Registers to be recalled from Somerset House, where they have been buried for nearly two generations; (6) Institutions, Presentation, and Act Books, now carefully preserved at York, along with other valuable ecclesiastical documents dating from 1200; (7) Churchwardens' and Constables' Books, dating often from 1600; (8) Manor Rolls, as such may be deposited by favour; (9) purely Yorkshire muniments at the Record Office and British Museum, *e.g.*, the Calverley Evidences; (10) bequests of deeds, &c.

A custodian (who could employ his spare hours in transcribing and indexing) and sufficient accommodation would not require more than 300*l.* per annum, exclusive of desks and bookcases. Those who sought information for general historical purposes should be able to obtain access freely, by making application by letter previously; others should be charged ten shillings per day; official certificates to be paid for as usual. The income would probably average 200*l.*

As convener of the meetings in Yorkshire at which resolutions were passed (1) disapproving of Mr. Borlase's Bill unless due provision was made for local requirements, and (2) forming a Yorkshire society for the publication of parish registers, I should like to suggest that similar action should be taken in other counties.

J. HORSFALL TURNER.

'AN HONOUR TO LONDON.'

40, St. George's Square.

IN turning over some old papers I have found the enclosed transcript from my late dear friend John Bruce. I do not recollect under what circumstances he gave it to me, but think it was probably about the year 1842, when I was invited by Messrs. Whittaker to see through the press a reprint of the first edition of Stow's 'London.' I was so interested in my task that I could not help adding to it notices of the variations between that and the second edition, and many illustrative notes, as well as a little 'Life of Stow.' This led to a proposal to me on the part of a literary friend that I should undertake an *édition de luxe*, which was to be printed by Whittingham. But the project never came to any result.

WILLIAM J. THOMS.

AN HONOUR TO LONDON.

London, thowe art of townes *A per se*,
Soueraigne of Cities, most symbliest by sight,
Of high renowne, riches, and royaltie,
Of Lordis, barons, and many goodly knyght,
Of most dilectable, lusty ladyes, bright,
Of famous prelatis, in habitis claricall,
Of marchavntis of substaunce and myght;
London, thowe arte the flowre of cities all!

Gladdeth a man thou lusty Troynomond,
Citie that sometyme cleped was newe Troye,
In all this erth Imperiall as thowe stonde,
Princis of townys, of plesure and of joye,
A richer resteth under no Cristen roye,
For manly powre, with crafty naturall,
Furmeth noon fairer syn the flode of Noe;
London thowe art the flowre of cities all!

Jem of all joye, Jasper of jocunditie,
Most myghtie Carbuncle of virtue and valure,
Stronge Troy, in vigure and trenuytie,
Of roiall cities Rose and Geraflour,
Empres of townys, exalted in honour,
In beautie bering the Crone imperiall,
Swete paradise precelling in plesure;
London, thowe art the flowre of cities all!

Aboue all rivers thy river hath renowne,
Whose boriall stremys, plesaunt and preclare,
Under thy lusty wallys renneth downe,
Where many a swan swymmeth with wynge fare,
Where many a barge doth rowe, and sayle with ayre,
Where many a ship resteth with top royall,
O towne of townys, patron and not compare,
London, thowe art the flowre of cities all!

Upon thy lusty bridge with pillers white,
Been marchauntis full royall to be holde;
Upon thy stretis goth many a semely knyght,
In velvet gownys and chaynys of gold;
By Julius Cesour thy Towre founded of olde
Maye be the bower of Mars victoriall,
Whose artilery with tonge maye not be tolde;
London, thowe art the flowre of cities all!

Stronge be the walls abowte the stondis,
Wise be the people that within the dwelles,
Freshe is thy river with his lusty strands,
Blithe be thy churches, wele sownyng are thy bells,
Riche be thy marchauntes in substaunce that excells,
Faire be thy wives, right lovesom, white, and small,
Clere be thy Virgyns lusty under kellys;
London, thowe arte the flowre of cities all!

Thy famous Maire by sure governaunce,
With sworde of Justize, the ruleth prudently,
No lorde of Parys, Venys, or Floraunce,
In dignitie, or honour, goth hym nygh,
He is example right Lodester and guy
Principall patron, and Rose originall,
Aboue all maires, as maister most worthy;
London, thowe arte the flowre of cities all!

MS. Lansdowne 762, fo. 7b.

SALE.

THE sale of the first portion of the magnificent libraries belonging to Hamilton Palace, comprising that formerly in the possession of W. Beckford, the author of 'Vathek,' commenced on Friday, the 30th ult., at the rooms of Messrs. Sotheby, Wilkinson & Hodge. Amongst the more important articles of the first four days were the following: Accursii Diatribæ, Grolier's copy, and a beautiful specimen of his binding, 73*l.* Actes des Apostres, one of the rarest of works relating to the French Revolution, 35*l.* Acuña, Gran Rio de los Amazonas, rigidly suppressed to prevent the Portuguese deriving any information for their conquest, 37*l.* Adam's Works in Architecture, 50*l.* Æschylus Turnebi, a fine specimen of Grolier binding, 98*l.*; Æschyli Sophoclis et Euripidis Tragœdiæ Selectæ, bound by Boyer, with Count Hoym's arms on sides, 73*l.*, worth in its usual condition five shillings. Æsopus curante S. Brant, 50*l.*; Æsopus cum Versione Italica A. Zuchi, 40*l.*; Æsop's Fables, with engravings by Barlow, 38*l.* 10*s.* Alamanni,

Gyrone il Cortese, bound by De Rome, 68*l.* Alberti Hecatomphile, 35*l.* Alcibiade Fanciullo a Scola, bound by Padeloup, 52*l.* Aldrovandi Opera, 32*l.* Alfonce, Voyages, 42*l.*, having sold in the Libri sale for 4*l.* 9*s.* America da A. Vesputio, 270*l.* Androuet du Cerceau, Fifty-five Architectural Drawings on Vellum, 400*l.*; Petites Arabesques, 46*l.*; his printed work De Architectura, with arms of Thuanus, 260*l.*; Bastiments de France, 165*l.*; Edifices Romains, 63*l.* Angoulevent, Satyres, bound by Desseuil, 52*l.* Margravine of Anspach's Memoirs, with caustic notes by Mr. Beckford, 18*l.* Antiquités du Cabinet de Sir W. Hamilton, 56*l.* Appianus cum Notis Variorum, with arms of H. Petit du Fresnoy, the famous collector, 100*l.* Apollonius Rhodius, Aldi, bound in the Grolier style, 48*l.* Apuleii Asinus Aureus, Grolier's copy, rebacked, 40*l.*; Apuleius, Grolier's copy, with his name and motto, 158*l.*; Apuleius, Les Metamorphoses, bound by Desseuil, and remarkable for the long note describing Bankes's horse Marocco, 41*l.* 10*s.*; Apuleius, Amour de Cupido et de Psiche en Vers, par J. Maugin, 100*l.*, having sold in the De Coislin sale for 75 fr. Aretino, Ragionamento, a beautiful specimen of H. Petit du Fresnoy's taste for ornamentation, 175*l.* Arfeville, Navigation du Roy d'Escosse Jacques V., with arms of Thuanus, 140*l.* Anna Condessa de Argyl, Alma di S. Augustin, in red morocco, with arms of Catherine of Braganza, Queen of Charles II., on sides, 102*l.* Ariosto, Orlando Furioso, with arms of Cardinal de Alteus, 32*l.*; another edition by Ruscelli, bound by De Rome, 135*l.*, purchased in Hunter's sale for 16*l.* Arthur King of Britaine, a romance of chivalry, 35*l.* Atkyns's Gloucestershire, first edition, 52*l.* Aubriette, Plantes peintes en Mignature, 42*l.* Augurellus, the finest specimen of Grolier's library, with his name and motto, 250*l.* Augustin, Lettres, bound by Boyer, with arms of Cardinal de Gondy on sides, 146*l.* Aurelius Victor, cum Notis Variorum, the 1670 edition, with arms of H. Petit du Fresnoy, 70*l.*; Aurelius Victor, cum Notis Variorum, the 1696 edition, 25*l.*; whilst two other copies of the same edition, with autographs of Valckenaer and Burmann, brought only 10*s.* and 11*s.* Aycone de Courcy, Hystoire du Grand Empereur de Tartarie, 56*l.*, having sold in Hibbert's sale for 9*l.* 5*s.* Bacon's Henry VII., presentation copy to Archbishop T. Mathews, with Bacon's autograph inscription, 29*l.* 10*s.* Bandello, Novelle, first edition, 75*l.* Barclaii Argenis et Satyricon, bound by Desseuil, 75*l.* Barrozio da Vignola, Architettura, with autograph of Thuanus, 186*l.* Bartolozzi, Portraits, 31*l.* Basan, Cabinet de Poullain, 65*l.*; another copy (Basan's own), 81*l.*; Cabinet de Choiseul, 80*l.* Bassompierre, Memoires, bound by Desseuil, 31*l.* 10*s.* Beatæ Mariæ Virginis Officium, a fine example of Monnier's bibliopegistic skill, 145*l.* Beaujoyeulx, Ballet Comique, red morocco by Kalthœber, 85*l.*, having sold in Bergeret's sale for 275 francs. Beckford's Vathek, first edition, 24*l.*; Italy, large paper, 28*l.*; Beckfordiana, transcript of the various notes written on the fly-leaves of works in his library, 156*l.* Beham's Forty-nine small Engravings, 200*l.* Belon, Portraits des Oyseaux, 50*l.* Bembo, Prose, Maioli's copy, 111*l.* Berain, Ornemens, 175*l.* and 51*l.* Berkeley, Gaudence de Luques, with Berryer's arms on sides, 35*l.* Bernard, Sa Vie, with arms of the Duchesse de Lesdiguières, 41*l.* Bertaut, Œuvres Poetiques, 47*l.* Beuil, i. e., Le Maistre de Sacy, Traduction de l'Imitation de Jesus Christ, a magnificent specimen of Monnier's binding, 356*l.* (probably the same copy as that which sold in Debure's sale for 500 francs). Bewick's Birds, plates only, 20*l.*; Quadrupeds, plates only, 15*l.* 10*s.* Biard, Relation de Canada, 43*l.* Biblia Latina, printed by Jenson in 1476, on vellum, wanting the last leaf, 330*l.* (probably the same copy as that sold in the Merly sale for 168*l.*). Biblia Vulgatæ Editionis, bound by Le Gascon, 99*l.* Blake's Songs of Innocence and of Experience, 146*l.*; Illustrations of Milton, 230*l.*; Gates of Paradise, in first state, 16*l.*, and in second, 12*l.* 12*s.*; Europe, 12*l.* 5*s.*; Illustrations of Job, 14*l.*; Catalogue of Pictures (published at sixpence), 9*l.* Bloch, Ichthyologie, 67*l.* Boccaccio, Decameron, in French by Le Maçon, bound by Clovis Eve for Marguerite de Valois, 35*l.* 10*s.*; a set of Gravelot and Eisen's beautiful Illustrations, 130*l.* Bossoli's Views in the Highlands of Scotland, 124*l.* Botta, Ninive, 46*l.* Bouchard, Croniques, 50*l.* (the highest price a copy has ever sold for, the Merly selling for 21*l.* and De Martainville's for 335 francs). Bouchet, Les Regnars, 90*l.*, &c. The four days brought 12,033*l.* 16*s.*, and the sale will occupy eight more days. The attendance of bidders coming from France, Italy, Germany, and America, in addition to those from all parts of England and Scotland, caused sharp competition, and prices ruled excessively high, especially for splendid bindings and for the books with Mr. Beckford's manuscript notes, which sold for as many pounds as if unannotated they would have produced shillings.

Literary Gossip.

IN the course of the next few weeks we hope to print a series of hitherto unpublished Byron papers. Beginning with a letter from John Byron, the poet's father, to his daughter Augusta, and letters from the poet's mother to her husband; to Mrs. Leigh, the wife of General Charles Leigh, colonel of the 20th Regiment of Infantry; and to her stepdaughter Augusta, — the writings comprise: (1) a collection of poems by Lady Byron, written during her brief residence with her husband, some of them containing emendations by his pen; (2) correspondence between Lady Byron and Augusta (the Hon. Mrs. Leigh) during the term of Lady Byron's engagement to the poet and the earlier months of their married life; (3) correspondence from the date of Lady Byron's withdrawal from London till the settlement of the terms of her separation from her husband; (4) letters from Lord Byron to his wife, Dr. Drury, Mr. Hoppner, and others, including his *last* letter to Lady Byron, written on the eve of his departure from England; (5) correspondence of Lady Byron and Augusta from the commencement of the quarrel between Lady Byron and her husband till the date of Lord Byron's death; (6) documents touching the destruction of the 'Memoirs,' including Augusta's narrative of the circumstance of the destruction of the famous MS.; (7) correspondence from the date of the poet's death till 1830, exhibiting the circumstances, hitherto undivulged, that caused Lady Byron's animosity against the woman whom she had held for fifteen years in the highest esteem; and (8) a group of letters having reference to Lady Byron's interview with her sister-in-law in 1851 in the presence of Mr. Robertson of Brighton. This large body of correspondence will be found to demonstrate the baselessness of the various statements made by Lady Byron in her later years to her sister-in-law's discredit, and more especially of the hideous imagination to which Mrs. Beecher Stowe gave such wide and lamentable publicity some thirteen years since.

MR. MATTHEW ARNOLD'S Rede Lecture on 'Literature and Science' will be printed in the August number of the *Nineteenth Century*.

MR. WALTER BESANT is, we believe, the author of the clever novel 'The Revolt of Man,' which we reviewed about two months ago.

THE series of 'Asiatic Studies, Religious and Social,' by Sir Alfred C. Lyall, K.C.B., which Mr. Murray announces, will contain essays on 'The Religion of an Indian Province,' 'The Origin of Divine Myths in India,' 'The Influence upon Religion of a Rise in Morality,' 'Witchcraft and Non-Christian Religions,' 'Missionary and Non-Missionary Religions,' 'The Relations between the State and Religion in China,' 'The Formation of some Clans and Castes in India,' 'The Rajput States in India,' 'Islam in India,' 'Our Religious Policy in India,' and 'The Religious Situation in India.'

MR. W. H. COOKE, Q.C., intends to print, under the title of 'Collections towards the History and Antiquities of the County of Hereford,' a continuation of Duncumb's history. Mr. Murray is the publisher.

COL. EDWARD DURNFORD has written a memoir of his brother who fell at Isandhlwana, and whose career, especially during his six or seven years of residence in South Africa, contained much to interest the public.

CANON MAC CLATCHIE, of Shanghai, who has resided some forty years in China, has brought home with him, ready for publication, the MS. of his translation into English of one of the five Chinese classics, the 'Li-ki,' or 'Records of Rites.' The learned Sinologist intends to publish together the Chinese and English texts with the illustrations. This will be the first complete and the first English translation. Callery published in 1853 at Turin an abridgment, now very scarce, of the same work, Chinese text and French translation, but without illustrations or notes.

WE greatly regret to announce the death, after a long illness, of the eminent Orientalist Dr. Haas. Dr. Haas held an important post in the Department of Printed Books in the British Museum, and was Professor of Sanskrit at University College, Gower Street.

WE hear through the Manchester *City News* that Mr. Morgan Brierley, of Denshaw, is occupied in writing a history of Saddleworth and the district around it. Mr. Brierley will be glad of the loan of any documents which may aid him in his labours. Mr. Elliot Stock announces the 'History of the Civil War in Hampshire and the Story of Basing House,' by the Rev. G. Godwin, Chaplain to the Forces, as nearly ready for publication.

PROF. MONIER WILLIAMS has been elected an honorary member of the American Oriental Society.

MESSRS. BRADBURY & AGNEW propose to issue an illustrated edition of 'Happy Thoughts' for a shilling. If one may judge by the specimen pages, it will be a handsomer volume than cheap editions usually are.

A VOLUME of German poems is shortly to appear, written by Lieut.-Col. Rous, who some time ago composed a work in Arabic entitled 'The Autobiography of the Story-teller of Constantinople.'

THE *Leicester Daily Post* has just passed into the hands of Mr. Francis Hewitt, the proprietor of the *Leicester Chronicle* and the *Leicester Daily Mercury*, the latter a flourishing evening paper.

XUM

THE series of discourses by Père Didon on 'Science without God' have been translated into English by Miss Rosa Conder, and the work will be issued almost immediately by Messrs. Kegan Paul, Trench & Co. We understand that the translation has been cordially commended by Père Didon himself.

DR. FORCHHAMMER, the son of the celebrated German Orientalist, has in the press at Rangoon a work on the old Talaing inscriptions. This work will be an important contribution to the history of the writings and spread of civilization in ultra-India.

THE fourth number of the "Benares Sanskrit Series" contains the 'Arthasamgraha,' an elementary treatise on the Pûrvamîmânsâ philosophy, with an excellent translation by Dr. Thibaut, the learned Principal of the Sanskrit College at Benares. In the next numbers are to appear the text and a translation of Kumârila's 'Tantravârttika,' and the text of the 'Baudhâyana Sûtras.' Dr. Thibaut is also preparing an edition and translation of Brahmagupta's 'Sphuṭa-siddhânta,' a most important astronomical work.

MESSRS. TINSLEY BROTHERS have in the press a new novel by Rita, entitled 'Faustine.'

MESSRS. HARPER & BROTHERS have issued a letter condemnatory of a circular in which Messrs. E. Steiger & Co., of New York, offer to sell to customers in England copies of the "Franklin Square Library." They say:—

"The course of Messrs. Steiger & Co. in this matter has been adopted without our knowledge or consent, and it is in direct opposition to our own policy and practice. We are aware of the existence of a demand among many English readers for the 'Franklin Square Library' editions of English copyright books, since for two or three years we have been in receipt of numerous orders for them from the United Kingdom. So far as we know, however, we have never sold to British correspondents any of the numbers of the 'Franklin Square Library' which are copyright in England, nor have we disposed of any copies of such numbers here which we had any reason to believe to be destined for the English market. On the contrary, out of regard for the interests of English authors and publishers, it is our custom to return all money sent us from England for our editions of English copyrighted works, and to decline all such sales."

SCIENCE

The Action of Lightning, and the Means of defending Life and Property from its Effects. By Arthur Parnell, R.E. (Crosby Lockwood & Co.)

ORIGINAL thought, whether displayed in literature or in mechanical invention, is of two kinds. There is the originality of ignorance, and there is the originality of the highest order of education. Between these two grades men for the most part fall into grooves, and cease to trouble themselves as to originality. Even a low display of the faculty, however, is an outcome of genius, more especially with regard to mechanical invention. Many admirable appliances are due to almost wholly self-taught men, who knew little or nothing of what others had done in the field of their studies, and thus struck out paths for themselves, that sometimes go very straight to their object. There is, no doubt, great waste of inventive power thus occasioned; but education in general does not stimulate that power. It probably has the opposite effect. A man finds that what he wants to do is done already—well or ill—and he is for the most part rather disposed to take what is thus ready to his hand than to encounter the heart-break that is the usual reward of the inventor.

But if a man of original genius adds to the gift of inventive fancy that of infinite patience in research—if he will keep his fiery steeds in hand until he has mastered what is known, before he allows them to start in quest of the unknown—the very brightest results may be anticipated. And this has been, at all events, the method followed by Major Parnell. He has written an original work on a scientific subject of unusual interest; and he has prefaced his arguments by a patient and almost exhaustive citation of the best writers on the subject in the English language, which a little more judgment in selection would render a model in the way of study.

"The work is divided," the author tells us, "into three parts. Part I. consists of recorded facts and opinions. The latter have been compiled partly as supplying evidence of the ideas generally entertained on the subject, and partly for the purpose of fortifying the views now advanced." The method of citation and of cross reference employed is new, and is admirably clear. A list of fifty-four authorities is given, together with the abbreviations used in the work for denoting each. The book itself is divided by figures, letters, and again figures, in a triple form of reference, which is printed at the head of each page, and which allows of a very brief but very distinct indication in every case. In the first part of the book the author has obliterated himself. He ventures on no opinion, view, or argument, but cites his authorities, usually in their own language, in a terse and effective manner. The hesitation with which we speak of his success is due to the fact that he sometimes cites opposing assertions, between which he leaves the reader to form his unassisted judgment. Thus on p. 79 we find—"The lightning stroke is certainly more likely to fall where a lightning conductor, of whatever kind, is placed, than it would be if there were no such appliance (Mann, 1875, 333)." "Such vessels as have been struck have been invariably unprotected (Preece, 344)." These two sentences represent two opposite views. But the first is a statement of opinion alone, the second is a statement of fact. And if the authority be (as in this case it no doubt is) good enough to establish the fact, it leaves no room for the opinion, although it is that of a thoughtful student and brilliant writer.

Part II. deals with the theory of the action of lightning. It commences with a chapter of electrical definitions, of which it would be difficult to speak in too high terms. Clear thought, in limpid language, turns what in some hands would be a mere glossary into a definite system of instruction. Major Parnell has here followed the guidance of Euclid himself, and that with no limping foot. The illustration given at the end of this chapter of electric action by "hydraulic simile" is particularly worthy of mention. The "condenser" is the reservoir of energy, as in the case of a body of water retained in a mountain gorge by the construction of a dam. The dam corresponds to the "dielectric"; the bottom and sides of the reservoir correspond to the "collecting and condensing plates." The head of water corresponds to the "potential" of the charge, and the escape of the water to the "discharge of the condenser"; while the bursting of the dam is equivalent to an electric explosion.

Chapter vi., on the constitution of the terrestrial condenser, deserves to be attentively read. The general theory as to the electric relation between the earth and the atmosphere in a thunderstorm is that "the clouds collect or originate the electricity of thunderstorms, while the earth acts as the condensing plate." Major Parnell brings forward arguments not easy to answer to the effect that the earth's surface is really the collecting plate of the terrestrial condenser, and that the clouds form the condensing plate. At the same time he admits that two separate clouds at times (p. 175) form condensers, and that "cloud explosion," or celestial lightning, is in fact the explosion of these nebulous condensers. Thus, while the author has given good reasons for the view that the main, or at all events a main, source of electricity is within or upon the surface of the planet, and that by the inductive action of the plate thus charged the clouds become converted into the condensing plate, he has perhaps hardly given sufficient weight to the delicate reciprocity of the action of the two elements; to the fact that the tension of either of them may at any moment be raised by causes which we only partially understand; and finally to the consideration that between earth surface and cloud, cloud and cloud, and we venture to add one part of earth surface and another, variations not only of the tension, but of the character (anodal or kathodal), of the electric charge may be continuously occurring. It is on this view, it seems to us, that the theory of earthquake is to be approached, as a case of the same general problem as that of the aërial thunderstorm.

The whole of Major Parnell's argument, however, will repay perusal and is worthy of respect. We only dwell upon what seems to us to be an error of memory rather than of conception from the fact that, if the entirely unforeseen distribution which the electric power may at any time assume be duly kept in view, Major Parnell's arguments against the use of the ordinary lightning rod lose their force. This objection is the practical outcome of the work. And it would be nothing short of a disaster for the advice thus given in the book to be followed, unless it be shown to be demonstrably true. We think that the decided balance of evidence (even if we refer to the cases cited by Major Parnell alone) is in favour of the great utility of conductors on the principle introduced by Sir W. Snow Harris. The arguments against their use are drawn from the theory of the terrestrial origin of electric disturbances. But they are not well founded unless the earth be the only source or collecting plate, which it certainly is not. And even if it were, we think that the effect of a lofty rod as an

"electric tap" or "leak" would be far more certain in facilitating the gradual escape towards the clouds of the terrestrial charge than would be that of the sharp iron points projecting only a few inches above the ground which Major Parnell would substitute for the actual conductors.

Should this little book reach, as it well deserves, a second edition, we should like to see the attention of the author given to the question of the relation between the reading of the barometer and the electric tension of the earth. The chapter headed "Notes on Lightning" would be much enriched by the collation of observations of this nature. In the volcanic districts of Italy an unusually high state of the barometer is always regarded as premonitory of earthquake. Still, it is a long step from general belief to observed fact. The earth-sprung lightnings which so constantly form an attendant phenomenon on volcanic eruptions, and the subterranean thunder, which at times resembles the artillery fire of a naval engagement, are at once facts that support the view given in this book of the functions of the terrestrial condenser, and hints that the diligent pursuit of the inquiry may yield much valuable information as to the general theory of electric storms, aërial, super-terrestrial, or sub-terrestrial.

The phenomena of the great earthquake of Lisbon in 1755 are worthy of remark in reference to this view of subterranean storms. Lisbon stands on four distinct geological formations, viz., basalt, limestone, sand, and clay or loam. To the present time the lines which divide the outcrops of these strata may be detected by the most casual observation. The cathedral is yet (or was not long since) in the state of ruin in which it was left by the earthquake. It stands, if we remember aright, on what are called the Almada beds, the clay deposit, on which almost every building was destroyed or more or less injured. The richly sculptured church of San Gioachimo, built on the sand, was shaken and slightly injured. The narrow and lofty aqueduct of Alcantara, standing on the limestone, escaped the fate of more solid buildings on more electric sites. We speak from memory—and not from the most recent memory—as to the exact distribution of the city and of the course of the destructive shock. But that each of the above-named four strata displayed a specific capacity for transmitting or for resisting the shock is indubitable, and the details would with advantage be inserted in the "Notes on Lightning Engineering."

The portion of the theory of the writer which is most in need of further elucidation is that of "return strokes." It is not perfectly clear what is meant by the term. Profs. Jenkin and Tyndall, M. Ganot, and Dr. Mann are cited in support of the statement that return stroke is a violent shock which men and other animals experience, sometimes at a great distance from the place where the lightning explodes, from an induced current. "Induced shock" would probably be a better term. The return shock, M. Ganot says, is always less violent than the direct one. But in countries subject to earthquake it is the replica, or return shock, which is always most dreaded, and usually most destructive. Whether this be a real return of the opposite electric current in explosive form, or be a second shock of nature like the first, is not, so far as we are aware, known. Personal sensation gives no information on the subject excepting such as confirms the general dread of the replica. It is from the co-ordination of the indications given by the barometer, the seismometer, and the various appliances for measuring electric and magnetic force and direction, that we must hope to arrive in due time at the true theory of electric storms, of which we take thunder and lightning to be one form, and earthquake another.

GEOGRAPHICAL NOTES.

MR. MURRAY promises 'Summer Travelling in Iceland,' being the narrative of two journeys across the island by unfrequented routes, with historical introduction and some hints for a tour in Iceland, by Mr. John Coles, of the Royal Geographical Society. A chapter on Askja, by Mr. E. Delmar Morgan, F.R.G.S., will be added.

The forthcoming number of the Bremen *Geographische Blätter* will contain an account of Baron Waldburg-Zeil's voyage to the Yenisei in Baron Knoop's screw steamer Louise, Capt. Barmeister. The Louise left Hammerfest on July 22nd, reached the factory on the Yenisei on August 22nd, and was back at Hammerfest on September 19th, 1881, with a cargo of rye. The passage into the Kara Sea presented some difficulty, but the baron asserts that with patience and judgment it may be effected in every season. Baron Knoop deserves credit, at all events, for the perseverance with which he follows this newly opened ocean highway.

The Argentine papers furnish particulars of Dr. Crevaux's murder by the Tobas Indians. The French explorer, after an exploration of the Tocantins, had arrived at Rio de Janeiro in December last. He thence proceeded to Tarija, in Bolivia, which he reached in March. It was suggested to him to postpone his proposed exploration of the Pilcomayo until July, when a Bolivian government expedition would be able to support him. He was, however, anxious to return to France, trusting to his eighteen companions, all armed with Remington rifles, to protect him against any attacks the Indians might make upon him. He embarked at San Francisco, and was killed with all his men at Teyo. An Argentine steam launch has been despatched up the Pilcomayo to obtain particulars of his fate. Dr. Crevaux was a native of Lorraine. Since 1876 his name has been intimately connected with South American exploration. At the time of his death he had scarcely completed his thirty-fifth year.

The Marquis Antinori is not about to return to Europe after all, as has been reported. He still remains in Shoa, and when last heard of was about to accompany the king to Lake Shauen Dembel or Quvray (Quay), up to the present time not visited by any European.

The Austrian steamer Pola, which was to land the members of the meteorological expedition on Jan Mayen, has been unable to reach that island and is back at Tromsö. Another effort will be made, and that failing the expedition will be conveyed to Iceland.

Signor Cora has published a carefully drawn and beautifully executed 'Carta Speciale della Baia d'Assab ed Adiacenze,' on a scale of 1 : 250,000. The new Italian colony, as delineated on the map, has an area of 632 square kilomètres.

M. Giraud, a sub-lieutenant in the French navy, left France on July 5th for Zanzibar, on a scientific mission entrusted to him by the Minister of Public Instruction.

Messrs. Bacon have sent us a *Map of the Mediterranean*, with *Cyprus* enlarged, which is mainly remarkable for the fact that the colourman has quite forgotten the alteration of the northern frontiers of Greece. The railways are most imperfectly given, and the physical features are poorly delineated.

Gall & Inglis's *British School Atlas* presents no special feature, unless it be the suppression of the names of the compilers and engravers of the maps. Designed for the use of schools, the atlas will answer equally well the purposes of the general public. Indeed, the information given is rather more ample than is called for in schools, and the lettering of several of the maps will try the eyes of the pupils who use them. Upon the whole, the unnamed compiler—who, we venture to guess, is Mr. Bartholomew, of Edinburgh—has done his work well, although a little more attention to physical features would have been desirable. An index of 20,000 names is appended.

Hydrographical Surveying. By Capt. W. J. L. Wharton, R.N. (Murray.)—Amongst that band of hardworking public servants to whom we are indebted for the charts of our coasts, and indeed of the coasts of nearly every quarter of the globe, Capt. W. J. L. Wharton occupies a prominent place. The surveys executed by him along the east coast of Africa, under circumstances well calculated to test the capacity and endurance of the officers engaged, are amongst the finest specimens of that class of work to which we can point. Capt. Wharton's competence as a surveyor is therefore above question, and the handbook just published by him may be approached with confidence. It is, indeed, a very treasury of information, which we hope will be freely drawn upon by the officers engaged in hydrographical surveying, as also by others interested in geographical exploration or the compilation of maps. The author describes the instruments used by surveyors, he gives full details of the progress of a survey, and shows how the results obtained are plotted. The tables appended have been selected with judgment and are sure to save labour and time. The author's explanations are always lucid. The merest tyro will be able to get at his meaning, and even surveyors of experience are sure to profit from many of the hints he gives.

The Atlas-Geography, by Mr. A. H. Macdonell (Lewis), is "put together to fulfil a want which," the author believes, "has long been felt in teaching geography to young children." It consists of a double set of maps, one set with names inserted, the other in blank. The "game" consists in the child committing to memory the names of some thousand places, and picking them out on the maps. Having done this he may read a page of descriptive matter as a reward. The author is mistaken when he assumes that this method of teaching is new.

ASTRONOMICAL NOTES.

WELLS's comet (*a*, 1882) has been observed since its perihelion passage in the southern hemisphere. To-morrow night (July 9th) it will be very near the fourth magnitude star ρ Leonis, and the absence of moonlight next week will probably enable astronomers provided with good telescopes to follow it for some days longer, as it does not set until about two hours after the sun. But it is already too faint to be seen with small instruments.

The number of the *Comptes Rendus* of the French Academy for June 19th contains an account by M. Trépied of his observations in Egypt of the total solar eclipse on May 17th, with some interesting particulars of the comet seen close to the sun on that occasion, which he did not recognize to be a comet until, about an hour after the eclipse, he compared his sketch with one of the photographs obtained by Dr. Schuster. Its brightness appeared to M. Trépied to be "du même ordre que celui des parties extérieures de la couronne." In the week following the eclipse he searched for the comet many times, both before sunrise and after sunset, without success. Doubtless it has also been sought

for by others, and we must now resign all hope of ever knowing anything of its history except that it was in the close neighbourhood of the sun at the time of the eclipse.

The *Sidereal Messenger* is the title of a new astronomical periodical, conducted by Mr. W. W. Payne, Director of the Observatory at Northfield, Minnesota, U.S.

The double star observations of the late Baron Dembowski are to be published in the *Atti della R. Accademia dei Lincei* under the superintendence of Prof. Schiaparelli, and will probably fill about 1,500 pages, occupying three or four volumes.

Dr. H. C. Vogel, of Potsdam, communicates a note to *Astronomische Nachrichten*, No. 2434, on the spectrum of Wells's comet, in which, like Dr. Copeland and Mr. J. G. Lohse in *Dun Echt Circular*, No. 52 (quoted in the *Athenæum* of June 3rd), he calls attention to a remarkable bright line in it corresponding to the sodium line known as D. This was first seen on May 31st, when, examining the spectrum, he was at once struck by perceiving a line of great intensity in the yellow part, which seemed to be nearly coincident with the sodium line. The next night he measured and compared its position in company with Drs. Müller and Kempf, and found the coincidence exact for the dispersive power applied. The continuous spectrum of the nucleus extended from about C to far into the violet part. Besides the bright yellow line there were traces of bright streaks, and perhaps some dark absorption lines. "Since 1864," says Dr. Vogel, "when Huggins first analyzed the light of a comet, about twelve comets have been spectroscopically examined. The spectra of all these showed, in addition to a more or less distinct continuous spectrum, three separate streaks diffused on one side and situated correspondingly to those in the spectra of the compounds of carbon. The completely different constitution of the present comet, the proper light of which appears principally to proceed from incandescent vapour of sodium, places it, in my opinion, amongst the most interesting subjects of observation in the new department of spectrum analysis that have yet been examined." The bright line in question has subsequently been observed by Prof. Bredichin at Moscow and others.

We have received the *Memoirs* of the Italian Spectroscopical Society for April. Prof. Tacchini discusses the disturbances on the sun's surface during 1881, laying down the results, with reference to heliographical latitude, in four curves (for metallic eruptions, spots, faculæ, and protuberances or prominences). Two zones are distinguished for frequency of disturbance, one from 15° to 20° north latitude, the other (which is somewhat less considerable in other phenomena, but almost equal in the item of abundance of spots) between 15° and 20° south latitude. A comparison of the results of all the observations made in 1880 and 1881 shows considerably greater activity in the latter than the former year, the frequency of spots in particular being more than twice as great. Prof. Riccò contributes a note on the distribution of the solar spots during 1881, as observed at Palermo; and Prof. Millosevich sends a series of observations of Wells's comet made at Rome, commencing on the 25th of March.

Dr. M. W. Meyer, of Geneva, has published (*Astronomische Nachrichten*, No. 2430) an elaborate investigation of the orbit of the first comet of 1880 (the great southern comet). He finds that its period is somewhat less than thirty-seven years, and thinks it probable that it really is identical with the first comet of 1843. A new discussion, he remarks, of the observations of the latter is desirable to ascertain whether it is possible to explain the much longer period before calculated for it. Otherwise the cause would seem to be due to the comet's close approach to the sun; Dr. Meyer finds the perihelion distance to be 0·0059 in terms of the earth's mean distance, *i. e.*, only about half a million of miles from the sun's centre.

SOCIETIES.

GEOLOGICAL.—*June* 21.—Mr. J. W. Hulke, President, in the chair.—Mr. R. B. N. Walker was elected a Fellow.—The following communications were read: 'On *Thecospondylus Horneri*, a new Dinosaur from the Hastings Sand, indicated by the Sacrum and the Neural Canal of the Sacral Region,' and 'On the Dorsal Region of the Vertebral Column of a new Dinosaur, indicating a new Genus, Sphenospondylus, from the Wealden of Brook, in the Isle of Wight, preserved in the Woodwardian Museum of the University of Cambridge,' by Prof. H. G. Seeley,—'On Organic Remains from the Upper Permian Strata of Kargalinsk in Eastern Russia,' by Mr. W. H. Twelvetrees,—'On the Rhætics of Nottinghamshire,' by Mr. E. Wilson,—'On the Silurian and Cambrian Strata of the Baltic Provinces of Russia, as compared with those of Scandinavia and the British Islands,' by Dr. F. Schmidt, communicated by Dr. H. Woodward,—'On Chilostomatous Bryozoa from Bairnsdale (Gippsland),' by Mr. A. W. Waters,—'On the Silurian Species of Glauconome, and a suggested Classification of the Palæozoic Polyzoa,' by Mr. G. W. Shrubsole and Mr. G. R. Vine,—and 'On the Cause of the Depression and Re-elevation of the Land during the Glacial Period,' by Mr. T. F. Jamieson.—The Society adjourned until November.

ASIATIC.—*July* 3.—Sir Bartle Frere, President, in the chair.—Sir A. Eden, Mr. F. Mathews, and Mr. F. V. Dickins were elected Resident Members; and Samaldaan Kabi Raj and Mr. W. Rockhill Non-Resident Members.—Papers were read by Mr. W. Simpson 'On Buddhist Caves in Afghanistan,' and 'On the Identification of a Sculptured Tope with Sanchi': also, by Mr. C. Gardner, 'On Written and Unwritten Chinese Laws.' At the close of this paper Sir R. Alcock remarked on its importance and expressed the hope that it would be speedily printed; and Mr. G. Bertin, referring to some of the views advocated by the writer, pointed out how remarkable are the affinities between the Chinese laws and those of the Akkadians, which he has been recently studying on the clay tablets of Babylon. This view, he added, is not really surprising when we remember that Mr. T. de Lacouperie has been able to trace to Western Asia (as its origin) the first idea of much of Chinese culture.

SOCIETY OF ANTIQUARIES.—*June* 29.—Mr. Edwin Freshfield, V.P., in the chair.—The Chairman exhibited certain registers and other parochial books belonging to the parish of St. Christopher-le-Stocks, which at the present time were in his custody. Mr. Freshfield quoted from them some curious particulars relating to the Great Plague.—Mr. H. B. Wheatley exhibited, by permission of Miss Nicholas, an oval snuff-box of boxwood, with the royal arms of England and the initials C.R. carved on the lid; beneath the royal arms was a coat quarterly, which appeared to belong to the family of Wolstenholme.—Dr. C. S. Perceval gave an interesting report of the progress he had made in the arrangement (voluntarily undertaken by him) of the Society's collection of seals. A considerable portion of this report was devoted to discussing the proper classification of seals, both ecclesiastical and lay, and it appeared that Dr. Perceval had found reason to adopt some important modifications of the system drawn out by the late Mr. W. S. Walford in a well-known paper in the *Archæological Journal*.—Mr. J. H. Parker communicated some notes on a series of curious carvings of bench-ends in the church of Trull, Somerset, which presented some remarkable specimens of costume of the date of Queen Elizabeth.—The Society then adjourned till November.

ROYAL SOCIETY OF LITERATURE.—*June* 28.—Mr. J. Haynes in the chair.—Mr. A. Marks read a paper 'On the St. Anne of Leonardo da Vinci.' Taking as his text the well-known account given by Vasari of the cartoon of St. Anne, executed by Leonardo for the Servites of Florence, Mr. Marks showed that the description confused two designs, that of the cartoon now in the possession of the Royal Academy, and another composition represented by the picture in the Louvre. The differences between the two designs were pointed out, and Mr. Marks then endeavoured to answer the questions, Was the Royal Academy's cartoon the great work so celebrated by early writers? and, What was the relationship between the two designs? The conclusion arrived at was that the Royal Academy's cartoon represented an early stage in the development of an idea finally carried out in a work resembling the Louvre picture. That this cartoon was a similar composition to the Louvre picture seems to be proved by the fact that whereas but one copy was known of the Royal Academy's cartoon, Mr. Marks was able to enumerate nineteen copies or adaptations of the whole or of part of the Louvre design. Photographs of some of these works were exhibited. Mr. Marks contended that Leonardo's cartoon could not possibly have been executed under the circumstances mentioned by Vasari, and showed grounds for believing that the work was produced at Milan before the fall of Lodovico Sforza. Proof was given of the existence at Milan in 1618 of a cartoon of the Louvre design, probably a genuine work of Leonardo. In 1631 a cartoon ascribed to Leonardo was in the collection at Turin of Charles Emanuel I. Another cartoon, probably a copy by Marco da Oggione of Leonardo's original, was about 1695 in the possession of Padre Resta. Mr. Marks then traced the history of the Royal Academy's cartoon, showing that it was probably that mentioned by Lomazzo as Aurelio Luini's. It afterwards passed into the hands of the families of Arconati and Casnedi, both of Milan (remaining with the former for about a century), and of Sagredo, of Venice. It left Italy about 1760, and is first noticed at the Royal Academy in 1791. How it got there is not known. In conclusion Mr. Marks urged that inquiry should be made about a cartoon mentioned by Dr. Waagen as being, in 1839, in the possession of the Plattemberg family of Westphalia, but a few years ago in the collection of Count N. Esterhazy at Vienna. This cartoon is stated to be Leonardo's work.

ANTHROPOLOGICAL INSTITUTE.—*June* 27.—General Pitt-Rivers, President, in the chair.—Mr. V. Stuart exhibited and described a drawing of the funeral canopy or tent of an Egyptian queen, and some casts of bas-reliefs discovered by him within a short distance of the tent.—Mr. E. H. Man read a further account of the natives of the Andaman Islands, in which he treated more particularly of their home life. The food and methods of cooking were fully described, also the games, amusements, and dances.—A communication was received from Mr. H. C. Becher on some Mexican terra-cotta figures. From a comparison of these figures with those in the museum at Palermo the author argued that they were produced by people of the same race, and that the builders of the ancient monuments were Phœnicians.

ARISTOTELIAN.—*July* 3.—Mr. S. H. Hodgson, President, in the chair.—The following gentlemen were re-elected officers of the Society: Mr. S. H. Hodgson, *President;* Mr. W. R. Dunstan, Dr. J. Burns-Gibson, and Rev. W. C. Barlow, *Vice-Presidents;* and Dr. A. Senier, *Honorary Secretary*.—A discussion then took place on 'Subject and Object, and their Dependent Ideas—Ego, Self, Soul, and Mind.'

MEETINGS FOR THE ENSUING WEEK.

TUES. — Horticultural, 11.—Scientific and Fruit and Floral Committees. Anthropological, 8.—'Note on the Egyptian Boomerang,' General Pitt-Rivers; 'Longevity of the Romans in North Africa,' Right Hon. Lord Talbot de Malahide; 'Neolithic Stone Implements, &c., from Wâdi on the Gold Coast,' Capt. R. F. Burton and Commander V. L. Cameron; 'Exhibition of Bushman Drawings,' Mr. M. Hutchinson, with Note by Mr. W. L. Distant.

Science Gossip.

THE Darwin Memorial Fund amounts to 2,487*l.* 13*s.*, and, as we have before stated, the memorial will take the form of a marble statue. The Trustees of the British Museum will be asked to place the statue in the large hall of the British Museum (Natural History), South Kensington. A sub-committee has been appointed to arrange details, consisting of Mr. W. Bowman, Sir J. D. Hooker, Prof. Huxley, Mr. C. T. Newton, and Sir F. Pollock, with the Chairman, Mr. W. Spottiswoode, Pres. R.S., the Treasurer, Mr. John Evans, Treas. R.S., and the Hon. Secretaries, Prof. Bonney and Mr. P. E. Dove.

AT the annual general meeting of the Société Nationale d'Acclimatation, recently held in Paris, a medal of the first class was awarded to Mr. J. E. Harting for his works on ostriches and on extinct British animals.

ON the evening of Tuesday next Mr. Cope Whitehouse will state, in the rooms of the Ascham Society, the results of his recent explorations in and near the Fayoum, and his examination of the ancient basin of Lake Moeris. The chair will be taken by Dr. Birch.

A VALUABLE bibliography of fossil insects, by Mr. S. H. Scudder, has been republished from the *Bulletin* of Harvard University.

MM. PELLET AND DE GROBERT, in the *Revue des Industries et des Sciences Chimiques et Agricoles*, give a voluminous memoir describing the

determination of salicylic acid in butter, milk, and other bodies. This has become a question of the utmost importance to all, and we therefore direct attention to this important and excellent paper.

M. FERRY announced to the Académie des Sciences on the 19th of June that the French Government had continued for the second time the prize, open to all the world, of 2,000*l.* for the invention of the most useful application of the voltaic pile. Within any time during the five years from July 1st this remains open to competitors.

HERREN WOLFFHÜGEL AND VON KNORRE publish a confirmation of the observations of Koch that carbolic acid dissolved in oil is far less effective than its aqueous solution. This is very important where carbolic acid is to be employed for the destruction of spores or bacilli.

PROF. KLINKERFUES, of Göttingen, has invented a very useful weather compass. The apparatus consists of an aneroid barometer, the index of which is influenced by a horsehair hygrometer. The aneroid indication of atmospheric pressure is observed, then the hygrometric arrangement is attached, and according as its controlling power is either concurrent or counter, so we are forewarned of the probable weather for the next twelve or twenty-four hours.

MR. R. S. NEWALL, of Gateshead, publishes 'Facts and Observations relating to the Invention of the Submarine Cable.' Mr. Newall addresses his pamphlet to M. Dumas, as president of one of the juries in the Paris Electrical Exhibition. He claims to have been the first to suggest laying telegraph wires under water, and also to have laid the first ocean telegraph.

DR. D. VITALI gives in *Zeitschrift für Analytische Chemie*, Part IV., a simple and beautiful method for detecting atropine and daturine. If either of these alkaloids or their salts covered with a little fuming nitric acid is allowed to dry up on the water-bath, and then, when cold, moistened with a drop of absolute alcohol in which potassa has been dissolved, a violet colour is instantly produced which passes into a very rich red.

FINE ARTS

The GROSVENOR GALLERY.—SUMMER EXHIBITION.—NOW OPEN, from Nine till Seven.—Admission, 1*s.*; Season Tickets, 5*s.*

ROYAL SOCIETY of PAINTERS in WATER COLOURS.—The NINETY-SEVENTH EXHIBITION is NOW OPEN, 5*a*, Pall Mall East, from Ten to Six.—Admission, 1*s.* Catalogue, 6*d.*; Illustrated ditto, 1*s.*
ALFRED D. FRIPP, Secretary.

The EIGHTEENTH ANNUAL EXHIBITION of PICTURES by Artists of the British and Foreign Schools is NOW OPEN at THOMAS McLEAN'S Gallery, 7, Haymarket.—Admission, including Catalogue, 1*s.*

The LION AT HOME, by ROSA BONHEUR.—This splendid Chef-d'œuvre, the latest production of this celebrated Artist, also the complete Engraved Works of Rosa Bonheur, NOW ON EXHIBITION at L. H. LEFÈVRE'S Gallery, 14, King-street, St. James's, S.W.—Admission, 1*s.* Ten to Six.

DORÉ'S GREAT WORKS, 'CHRIST LEAVING the PRÆTORIUM,' 'CHRIST ENTERING JERUSALEM,' and 'MOSES before PHARAOH,' each 33 by 22 feet, with 'Ecce Homo,' 'The Ascension,' 'Dream of Pilate's Wife,' 'Soldiers of the Cross,' 'A Day Dream,' &c., at the DORÉ GALLERY, 35, New Bond Street. Daily, Ten to Six.—1*s.*

College and Corporation Plate. By W. J. Cripps. Illustrated. (Chapman & Hall.)

SOME time ago the Science and Art Department caused a considerable number of electrotype fac-similes of goldsmiths' works to be made, to illustrate the history and character of one of those forms of design in which Englishmen were exceptionally fortunate, and of which innumerable examples are heirlooms of colleges and civic corporations. The Department issued in 1878 Mr. Pollen's large 'Catalogue of Gold and Silver Work,' and an abridgment followed. Now Mr. Cripps, the best authority on the subject, has been employed to write a bright and compact handbook to the reproductions of examples in the national collection as well as of those which were borrowed from corporations. For artistic purposes these reproductions are as valuable as the originals, and in the hands of the author of 'Old English Plate' and 'Old French Plate' they have formed the basis of a work which, although officially called a handbook and sold for a shilling or two, is really important and comprehensive. In effect it is a digest of most of what is known about English art in silver, with abundance of historical illustrations, from the downfall of the monasteries and the establishment of those civic bodies which in some respects took their places. The letter-press ends with some, all too few, notes on the elegant if somewhat finicking style of the Adams, and that weaker, more formal mode which followed it, and which is represented by the lean and stiff outlines of a cup made in 1795 for the Merchant Taylors' Company of London—a cup that bears exactly the same relationship to fine Greek design as the sculptures on Baron Triquetti's gates of the Madeleine bear to the art of the boldest staters in gold.

Our author gives a terse sketch of early Saxon and Celtic art in the precious metals as a sort of preface to the history of the English school. He points out that in England there is little or nothing of what he calls "barbarian" work, that is, such goldsmithery as is represented by the Scythian head ornaments from Kertch; still less is there anything English like the Treasure of Petrossa, or the Visigothic votive crowns of Guarazzar, in all of which there are, we hold, distinct traces of Byzantine design, while, let us add, there are emphatic signs of Roman influences in the sculptures rightly called Gallo-Roman, for instance, in the silver masks now in the Louvre, which are quite different from the Byzantine examples, to whatever period the latter may be due. About Gallo-Roman or its cognate British development in the goldsmith's art Mr. Cripps has, of course, little or nothing to say; but we are bound to notice that there is some confusion in his use of the adjectives Byzantine, Romanesque, and Norman (? round-arched Gothic architecture, in the analogies of which we have to look for the types of the *aurifex*). He speaks of the "Byzantine tone of decoration that is to be observed in Norman architecture," p. 10; surely it would have been safer to refer this type to Rome rather than to Byzantium, although it would not have been needful to discriminate between the "Ère Romane primitive" and the "Ère Romane secondaire." Nor does it seem to us quite fair to assume the backwardness of the British goldsmiths on the ground that while the French patron of the craft was St. Eloi, the English had to "wait till the end of the tenth century for the appearance of their patron" in the person of St. Dunstan, a circumstance which Mr. Cripps thinks "indicates not unfairly the distance at which they [the English] follow their French brethren." The fact is that there must have been a vast mass of goldsmiths' work made in this country in Anglo-Saxon and somewhat earlier times which has perished. No doubt it resembled contemporary French work, as the architecture did, but to assume that our aurifices were ignoramuses because they took Dunstan for their patron is a little too bold. As well might a modern Briton say that there were no strong men here before Hercules was accepted as the type of physical strength.

While Mr. Cripps is undoubtedly within his rights in citing the beautiful Gloucester candlestick as a noble specimen of the transitional style of the twelfth century, he must, before he assumes this example to be English, prove that an English artist made it. That Abbot Peter gave it to the church of St. Peter at Gloucester is not proof of its nationality. Wherever it came from—and we are sure that English artists were equal to its production—it is obviously an admirable example of "gold and silver work." From this point onwards our author proceeds on safer ground. Salt-cellars (the odd repetition of the same term in the name of which he does not notice), hanaps, mazers, chalices, beakers, ewers, salvers, spoons, cocoanut-cups, basins, and candlesticks follow each other in appropriate order, till the long and dazzling array ends in the tea-kettles and coffee-pots, the chocolate-pots and the goblets of our grandfathers' times.

Mr. Cripps is at home among the civic and corporation plate of the Renaissance in which the South Kensington Museum happily abounds; he knows all about the stamps and marks, signatures and dates; while for "Queen Anne" examples he has a "sneaking kindness," because it is safest as to marks. Georgian monstrosities and pseudo-classicisms come not amiss to him. The world is indebted to him for the greater part of its lore about date letters and other signatures on plate, but it may be neither presumptuous nor ungrateful to conclude our notice of this capital "handbook" by saying that he is, apart from archæological uses, a little weak in art matters. A larger, if not a more exact, range of studies would not have allowed him to overlook, as he has done while writing about goldsmiths' work of the pre-Gothic times, every reference to that splendid field of illustrations of his subject which is supplied by the bookbindings of every period from Charlemagne till the eleventh century, if not till the invention of printing, when volumes were overlaid with plates of chased and engraved gold and silver, set with enamels and precious stones, and hammered, sculptured, stamped, and punctured.

NEW PRINTS.

MRS. BUTLER'S picture 'Inkerman' is one of the few of her works which approach a first-rate French military painting. We are disposed to think she has not surpassed it. It proves capacity to deal with the subject as a whole and embody the troops *en masse*. A lack of this power ruins nearly all pictures of this kind, while success implies the right artistic treatment of light, shade, colour, and comprehensive disposition of the groups, without depriving any one of those subordinate elements of its independent expressiveness. The Fine-Art Society has sent us an artist's proof from a plate engraved in mixed line and mezzotint by Mr. W. T. Davey, which lacks variety in the representation of local colours, but in all other respects it is a true reproduction of this picture. Whatever the artist produced and an engraver can grasp is here, and could hardly be better given. The peculiar conception of human expression after

the fury of battle is spent which characterizes the artist, and that haughty languor which, as its natural sequence, she associates with martial ardour, are conveyed with such rare felicity that Mrs. Butler ought to be very grateful to her engraver.

For the benefit of its first subscribers, the Arundel Society has published a chromo-lithograph from Pinturicchio's fresco in the Piccolomini Library at Siena representing 'Æ. S. Piccolomini receiving a Cardinal's Hat.' It is one of a series of which we have already told the history. This painter's technique lends itself singularly well to chromo-lithography, and this plate has received an uncommon amount of care from the operators. It is, therefore, on the whole, a very acceptable version of the original. The radical defect of the process excludes from these copies the peculiar brilliancy of lighting, and the richness as well as the clearness of the colours, in which the paintings of the chapel excel. Light pervades the finer Italian frescoes and gives pure vividness to them, which the Arundel Society has not yet reproduced.

'Oxford and Cambridge,' a series of etchings by A. Slocombe, Part I., has been issued by Mr. Dunthorne in a portfolio of twelve prints, the subjects of which are from the scenery of the elder university and its neighbourhood. Brief descriptive and historical notes accompany them. The sketches are all very pretty, delicately drawn, and neatly handled, and wherever the richly tinted surface of weathered stone had to be delineated Mr. Slocombe has given its characteristics happily. There is a lack of grandeur in the expression of the tower of the cathedral, but the trees in front are beautifully rendered. Mr. Slocombe's manner of draughtsmanship suited 'The Porch of St. Mary's,' and its rococo features lose nothing in the delicate etching. Charming is 'Iffley Mill' with its poplars. 'Oxford from the Parks' and 'Oxford in Flood-time' are equally delicate, soft, and brilliant; it is hard to say which is the better. The 'West Entrance to Magdalen Chapel' is one of the best pieces of architectural drawing we have seen for a long time, being at once soft, solid, and rich in tint. We have named the best examples of the Oxford series, and hope to find the illustrations of Cambridge are equally happy.

Proof impressions of 'A Round of Melodies,' drawn and etched by R. M. Farren, being a series of tastefully executed vignettes, with music and verses, come to us from Messrs. Macmillan & Bowes, of Cambridge. The author and draughtsman has endeavoured to illustrate the harmony of melody, as represented by airs and songs, and such landscapes as he has very happily adapted, with extremely fine taste and perfect sympathy for the manifestation of pathos. It would, in respect to sentiment, aptitude, and a just sense of the pathos of landscape, be difficult to praise Mr. Farren's work more highly. He has chosen a very fit motto from Burns's "My Nannie's awa'" to express his meaning; his own works render even Burns's interpretation superfluous; but had a motto been needed a hundred better ones might have been chosen, from Chaucer, from Spenser, whose landscape backgrounds have the aptness of Titian's, or from Shakspeare, who was only less fortunate than his elder brethren. Burns evolved the pathos of his subject by mere force of contrast, and would compel us to "hold a fire in our hands by thinking on the frosty Caucasus"; this is, after all, but an indirect and insufficient method, while Spenser's phantasmagoria abound in colour, and are, to use an artistic term, so "solid" that each picture is accompanied by its natural expression, and with one epithet, as in the

— sayling pine,

he stamps an image on our minds. Spenser's poetic art is, in fact, deficient in self-restraint, and he sometimes overpaints nature's varied aspects when he desires them to blend or contrast in our minds with the emotions it was his purpose to evoke. Burns was nowhere in comparison with the Laureate and his great master Spenser in essaying to make the sound of his verses echo the sense, and use both to convey pathos. A lovely little pastoral is before us in the spring landscape which accompanies "When daisies pied," and depicts a brimming, flower-shrouded stream on its way through a meadow where lambs recline in the sunlight. 'May Day,' with sunny radiance pouring behind an oak, upon water, and a meadow "all enamelled with blossoms," is very pretty, highly delicate, and suitable to the verses. "Hark, hark! the lark!" has suggested a design of dawn over a rocky landscape with the vista of a road, which is faithful in giving the shadowless effect of light reflected from the sky, and for the while strong enough to suffuse the whole before direct light projects shadows from every solid thing. Equally fortunate are the vignettes accompanying "The young May moon," and

While the moon her watch is keeping,

and

Where wild woods grow, and rivers flow,

or,

And murmur as the ocean murmurs there.

The poppies which accompany 'The Land o' the Leal' are beautiful in art. The sentiment of 'Wearin' awa" is agreeable, but a little sentimental.

SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 1st inst. the following pictures, being a further instalment of the works from Hamilton Palace:—Unknown: Portrait of William Herbert, Earl of Pembroke, small whole length, 367*l.*; Portrait of the Cardinal York, 220*l.* Correggio, Ecce Homo, 273*l.*; The Dying Magdalen, attended by angels, 325*l.* Baccio della Porta, The Madonna, with St. Joseph and the Infant Saviour, who is in the act of blessing St. John, 210*l.* Bernardino Luini, The Duchess of Ferrara, in a green dress embroidered with vines, 336*l.* Parmegiano, The Madonna, with the Infant Saviour, on a shield-shaped panel, 241*l.* Titian, The Holy Family, with St. John and another saint, 1,207*l.*; Portrait of Ludovico Cornaro, Doge of Venice, in crimson robe and white sleeves, 336*l.*; A Venetian Admiral, in armour, with his arms on his breastplate, 619*l.* Bonifazio Bimbo, The Madonna, seated in a landscape, with the Infant Christ in her lap, St. James leaning in adoration, and St. Lucy behind, 483*l.*; The Resurrection, 231*l.* Antonello da Messina, Portrait of a Youth, in a crimson dress and white shirt, 514*l.* A. Bronzino, Don Garcia de' Medici, in richly embroidered slashed dress, 1,785*l.*; Leonora di Toledo, wife of Cosmo de' Medici, in crimson dress, 430*l.* S. del Piombo, Portrait of Pope Clement VII., seated, and taken in profile, 236*l.* Tintoret, The Visit of the Queen of Sheba to Solomon, 346*l.* Masaccio, The Last Supper, a cabinet work, 630*l.* L. da Vinci, A Laughing Boy, 2,205*l.*; Portrait of a Gentleman, inscribed "Alessander Oliverius V.," 215*l.* Andrea del Sarto, Portrait of the Artist's Wife as the Magdalen, in a crimson dress with lilac sleeves and white bodice, 357*l.* Ludovico Carracci, Sibylla Libyca, 283*l.* G. Bassano, Jacob's Vision, 210*l.* Giacomo da Pontormo, An Allegory, 315*l.* Luca Signorelli, The Circumcision, a large altar-piece, with ten figures, 3,150*l.*

The most important of the pictures mentioned above is the last, Luca Signorelli's signed picture on panel, which has been added to the National Gallery. It is remarkable for massive style and manner of composition, fine and nobly realistic drawing, grand naturalistic types of form and face, energy of conception, yet restrained movements, broad, golden illumination, extreme finish of the flesh, and a chromatic ordonnance which is at once fine and simple. The pupil of Pietro della Francesca is to be seen here working in a noble Florentine manner, and, so far as a portable specimen of his powers permits, at his best, after we have allowed for the clumsy repainting of the figure of Christ and the hands of the High Priest. Vasari mentions a picture of the Circumcision as having been produced in fresco by Luca for the church of San Francesco in Volterra, where, indeed, now exists a 'Virgin and Child' bearing the name of Signorelli. It is probable that Vasari made a mistake about the mode employed; this notion is strengthened by the fact that he goes on to say that the Child, having been injured by damp, was repaired by Sodoma, to the detriment of the altar-piece. It is difficult to believe that we see the hands of Bozzi, even at their worst, in the bungling repainting before us. It is fortunate that Mr. Burton has secured this fine picture, the much-talked-of 'Pan' by Signorelli being inadmissible to Trafalgar Square.

Another important national acquisition is the small 'Last Supper,' which was absurdly attributed to Masaccio, as if that comparatively primitive and severe painter could have indulged in the "miniature" manner, vivid and rich tones of reflected and direct light, general ornateness of treatment, and lack of severity which this very fine, expressive, and luminous example displays. A resemblance to the Sienese school of art at a somewhat developed period is obvious in the expression, characters, draperies, and isolated and splendid tints. A capital judge recognizes qualities in this work which have strong affinities to similar works among the illuminations in the public and Piccolomini libraries at Siena. 'An Allegory,' lot 766, by Pontormo, a most interesting example, and the so-called Titian's 'Portrait of Ludovico Cornaro, Doge of Venice,' an old man with a long white beard, doubtless by "El Greco," one of Vecellio's best pupils, are the other acquisitions of the National Gallery. Messrs. Crowe and Cavalcaselle, 'Titian,' ii. 469, attribute the portrait to "an imitator of Tintoretto and Bassano."

Another so-called Titian is the 'Holy Family, with St. John and another Saint,' lot 744. The indifferent drawing of the Virgin's upraised face, the bad foreshortening of parts of the other figures, the thin and clear handling, and general brightness without depth are signs of a much weaker hand than Titian's, yet of one trained in his Bellinesque mode. The work may be by, or after, Schiavone, and has not a few attractions, although it does not to us present the signs of an original picture—rather those of an excellent, somewhat mechanical, and weak copy. Compare its thinness with the heavy, rough impasto of the "El Greco," which is likewise attributed to Titian. Mr. Webster bought it. Although the portrait of the 'Duchess of Ferrara' (718), plump, rosy, small-eyed, and smiling, wearing a green dress embroidered with vine foliage, a very fine example, is attributed to Luini, we do not believe it is even a Milanese picture. It is rather a Venetian one; the upper part of the forehead and the hair have been heavily repainted, otherwise it is in admirable condition. The 'Portrait of a Gentleman,' in a crimson dress (745), can hardly be by Da Vinci. It was sold to the National Gallery of Ireland. 'The Madonna and Child' (711), which Messrs. Colnaghi bought, is very pretty and quite in the sweeter manner of B. della Porta. The Moroni, 'Portrait of a Gentleman' in a black dress (733), is, though rather dirty, genuine; it is very fine, grave, and solid. Mr. Vokins bought it for 178*l.* Mr. Webster bought the pretty Garofalo (735), 'The Madonna in a Blue Dress, with the Saviour holding a Pink,' for 189*l.* The well-known 'Portrait of a Youth' by A. da Messina, but repainted to a considerable extent, was sold to M. Sedelmeyer, of Paris, for a little over 500*l.*, at which price it was a bargain. In spite of its original shortcomings and subsequent repaintings, it would have been welcome in the

National Gallery, which must wait some time before another Antonello is offered. It retains much of the painter's sculptor-like modelling, uniformity of texture, and equable flesh tints; the last are now rather opaque, and not very different from, but browner than, those of the Duchatel Antonello (or Solario). The stupendous price given by the Louvre at the Pourtalés sale in 1865 for the 'Portrait d'Homme,' which is now No. 37 in the Salon Carré, has been assumed as a standard of value for all the works of Antonello, much as the sum given at the Suermondt sale in 1874 by the Berlin Gallery for the famous 'Homme à l'Œillet' has furnished an imaginary standard for John Van Eyck's cabinet paintings. Of yore no such prices were known, *e.g.*, at Lord Bessborough's sale in 1801 Beckford bought as a Van Eyck, for 89*l.*, the 'Entombment of a Cardinal,' which, as a D. Bouts, is now No. 783 in the National Gallery. M. Sedelmeyer's Antonello was painted in 1474, a year earlier than the example in the Louvre, and it is more like a Van Eyck than the latter. The 'Portrait of Don Garcia de' Medici' (Cosmo I.'s most unhappy son), by Bronzino, is unusually frank in handling, animated in motive, and more like a bold large study than one of the artist's usually highly finished if not laboured pictures. This artist painted nearly all the family of Cosmo. Here are the Grand Duke himself (755) and his first wife Leonora di Toledo (756), the latter betraying in her long lean features and depressed expression signs of the miserable life which ended woefully shortly after the deaths of Garcia and Lorenzo, her sons. Her face is delicately modelled and has clear, hard, ivory-like, and yellow carnations; a glove is in the left hand, her right hand being bare and placed on the left wrist. This portrait belonged to Samuel Rogers, and, as lot 683, was sold May 3rd, 1856, for 46*l.* The 'Portrait of Cosmo de' Medici,' with reddish flesh, is not equal to the above, and is not very like the Florentine picture by Bronzino. The so-called Titian's 'Portrait of Philip II.,' with the figure of Fame kneeling before him, retains in the latter some traces of the Venetian school, and looks much more like a Pantoja de la Cruz than a Titian; the latter name is out of the question. A most interesting Pantoja de la Cruz, containing life-size portraits of English and Spanish statesmen, is to be sold to-day (Saturday). Bassano's 'Jacob's Vision' (763), comprising small figures, is fine of its kind and highly finished. Del Sarto's 'Portrait of his Wife as the Magdalen' (761) is genuine, but has, like many of his works, been blanched and repainted. The famous 'Laughing Boy,' 'Boy with a Toy,' 'Boy with a Hornbook,' bears, on the strength of long repute and considerable resemblances, the name of Da Vinci. It was in the Arundel collection, and in that of Lady Betty Germain, who bequeathed it to Sir W. Hamilton, at whose sale, under the auspices of Mr. Christie, March 27th, 1801, it realized 1,300 guineas from Mr. Beckford, who kept it at Fonthill till it was sold, lot 107, on September 24th, 1822, or rather it was bought in by Mr. Beckford, from whom it passed to the Hamilton Palace collection. It is well known by a line engraving, and, as 'Boy showing a Trick,' No. 6, was at the British Institution in 1856. It is probably by Luini.

NOTES FROM ATHENS.

IN Athens there is no excavation going on except a clearing of the soil of the Acropolis, which is likely to yield some good results as regards inscriptions. Fortune has, however, willed that in the course of digging in several streets for the construction of sewers various old graves should come to light, in which only a very few objects of art have been found bearing reliefs. Most had merely funereal inscriptions.

Since Thessaly was incorporated with the Greek kingdom archæology is beginning to show signs of life there. Inscriptions have been published in the local papers and those of Athens, and frequently it is announced that such and such a find has been made. For instance, Dr. Lolling has printed in the last number of the *Mittheilungen* of the German Archæological Institute several inscriptions from Thessaly, among them one of great value from Larissa, which belongs to the reign of Philip V. of Macedon, and in which the Thessalians are named Πεταθαλοί. These finds have led the Minister of Education to propose to the Chamber the appointment of two new inspectors of antiquities, and there is no doubt that the Chamber will agree. Hitherto there have been three — one, M. Demetriades, has charge of Olympia; a second, the often-mentioned M. P. Stamatakis, of the rest of the Peloponnesus and northern continental Greece; the third, M. Pan. Kavvadias, the islands of the Ægean Sea. These gentleman are, however, occasionally employed out of their proper districts, owing to the needs of the state and the constant excavations. Of the new inspectors, one is intended to take charge of Thessaly, the other of the Greek portion of Epirus and the Ionian Islands. The Chamber approved some days ago the treaty with the German Government regarding the duplicates found at Olympia, which was laid before it by the Minister. About the debate to which this convention gave rise and the catalogue of the objects ceded I hope to write something in another letter.

Of late the excavations at Epidaurus have been recommenced. The readers of the *Athenæum* will remember that last year the *cavea* of the theatre was dug out, and that, under the direction of M. Kavvadias, the rows of seats came to light, and three statues, the most important of which was declared by the explorer to be a statue of Hygieia, and to be the work of the great Polycletus. A drawing of these statues appeared in the *Hesperos*, the excellent illustrated Greek journal which is published at Leipzig, and was accompanied by explanatory letter-press from the pen of M. Kavvadias. In the lately published report of the Archæological Society of Athens a detailed account of the excavations of last year has been printed along with various plans. The explorations of the current year have been carried on by Dr. Kavvadias at the cost of the Archæological Society. First of all the stage was laid bare, which last year remained still buried. In doing this it was clearly ascertained that this had been partly rebuilt in the Middle Ages; the old materials had been employed in part. Still more interesting was the discovery in the *débris* of various important architectural fragments, and of two statues of the Roman period: of these one represents Æsculapius, and the other Hygieia. Æsculapius wears a *himation*, which leaves the right side of his bosom bare. According to M. Kavvadias this statue resembles the one in the museum at Florence and that found at Epidaurus last year, with the difference that the one discovered this year held in his right hand, which is now wanting, his sacred serpent, and did not lean on the staff round which the serpent is coiled. It is characteristic that in this statue the god wears the well-known hunter's shoes, the so-called *endromides*. The statue of Hygieia was found not far from the Æsculapius. It is of the same height, both being rather under life size, and appears to be the work of the same artist. Both are headless, but are very well preserved otherwise, especially the Æsculapius.

After the completion of the excavations of the theatre at Epidaurus a beginning was made, about the end of April, with the exploration of the sacred precinct of Æsculapius. A start was made with a large trench, thirty-five mètres long, which starts from the northern side of the *Stadium*. Four circular buildings were discovered, which M. Kavvadias thinks belong to the *Tholus* of which Pausanias gives an account. It was, like the theatre, a work of Polycletus, and was decorated with the paintings of Pausias of Sicyon, who was a contemporary of Apelles. He depicted here Eros having laid aside his weapons and grasped a lyre instead, and Methe, Drunkenness, as she drank out of a glass phial. The glass was admirably imitated by the painter and was transparent, so that the face of Drunkenness was visible through it. M. Kavvadias does not tell us whether the structures he has discovered are really made of white marble, in which case they might be identical with the *Tholus* of Pausanias, and whether there is any hope of finding traces of the paintings of the Sicyonian artist. Instead of this he announces the discovery of interesting fragments of architecture of the best period, of Corinthian capitals which are said to be older than those of the monument of Lysicrates at Athens, of various votive inscriptions, and of the following pieces of sculpture: (1) a winged Victory, headless and wanting the lower part of the body, a Greek work of the third century which reminds the discoverer of the Nereids of the monument at Xanthus; (2) the head of a female statue; (3) the torso of a small statue of a female; (4) a nude torso of a small man, or rather a boy, who leans on his right elbow; (5) a nude torso of a man of the same height as No. 4; (6) a small torso of a man in armour, probably a Roman emperor; (7) a very large head of a dolphin; (8) a torso of a man dressed in a toga, of the Roman period and life size; (9) a similar torso larger than life; (10) a statue of an emperor in armour, headless and larger than life; (11) a statue of Minerva, headless and larger than life.

I hope that further search will bring much more to light. It was a correct instinct that led me last year to hail with joy the commencement of the excavations at Epidaurus.

SP. P. LAMBROS.

Fine-Art Gossip.

SMYTHE'S 'Lives of the Berkeleys,' now passing through the press under the editorship of Sir John Maclean, F.S.A., contains information which will prove corrective of the published statements as to the erection of some of the monastic offices of the canons of St. Augustine, whose church is now the Cathedral, Bristol. The abbey gatehouse is always said to have been built by Abbot Elyot, who died in 1526, but the Smythe MSS. assert that Newland (*ob.* 1515), the previous abbot, was the actual builder. The same work also supplies for the first time the date of the erection of the prior's lodgings, or, as now called, the Minster House, which, as we have lately said, it is now intended to pull down. Among other buildings, Abbot Newland, we are told, erected "the Dortor, and frater, and the Pryor's lodgings, and the Gatehouse, and the Amery with the Lodgings adjoining," &c.

THE picture by M. Jules Girardet, entitled 'Le Général de Lescure, blessé, passe la Loire, à St. Florent (1793),' praised in our notice of this year's *Salon*, will be exhibited at the International Exhibition in London.

WE are in a position to say, on the best authority, that the statement we quoted from a French journal (see *Athen.*, No. 2846) to the effect that the Museum at Berlin had bought in Florence a portrait by Honthorst under the idea that it was by Velasquez, is entirely devoid of foundation.

As they are pulling down Hammersmith Church in order to erect a modern Gothic structure, with a chancel appropriate to an ornate cultus, it may be as well to record some facts concerning the structure. Not only will the landmarks of two and a half centuries be removed, but a very interesting proof of the survival, not without sense of their dignity, of Gothic forms of architecture, and all that this implies as an illustration of the feeling which, quite late in the seventeenth century, existed in a suburban hamlet will be destroyed.

Laud, as Bishop of London, granted the site out of the manorial lands which, even before the Conquest, pertained to his see. Sheffield, Lord Mulgrave, Sir Nicholas Crispe, and others contributed to the building fund, and the inhabitants generally promised an annual subscription of 28*l.* 13*s.* for the maintenance of the parson, to whom Lord Mulgrave undertook to afford lodging and diet so long as his lordship lived in the parish. Laud consecrated the work, then and long afterwards called the chapel, on June 7th, 1631, and wrote a prayer for the occasion, which is printed in his 'Summarie of Devotions.' Peter Heylin, the notorious "lying Peter," and Dr. Bray assisted at the ceremony. The building is said to have been knocked about during the Civil Wars, when armorials and emblems in painted glass and carved wood and stone were defaced. Gibbons is said (*l*) to have executed some of the carved work. Long after this Cipriani painted figures of Moses and St. Paul (the tutelary saint) for the interior. The monuments include those of the above-named Lord Mulgrave, one of Elizabeth's captains against the Spaniards and the Irish rebels, commander of the "Bear," and President of the North under James I., who died 1646; Anthony Askew the bibliophile, died 1774; Sir Edward Nevill, of the Common Pleas; Francis, youngest son of Sir T. Lucy, of Charlecote, died, aged ninety, 1697, and must have known something of Shakspeare; Sir N. Crispe, the royalist merchant, who was buried in St. Mildred's, Bread Street, ordered a bronze bust of Charles I. to be erected in the church at Hammersmith, and his own heart placed in an urn before it: it was the custom annually to take this relic from the urn and, as Faulkner said, "refresh it with a glass of wine"; Sir Elijah Impey, buried 1809; Arthur Murphy and his wife; and Thomas Worlidge, the engraver. The curfew was rung from Michaelmas to Lady Day. George Morland and pretty but luckless Miss Nancy Ward, whose sweet face supplied the type for his rustic beauties, and William Ward the engraver, A.E.R.A., her brother, and the painter's sister Maria were wedded in Hammersmith Church.

THE forthcoming historical exhibition at Worcester, of which we have already spoken, will contain a collection of ancient and mediæval needlework, both ecclesiastical and secular, arranged by Lady Alwyne Compton; and a collection of ancient documents relating to the cathedral and county of Worcester, in the possession of the Dean and Chapter, the Corporation, and the boroughs of Droitwich, Bewdley, Evesham, and Kidderminster, arranged by Mr. W. de Gray Birch, F.S.A.

FRANÇOIS JOUFFROY, the sculptor, is dead. He was a native of Dijon. He gained a Prix de Rome in 1832; a Second Class medal in 1838; a First Class one in the following year for his 'L'Ingénuité,' which is at the Luxembourg; and a Second Class again in 1848. He was elected a Member of the Institute in 1857. He was made a Chevalier of the Legion of Honour in 1843, and an Officer in 1861. He executed a large number of busts of distinguished people.

HERR CARL HUMANN, who was engaged on the excavations at Pergamus last year, has arrived at Smyrna. He is commissioned by the German Government, and is on his way to the interior to Angora (Ancyra), where he will take a cast of the well-known inscription vulgarly called the Will of Augustus. Thence he will make an expedition to Bazar Keue (Pterium), Euyuk, and the Alajah Dagh, to mould the Khita sculptures and inscriptions, and for general exploration. Four months will be devoted to the exploration.

M. A. VENTURI is preparing a work on 'La R. Galleria Estense in Modena.' He starts with the year 1598, in which Cesare d'Este transported to Modena the remains of the collections which the sovereigns of Ferrara had brought together.

MR. WARD, the Newcastle printer, writes to us about the proposed "memorial edition" of the works of Thomas Bewick: "The edition, as you correctly state, is to be the 'work of a Newcastle press,' but as Miss Bewick lives at Gateshead, in the house in which her distinguished father died, which is on the opposite side of the river Tyne, it cannot be at the same time 'produced in Bewick's own house.' The work of printing has, in fact, been entrusted to me with the express sanction of the late much respected Miss Bewick, under whose editorship the 'Memoir of Bewick' was issued twenty years ago, and also with the approval of the only surviving daughter of Bewick, who, as you stated at the time, lately presented the magnificent collection of water-colour drawings and proof impressions of her father's wood engravings to the British Museum."

THE French journals record the death, at his house near Fontainebleau, of M. Auguste François Biard, better known as François Biard, a painter whose reputation has been extended to England by the appearance of his humorous and dramatic pictures at various metropolitan exhibitions and by the prints of M. Jazet. Biard was born at Lyons October 8, 1798, and during several years acted as a choir boy in various churches in his native district. An inclination for art was developed before he was sixteen years of age, when he joined the École des Beaux-Arts in Lyons under M. Révoil; later he was employed in a paper-staining factory; still later he rejoined the École, then under M. Richard, from whom he seems to have obtained some instruction in painting. In 1827 he made a voyage as drawing-master in a training-ship, and as such visited many countries bordering on the Mediterranean. Having resigned his post, Biard visited nearly every country in Europe, and amassed many sketches of landscapes, portraits, and figures. These studies could not have been of long duration, for we find his picture 'Les Enfans Perdus' in the *Salon* of 1828, whence it was bought by subscription and placed in a public gallery at Lyons. This was followed by 'La Diseuse de Bonne Aventure,' 'Concert de Fellahs,' 'Attaque de Brigands,' 'Les Comédiens Ambulants,' 'Le Vent du Désert' (which is now at Nismes), 'Le Baptême sous la Ligne,' 'Le Branle-bas de Combat,' 'Le Désert,' 'Duquesne délivrant les Captifs d'Alger' (1837), 'La Pêche aux Morses' (1841, which was bought by Louis Philippe), 'Une Aurore Boréale,' 'Gulliver' (1853), 'Le Mal de Mer,' 'La Bourse à Paris,' 'Le Salon du Comte de Nieuwerkerke.' Three of his pictures are at Leipzig; one belongs to the Emperor of Russia. His 'Jane Shore' was in the *Salon* of 1842; 'Du Couédic recevant les Adieux de son Équipage (Combat de la Surveillante, 1779),' was in the *Salon* of 1841; and 'Voyageurs Français dans une Posade Espagnole.' M. Biard received Second Class Medals (Genre) in 1827 and 1848; a First Class Medal in 1836, and the Legion of Honour in 1838. He wrote an account of a voyage to Brazil, which was published in 'Le Tour du Monde,' and independently. His last works were in the *Salon* of this year, entitled 'Un Peintre Fantaisiste devant la Justice' and 'Un Peintre Classique devant son Modèle.

M. LOUIS GODEFROY JADIN died last week, aged seventy-seven years. He was born in Paris, and began as a painter of hunting subjects and still life; his first instructor was Abel de Pujol, who taught him to study the figure, which he combined with landscapes. He travelled with M. Alexandre Dumas in the Mediterranean, and, with his dog My Lord, figures in 'Capitaine Pamphile.' He obtained a medal of the Third Class in 1834, a *rappel* in 1855 (Expos. Univ.), a medal of the Second Class in 1840, and a medal of the First Class in 1848; the Legion of Honour in 1854. His more important works are 'L'Hallali,' 'Le Débuche,' 'Le Relancé,' 'L'Assemblée de la Vénerie,' 'L'Ébat des Chiens,' 'Relais de Chiens à la Coulée du Rocher de Mailly,' 'La Retraite Prise,' 'Rigolette,' 'Chiens travaillant au Terrier de Blaireau.' His son, Emmanuel Charles Jadin, has achieved distinction, and sent 'Compagnie de Sangliers en Eté' to the *Salon* of this year.

A RESOLUTION of the Government of Bengal lately issued summarizes the results of the recent Exhibition of Indian Art Manufactures at Calcutta. The number of articles exhibited was 4,873 (amounting in value to 127,807 rupees), and of these Bengal sent 2,560 and Madras 1,135. The lessons taught by the exhibition are that the silk manufacturing industry is languishing in Bengal; that Dacca maintains its pre-eminence in muslins; that the carpets made in Northern India show in many cases signs of careless work, though their general excellence is admitted; and that the pottery produced by the Madras School of Art is excellent both in design and manufacture.

MUSIC

THE WEEK.

ROYAL ITALIAN OPERA.—'Velleda.'
ST. JAMES'S HALL.—London Musical Society.
GUILDHALL.—Concert of the Royal Normal College for the Blind.

IT may safely be assumed that until Mr. Gye announced the production of 'Velleda' at Covent Garden the name of the composer, M. Charles Ferdinand Lenepveu, was quite unknown to English musicians. From Pougin's dictionary we learn that he was born at Rouen in 1840; that he studied composition under M. Ambroise Thomas at the Paris Conservatoire, and won the Prix de Rome in 1865; and that a comic opera from his pen, entitled 'Le Florentin,' was produced in 1874 at the Salle Favart with moderate success. It is understood that 'Velleda' was intended for the Grand Opéra, but that it failed to win acceptance, and it is entirely owing to the initiative of Madame Patti that it has now seen the light at Covent Garden. But even a *prima donna* of the foremost rank is not invariably a trustworthy authority on the question of public taste, as the instances of 'Gelmina' and 'Estella' amply prove; and there is too much reason to fear that Madame Patti's judgment has erred in the present case. The primary defect in 'Velleda' is the complete lack of freshness and interest in the libretto, which might be termed a revised edition of 'Norma,' more elaborate in construction, but less sympathetic and consistent. Cœlius, a Roman general, loves and is beloved by Velleda, a Druidic priestess of Gaul; but his attendant Even, a woman disguised in male attire, is also enamoured of him, while he in turn has for a rival Teuter, a Gallic chieftain. This is the complication which is presented at the outset of the opera, and no material progress is made with the story until the last act, when Even confesses her love, and, being scorned, vows vengeance against her master. By her aid Cœlius is betrayed into the hands of the Gauls, and Velleda, finding union with him is impossible, stabs herself, her example being quickly followed by her lover. The librettist, M. Challamel, has taken his materials from Chateaubriand's 'Les Martyrs,' but his book is utterly wanting in nobility

of style, dramatic force, or characterization. This baldness is not redeemed by the music, which is destitute of anything like freshness of style. M. Lenepveu is evidently well acquainted with Meyerbeer, Verdi, and Gounod, and possibly with the early works of Wagner; but he seems quite incapable of divesting himself of extraneous influences, and hence his score may be said to consist of a feeble *réchauffé* of other operas, the ideas and even the mannerisms of composers widely divergent from one another recurring with provoking frequency. No attempt whatever is made to give individuality to any of the characters, and the music of the Gauls differs in no respect from that allotted to the Romans. There are occasional glimpses of skill in orchestration, but more frequently the scoring is bald and even vulgar; and the treatment of the voice parts shows, in general, a singular ignorance of the effects to be derived from masses of sound in harmony. At the conclusion of the third act, it is true, M. Lenepveu indulges in an irregular fugue ending with a churchlike cadence; but the explanation of this sudden intrusion into the domain of scientific composition is hard to discover, and the episode, therefore, forms but one of the many incongruities and inconsistencies of the opera.

It would serve no useful purpose to describe M. Lenepveu's work in detail, as it is out of the question to suppose that it will take a permanent position in the *répertoire*. Nor can it be said that the composer evinces the possession of any special faculty for operatic writing, the weakest parts of his score being those where dramatic feeling seems most required. 'Velleda' is, on the whole, better than the other works that have been produced at Covent Garden especially for Madame Patti, and that is, perhaps, the most that can be said in its favour. The *prima donna*, of course, invests the principal character with all the significance of which it is capable; but it does not afford any striking opportunities for either vocal or dramatic display, and therefore can add nothing to her reputation. Her skill as a *cantatrice*, at present unrivalled on the lyric stage, is exhibited to greater advantage in many other parts. As time advances the *vibrato* to which Signor Nicolini is a victim becomes more and more distressing, and the music allotted to Cœlius, including one melodious air, is not heard to the best advantage as interpreted by him. The other parts are neither very important nor very grateful to the performers, and it is only necessary to state that they are efficiently interpreted by Madame Valleria, Mdlle. Stahl, Signor Cotogni, Signor De Reszke, and M. Dauphin. The *mise en scène* is in every respect worthy of the Covent Garden stage, the second and third acts being pictorially beautiful if musically and dramatically weak. A more interesting performance will be that of 'Mefistofele' next Tuesday, in which Madame Albani will sustain the *rôles* of Margherita and Helen of Troy.

The concerts of the London Musical Society are generally interesting, and the performance on Thursday week formed no exception to this rule. The works of Heinrich Hofmann are not yet so fully known in this country as they deserve to be, probably because they are at present overshadowed by the productions of composers possessed of more commanding genius. Hofmann may be said to occupy a position with regard to the most gifted of living musicians analogous to that of Dussek to Beethoven, or Sterndale Bennett to Mendelssohn. His music charms by its delicate fancy if it does not impress by its greatness; it is more feminine than masculine, and its interpretation is possible to those who would be ill advised to attempt Brahms or Wagner. Still such a work as the cantata 'Cinderella' requires extreme care and refinement in performance, or its delicate texture must inevitably suffer. An earlier work of the same order, 'The Legend of the Fair Melusina,' was performed a year and a half since by the Borough of Hackney Choral Association, and 'Cinderella' was given last season by the Tufnell Park Choral Society, but without orchestra; the performance in St. James's Hall was, therefore, the first on an adequate scale. The familiar nursery story is in this instance presented in a romantic and fanciful form in order to fit it for high-class musical treatment. The supernatural element strongly prevails, and it is in illustration of this that Hofmann's skill is displayed in its most felicitous guise. He has a fondness for compound common and triple measures, which composers generally seem to consider most appropriate for fairy music. The opening choruses of immortals are extremely charming, though the introduction of a *fugato* may at first appear a little odd in such a connexion. The influence of Mendelssohn may be traced, and also, to a less extent, that of Wagner, in this part of the cantata. But the impress of the former composer is most apparent in the third part, where the king is tempted, first by visions of loveliness and next by those of terror, to desist from his pursuit of Cinderella. A chorus of will-o'-the-wisps, "Over mountain and moor," reminds the hearer of the 'First Walpurgis Night,' though far lighter in style and orchestration. The music allotted to the human characters is more solid and straightforward, but still graceful and melodious. Hofmann writes charmingly for the orchestra, and, though his score is elaborate, he does not overload the voices by thick or noisy accompaniments. It would be incorrect to assert that 'Cinderella' affords evidence of his possession of the highest order of genuis; but it is a work alike satisfying to the musician and attractive to the public, and with the companion cantata 'Melusina' is likely to gain for its composer a certain reputation in this country. We regret to be unable to speak in terms of unqualified praise concerning the performance on Thursday week. Regarding the principal vocalists, Miss Amy Aylward, Miss Minna Vivian, and Mr. J. Spooner Hardy, little need be said, as the two last-named being amateurs their efforts were scarcely amenable to criticism, and two of the three were fairly equal to the work they had undertaken. The chorus sang with a tolerable amount of precision, the actual errors being fewer than in the orchestra, which was frequently at fault, perhaps owing to insufficient rehearsal. Again, the general performance was characterized by a want of expression and a tameness of manner which materially injured the effect of the music. These shortcomings were the more noticeable as occurring under so skilled and experienced a conductor as Mr. Joseph Barnby. Previous to the cantata a highly favourable *début* was made by a young violinist, Miss Emily Shinner, a pupil of Herr Joachim. Having studied for nearly seven years under so admirable a master, it is not surprising that Miss Shinner should manifest executive capacity of no ordinary kind. As a matter of fact her breadth and freedom of style, and the careful observance of accent and phrasing, tended to remind the audience of Herr Joachim himself. Ferdinand David's Concerto in E minor, Op. 18, gave ample opportunity for the display of Miss Shinner's talent, though as music it is extremely dry and uninteresting. Spontini's Overture to 'Olympe' headed the programme, which was of reasonable length.

The concert given last Saturday afternoon at the Guildhall by the pupils of the Royal Normal College and Academy of Music for the Blind at Upper Norwood, was good enough to deserve special notice on its own merits, apart altogether from the institution by which it was given. It is now more than ten years since the college was first opened, and during that time, under the direction of Mr. F. J. Campbell, it has accomplished results which it is hardly too much to describe as marvellous. Though its principal object is to educate the blind of both sexes for the musical profession, it aims also at such a general development of their powers, both physical and mental, as will enable them to support themselves in any walk of life to which they may devote their energies. On Saturday the results of the musical training given at the college were shown; and they were such as to reflect the greatest credit on the professors. The college is fortunate in having such a staff of teachers as Messrs. W. H. Cummings, Frits Hartvigson, E. J. Hopkins, and H. C. Banister; and the excellence of the instruction given was amply proved by the concert of Saturday.

From a technical point of view the pianoforte playing was most remarkable. Master Alfred Hollins performed Schumann's Concerto in A minor with an accuracy and neatness which would have deserved great praise had he been able to see the keys, but which without such assistance to his fingers was truly astonishing. The same may be said of Mr. W. F. Schwier's rendering of Weber's Concertstück. In both cases, however, there is more than mere accuracy to commend. Each player showed true musical feeling, and a thorough understanding of the spirit of the composition. We cannot help, however, expressing our regret that Mr. Schwier should have been taught an "improved" (?) version of Weber's work. Of course he is in no degree to blame for this; but we object altogether to tampering with the works of the great masters; and if Mr. Schwier's master did not think Weber's music good enough in its original form, he had better have taught his pupil something else. The orchestral accompaniments to the two pieces we have named were played by a small but efficient band under the direction of Mr. Manns. Chopin's Rondo in C for two pianos, played by Misses Gilbert and Inskip, was another admirable performance; the perfection of

the *ensemble* being as noteworthy as the unity of style shown by the two players. The remainder of the programme consisted of vocal music, and included a short cantata, 'Toggenburg,' by Rheinberger, for solos, chorus, and orchestra, Mendelssohn's "Hear my prayer," and madrigals by Benet and Gibbons. In all these works the chorus singing was excellent, whether as regards purity of intonation or attention to light and shade. The solo parts were well given by pupils of the school, and especial notice must be made of the very sympathetic rendering of the solo part of Mendelssohn's psalm by Miss Campbell. Rheinberger's cantata, which was new to us, is a very pleasing rather than a great work; this piece and "Hear my prayer" were conducted by Mr. W. H. Cummings. At the conclusion of the concert the prizes were presented by the Lady Mayoress and the diplomas by Dr. Armitage.

Musical Gossip.

THE musical public must have heard with surprise, yet not without a certain degree of pleasure, that the Henry Leslie Choir was once more in existence, though under another conductor. According to the printed statement, the resuscitation was brought about as follows:—A general desire being expressed that the work carried on so successfully should not be wholly abandoned, Mr. Randegger, at the solicitation of Mr. Leslie, consented to conduct a new choir bearing the old name and title. The reorganized body commenced rehearsals two months ago, and last Tuesday a concert, having something of the nature of an experiment, was given in St. James's Hall, it being understood that next season a regular series shall be arranged. The programme contained a large number of choral pieces, among the most prominent being Wesley's motet, "In exitu Israel," and a new part-song, composed expressly for the occasion by Mr. Leslie, "Who is the angel that cometh?" and conducted by the composer. The part music was interspersed by songs contributed by Miss Orridge and Mr. Maas. The singing of the choir testified to the care exercised in the selection of the voices and also to the skilful training of Mr. Randegger, and the only fault that could be found with the programme was the predominance of modern part-songs, the English madrigalian writers being represented solely by Morley's "My bonny lass."

SIR JULIUS BENEDICT gave his annual morning concert on Wednesday at St. James's Hall, the programme being of the customary length and variety, and consisting in all of thirty-eight items. Criticism of the entertainment is, however, not required, as it was entirely of a miscellaneous character, the concert-giver being represented solely by a few songs and unimportant pieces.

A CONCERT was given in St. James's Hall on Monday afternoon by Madame Campana, widow of the Italian composer of that name. The very lengthy programme consisted almost entirely of Campana's compositions, including songs, concerted vocal pieces, piano and violin solos, and operatic selections. A large number of executants took part in the concert, which, however, is not likely to enhance the reputation of the deceased musician, whose talent was evidently limited to the composition of melodies of a facile and flimsy type.

MISS HELEN HOPEKIRK gave a pianoforte recital at the Marlborough Rooms last Tuesday. The most important items of an admirably selected programme were Schumann's 'Faschingsschwank aus Wien' and Beethoven's Sonata in A flat, Op. 26. The able artist also performed smaller pieces by Mendelssohn, Schubert, Bargiel, Chopin, Rubinstein, and Liszt.

AN entertainment is to be given on Wednesday at the Court Theatre, under royal patronage, in aid of the funds of the Popular Ballad Concert Committee. The first part of the entertainment will consist of a concert, in which the Russian soprano Mdlle. De Adler will take part, as well as the following artists and amateurs: Lady Colin Campbell, Lady Benedict, Miss Damian, Miss Adela Vernon, Miss Ellicott; Mr. Herbert Thorndike, Signor Luigi Parisotti, and M. Marcel Herwegh. Subsequently Madame Modjeska will appear in the last act of 'Adrienne Lecouvreur.'

IT is announced that Mr. Angelo Neumann will give two performances of the 'Ring des Nibelungen' in October next at the Théâtre de l'Alhambra in Brussels.

DRAMA

THE WEEK.

DRURY LANE.—Appearance of Signora Ristori: 'Macbeth.' GAIETY.—Performances of the Comédie Française: 'Les Rantzau,' Comédie en Quatre Actes, par MM. Erckmann-Chatrian; 'Le Mari à la Campagne,' Comédie en Trois Actes, par Bayard et Jules de Wailly.—Appearance of Madame Chaumont: 'Divorçons,' Comédie en Trois Actes, par MM. Sardou et de Najac.

IT is difficult to be other than grateful to an actress like Signora Ristori, who, at an age at which it is pardonable to dream of repose, undertakes a task so difficult and so onerous as that of playing Lady Macbeth in English. That the time that must of necessity have been spent in acquiring such mastery of our language as is evinced has not wholly been wasted is shown in the cordial and enthusiastic reception awarded the actress in the stronger scenes. Of a dozen artists, more or less eminent, who have attempted a similar feat, none has spoken English so clear, correct, and intelligible as is now heard. At times a word slurred over or unduly emphasized falls on the ear and arrests the attention, but during portions of the performance it is easy to forget the speaker is a foreigner. The entire representation has moreover the largeness of gesture, the picturesqueness, and the variety of expression which are known attributes of Signora Ristori's style. Against these things it may be urged that the actress does not look the part, that there is too much dignity, and that not even the splendid presentation of suffering in the sleep-walking scene, in which the art of Signora Ristori is seen at its best, reconciles us wholly to a physiognomy which we cannot associate with the character. Something concerning the manner in which Lady Macbeth should be played may be learnt by the intelligent observer. To such, however, the performance in Italian was equally valuable. When it is taken into account that the support afforded Signora Ristori is generally weak, and in one or two cases intolerable, a serious drawback from the value of the experiment is seen to exist. One innovation, as we believe it to be, introduced by Mr. Rignold is intelligent. When, after the first disappearance of the ghost of Banquo, Macbeth asks for wine, the attendant is the same who has brought in the murderers, and who is obviously in a position of trust. After referring to his "strange infirmity," Macbeth says:—

> Come, love and health to all;
> Then I 'll sit down. Give me some wine; fill full.

The last two words are uttered in an impatient and nervous aside to the attendant in question. Quite unimportant is the reading, seeing that the customary indication, which implies that the toast is a bumper, answers all purposes. Still it is ingenious and defensible. Against this it may be advanced that, besides omitting portions of the text, Mr. Rignold, whose general performance is deficient in significance, makes mistakes such as omitting to pronounce the *ed* in "accursed" when he speaks the lines,

> Let this pernicious hour
> Stand aye accursèd in the calendar,

and inserting a superfluous *e* in the word "anticipat'st" which immediately follows:

> Time, thou anticipat'st my dread exploits.

The latest productions of the contingent of the Comédie Française brought over by M. Coquelin consisted of 'Les Rantzau' and 'Le Mari à la Campagne.' On the whole, the representation of 'Les Rantzau' must be regarded as the most interesting performance that has been given during the present season. M. Got's great *rôle* of Jean Rantzau was indifferently filled by M. Coquelin *cadet*; and M. Maubant, the creator of Jacques Rantzau, was replaced by M. Febvre. M. Coquelin gave, however, in admirable style the character of Florence, the schoolmaster, and Mdlle. Bartet was agreeable in the small part of the heroine. In the original novel, 'Les Deux Frères,' Florence is the narrator of the story, and the events described are seen through the medium of his personal feelings. His importance is diminished in the play, and the most delightful touches, such as the purchase of the 'Dictionnaire des Sciences Naturelles' of Jussieu, disappear, together with the sketches of communal troubles and the pictures of agricultural labour and suffering. Something of the influence of the kind-hearted old schoolmaster, with his caution, his vanity, and his simplicity, remains. Full justice to these qualities was done by M. Coquelin, whose performance had a gentle, ripe humour that actor does not often exhibit. The treatment of the story is curious. An English dramatist would have presented delightful pictures of rustic wooing. Not so MM. Erckmann-Chatrian. Their lovers do not meet in sight of the audience until the closing situation, when they fall into each other's arms; and the character of the heroine, though one of the most sympathetic in the play, can scarcely be regarded as prominent. M. Worms made as Georges his first appearance, and acted with a good deal of passion.

The performance of 'Le Mari à la Campagne' was only noteworthy for the assumption by M. Coquelin of the character of Ferdinand Colombet, one of those *rôles* of M. Regnier which have lapsed into the hands of the younger actor. It was a good piece of acting, but scarcely remarkable. Mdlle. Bartet made once more a success as Ursule, and M. Coquelin *cadet* as Mathieu, the modern Tartuffe, the most conspicuous among his many failures.

So far as regards the assumption of the characters in the various plays by members of the Comédie Française the promise of the management has been kept. By the advancement, however, of M. Coquelin *cadet* to serious *rôles*, such as Louis XI., Le Marquis de la Seiglière, and Jean Rantzau, the very spirit of the Théâtre Français is violated. The performances cannot accordingly be regarded as representative of that famous institution. It is

difficult to resist the conviction that M. Coquelin, taking advantage of his position, has given his brother a chance he could not and dared not have offered him in Paris. In female representatives, too, the company has been weak. Especially feeble was it before the arrival of Mdlle. Bartet. It may be urged, however, that the Comédie Française itself is now weak, and that the retirement of MM. Regnier, Bressant, and Delaunay, and Mesdames Favart, Madeleine Brohan, Croizette, and Sarah Bernhardt, has left it under a necessity to recruit its ranks. Among the younger members of the company present in London M. Sylvain and Mdlle. Bartet alone can be held of high promise.

'Divorçons' may claim to be the most indelicate comedy that has been brought out within recent years upon the English stage. Immoral it is not. The presentation of a husband triumphing over the lover of his wife is edifying, and has already been exhibited in 'Still Waters Run Deep.' The means by which the conquest is won are ingenious, defensible, and comic, and the conduct of the intrigue is masterly. While, however, all that is done is rigidly virtuous, it has the air of being profoundly vicious. A middle-aged bourgeois takes a female companion to a restaurant, engages a private room, and pays for and eats an admirable dinner. The lady drinks wine enough to make her slightly tipsy, and indulges in such familiarities as cause the waiter to flee from the room, and induce the authorities who enter to draw the most damaging conclusions. The pair are, however, married, and the only charge that can be made is that the pictures of domestic life are too free. Shouts of laughter are aroused, and the piece is a complete success. Whether it is expedient, however, to place scenes of this kind on the stage remains to be determined. One thing at least seems reasonable. If we are to have pieces like 'Divorçons,' exhibiting situations so risky that men when they witness them in the presence of women hold their breath, and that the laughter which is heard is itself an insult to feminine ears, we should do as is done in France—keep young girls from the theatre. Altogether too impalpable is the indelicacy to be seized upon by the censure. Supposing, moreover, as is urged, it is too subtle, when spoken in a foreign language, to find its way to the intellect of girls, when pointed and urged by such laughter as is heard, the fact that propriety is in some way violated is open to the dullest comprehension. Yet our maidens are brought to the performance of 'Divorçons' as though it were an amiable idyl like 'Les Rantzau,' instead of being the most daring picture yet presented of proceedings innocent enough, perhaps, in themselves, but not ordinarily witnessed except by the participators themselves and in the most carefully guarded of interiors. These may appear questions of morality rather than of criticism. The two are, however, more closely blended than is ordinarily believed, and when the task of guarding public morality is left to the public, those who speak for the public will not be mealy-mouthed.

TO CORRESPONDENTS.—W. S. W. D.—W. K.—F. J. P.—E. M. W.—A. E. H.—P. G.—P. J. M.—W. R. L.—received. J. B. W.—We really cannot insert such questions.

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SATURDAY, JULY 15, 1882.

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LITERATURE

The Russian Advance towards India. By Charles Marvin. (Sampson Low & Co.)

A BOOK in which is recorded a series of recent conversations with several of the most distinguished Russian generals and statesmen on the Central Asian question cannot fail to arrest more than passing notice, even though the conversations may have been previously printed in the pages of the *Newcastle Daily Chronicle*. It is an obvious advantage for them to be brought together into one volume, and the author's comments thereon are pertinent and occasionally suggestive. Yet, viewing the book as a whole, we cannot say that it throws much new light on the subject. The only point on which the various authorities "interviewed" by the author are completely unanimous is that Russia should be absolutely acquitted of the slightest designs upon India. This is the language that Russian diplomacy has held for years past, and as a general expression of policy may be accepted in all good faith. But it is, after all, nothing more than diplomatic language, and the fact that Russia's frontier in Asia has, for a long period, been steadily advancing, first to Orenburg, then to the Jaxartes, next to the Oxus, and lastly to Khorassan, says more than any official utterances.

This book will interest readers particularly at the present moment, which has witnessed the death of one of the most conspicuous characters portrayed in the whole work. Mr. Marvin was fortunate enough to secure an interview with the late General Skobeleff, and the undisguised admiration he expresses for this personage lends interest to the picture. The general's whiskers are described as imparting a fierce and even "barbarous" expression to his face, which was, however, softened by kindly eyes and a winning smile. He charmed Mr. Marvin, who declares that Skobeleff was the only great person he ever met who rose in his estimation upon personal acquaintance. The general appears to have exhibited much candour in his remarks, for he readily admitted that at the siege of Geok Tepe many women were killed. And horrible though such an incident may sound in English ears, the quasi-justification thereof has more in it than might appear at first sight:—

"Those executions of General Roberts at Cabul were a mistake. I would never execute an Asiatic to strike terror into his countrymen, because you are sure to fail. Whatever punishments you resort to, they can never be so terrible as those inflicted by a Nasrullah or any other despotic native ruler, and to these crueller punishments the natives are so accustomed that your milder ones produce no effect. Then, worse than this, the execution of a Mussulman by an infidel provokes hatred. I would sooner the whole country revolted than execute a man. If you take a place by storm and strike a terrible blow, it is the will of God, they say, and they submit without that hatred which executions provoke. My system is this—to strike hard and keep on hitting till resistance is completely over, then at once to form ranks, cease slaughter, and be kind and humane to the prostrate enemy. Immediately submission is made the troops must be subjected to the strictest discipline, not one of the enemy must be touched."

General Skobeleff's opinions regarding the possibility of a Russian invasion of India seem to be by far the weightiest of those cited in the work. He rightly laid his finger on the transport question as constituting the crux of the whole matter, in addition to which he remarked that an army of 150,000 men would be required (90,000 to guard the communications and 60,000 to enter India), as well as supplies on the vastest scale, considering the poverty of Afghanistan. The idea that the Afghans might be relied upon to side with the invaders he rejected, for he shrewdly observed that the English could always overbid the Russians in bribing Afghans, and that, bribing apart, the Afghans would be quite as ready to fight one side as the other.

Mr. Marvin's deductions and generalizations do not appear to be always very just. A parallel which he endeavours to establish between English advances in South Africa and Russian advances in Central Asia is good so far as it goes, but he declares it to be wanting in one point—*i.e.*, that the latter mostly take place with the consent of the home authorities, while the former are carried on in defiance of the Colonial Office. Now, this seems to be just the opposite of fact. It has long been known that Russian officers eager for distinction have set at nought the restricting orders sent from St. Petersburg; and the extension of Russian dominion south of the *rayon* of Tashkent, after Prince Gortchakoff's positive assurance that no further annexations would be made, is a very signal instance of this. On the other hand, every one knows that the important annexation of the Transvaal was made with the full consent of Lord Carnarvon. In fact, the more one reads on, the more is the conviction insensibly forced on one that Mr. Marvin's acquaintance with the Central Asian question is recent if not superficial. At p. 250 he assures his readers that "there is no Sir Henry Rawlinson in Russia." Most readers would take this to mean that there is no one in Russia whose knowledge of the question in its historical, ethnical, linguistic, geographical, and political aspects could rival Sir Henry's. But this is not all the meaning. What Mr. Marvin intends to convey, judging from the context, is that there is no Anglophobia there to match the Russophobia of which Sir Henry is supposed by him to be the type. Mr. Marvin certainly misapprehends the views of that distinguished officer; but, apart from that, has Mr. Marvin never heard of Terentieff, whose violently expressed fear and dislike of England certainly surpass anything ever produced over here? Again, such expressions in Mr. Marvin's book as "the Russophil rant of Gladstone, McColl, the Duke of Argyll, and others of the atrocity school," "We are considered of no account in European politics," "the hateful odour of the atrocity agitation," "Gladstone the deceiver," would lead the reader, even if he were sure of the author's meaning, to doubt his capacity for calm judgment; while in some passages where he takes pains to elaborate his arguments and formulate his opinions he is distinctly unjust. For instance, he is ever and anon extolling the Russian military maps, to the prejudice of the British productions, which he styles "War Office rubbish" and the like. Now we have seen and examined on more than one occasion the Russian Topographical Department map of Central Asia, and have no hesitation in saying that it is decidedly inferior to General Walker's map of Turkistan, which all those conversant with the subject know is the standard one of Central Asia. Indeed, it would be strange if it were otherwise, as General Walker has been supplied from time to time with the Russian work direct from St. Petersburg, and he has thus been enabled to embody it in the successive editions of his excellent map. It is quite a mistake, too, to assert that the British topographical productions are hoarded up and inaccessible to the public, for the Indian Survey have for many years done everything in their power to place their varied stock of maps of the regions between Russia and India at the free disposal of the public. Various libraries and institutions have been liberally supplied, and the lowest possible prices have been placed on the maps. In fact, Mr. Marvin's remarks whenever they touch on geography seem particularly unfortunate. He brings a charge against the Royal Geographical Society of making no attempt to publish the accounts of explorations along the Russian frontier in Asia, and in no way encouraging the dissemination of information dealing with the Central Asian region, but spending the whole of its time upon Africa and the North Pole. This is exceedingly unfair. Africa and the Arctic regions have their share of attention, of course; but can any one say, looking back on the vast stores of information derived from the papers of Sir Henry Rawlinson, Col. Henry Yule, the brothers Michell, the late Mr. Shaw, and the recent lectures of Mr. O'Donovan, Col. Stewart, Major Holdich, and others too numerous to mention, that the geography of Central Asia is neglected? The charge indeed is too absurd almost to refute, and it culminates in an amusing panegyric on the Russian Imperial Geographical Society for its "readiness to assist young explorers, which one looks for in vain in our own society; and when a traveller distinguishes himself like Prejevalsky has done in Thibet, it gives him a greeting on his return such as puts to shame the chilliness and cliquishness of the English association." Few people ignorant of the subject would suppose from this that

the Royal Geographical Society spends considerable sums every year in the purchase of instruments and in grants to travellers, that it is the only society which imparts systematic instruction to intending explorers, that Prejevalsky was actually awarded the Gold Medal of our own society for his travels, and that the Russian society, on the other hand, *never* rewards foreigners at all!

In spite of all this, however, Mr. Marvin's book may do good. Its contents will help to remind the public that the arena of the Central Asian game has shifted from Turkistan to the trans-Caspian region, and that the great scheme of a railway to India may soon come "within the range of practical politics." We have already indicated that the idea of a deliberate invasion of India in the event of hostilities between the countries does not appear to be favoured by the Russian strategists, but that the great aim of their policy is to take up such a dominant position on the confines of India as shall render England incapable of being hostile to Russia in Europe. This may be accepted as the chief lesson to be derived from Mr. Marvin's book. It is of course not new, for the danger has been indicated at various times by Anglo-Indian politicians with more or less emphasis; but it gains point and reality from the fact that an advance is gradually being made along a line of country which nature shows to be the only really feasible route. Whether the railway is prolonged in this obvious direction now or a year hence, or whether it is at present adapted for the conveyance of troops, is a question of minor moment. Such increased facility of communication cannot but have an important bearing on the relation of the two countries. However, this is too purely a political question to be discussed in these columns.

In the Harbor: Ultima Thule. Part II. By Henry Wadsworth Longfellow. (Routledge & Sons.)

THIS volume comprises eighteen short compositions classed as "Poems," five "Translations," five "Personal Poems," and an Envoi named 'Possibilities.' The first poem, 'Becalmed,' represents the poet awaiting his moment of inspiration, and is a suggestive little snatch of song. In 'The Poet's Calendar' the various months of the year say their say in succession. So far it might be compared with Miss Rossetti's 'Pageant,' but it has not either the dramatic-idyllic form of that work or its constant touches of sweet and homely quaintness. Mr. Longfellow's month-song is cleverly executed, but without intuition or imaginative vision. This fact appears saliently in the speech of March, who sets forth that he is boisterous and stormy *because* at a certain date he was degraded from the rank of first to that of third month in the year; he must, in fact, have been just as boisterous and stormy before. In the poem 'Auf Wiedersehen' we encounter another instance of unpoetic illogicality. The thought underlying this composition is confidence in the reunion of friends after death; but the last stanza consigns this confidence to an "if," and one which Longfellow himself seems to regard as rather legendary than actual:—

> Faith overleaps the confines of our reason:
> *And, if* by faith, as in old times was said,
> Women received their dead
> Raised up to life, *then* only for a season
> Our partings are, nor shall we wait in vain
> Until we meet again.

'The Children's Crusade' is a fragment relating to the marvellous and disastrous expedition of 20,000 children who started from Cologne for Palestine, which few or none of them ever reached. Treated as a matter of simple fact, in a narrative consisting of a few glowing, strange, and touching tableaux, this theme would have been excellent; here it is spoiled by an expository strain adulterating the narration. Comment on the rights and wrongs of the matter was not needed in a poem, though it might have been apposite enough in a school history of the Crusades. 'Sundown' is a fine little poem, dated in 1879. We quote it with pleasure:—

> The summer sun is sinking low;
> Only the tree-tops redden and glow;
> Only the weathercock on the spire
> Of the neighbouring church is a flame of fire:
> All is in shadow below.
>
> Oh beautiful awful summer day,
> What hast thou given, what taken away?
> Life and death, and love and hate,
> Homes made happy or desolate,
> Hearts made sad or gay.
>
> On the road of life one milestone more—
> In the book of life one leaf turned o'er.
> Like a red seal is the setting sun
> On the good and the evil men have done:—
> Naught can to-day restore.

Next appears a sonnet on President Garfield, which opens as if something were coming, but nothing important does come. 'Decoration Day,' on soldiers now resting for ever in death, is dated February 3rd, 1882, and must be almost the last written of these poems: it ranks well among Longfellow's short lyrics, and is appropriate as a very late utterance of the poetic veteran. The sonnet 'Chimes,' dated in 1879, is a stately expression of an exalted emotion, and will, no doubt, be quoted again and again in anthologies:—

> Sweet chimes that in the loneliness of night
> Salute the passing hour, and in the dark
> And silent chambers of the household mark
> The movements of the myriad orbs of light!
> Through my closed eyelids, by the inner sight,
> I see the constellations in the arc
> Of their great circles moving on, and hark!
> I almost hear them singing in their flight.
> Better than sleep it is to lie awake
> O'ercanopied by the vast starry dome
> Of the immeasurable sky; and feel
> The slumbering world sink under us, and make
> Hardly an eddy—a mere rush of foam
> On the great sea beneath a sinking keel.

'Four by the Clock,' two quatrains, is in somewhat the same mood, and hardly less impressive. 'Moonlight' presents a sufficiently striking image of the transfiguring power of the lamp of night upon ordinary objects; but here, again, the moralizing bent of the author comes in with fatal effect: his two concluding stanzas of "application" are not in the least wanted—they only serve to turn into a criticism on a picture that which would properly be a picture conveying its obvious message. We may cite against him his own distich on p. 58:—

> Great is the art of beginning, but greater the art is of ending:
> Many a poem is marred by a superfluous verse.

This distich belongs to a short series of "Elegiac Verse." Most of them are pointed in thought and phrase, *e.g.*:—

> Like a French poem is Life; being only perfect in structure
> When with the masculine rhymes mingled the feminine are.

Or, again:—

> Wisely the Hebrews admit no present tense in their language:
> While we are speaking the word, it is already the past.

'The Bells of San Blas' is noted as being "the last poem written by Mr. Longfellow," March 15th, 1882. It is slightly too long for us to quote. This effusion is interesting as expressing a general adherence to modern progress and enlightenment as against the picturesque or pathetic *débris* of the ages of faith; it is, however, rather stiff in wording and versification, and would probably have been improved had the author lived to give it his finishing touches.

We now pass to the "Personal Poems." 'Loss and Gain' is a retrospect partly self-depreciatory: terse in form, fine in grain. 'Victor and Vanquished,' dated 1876, is a sonnet of considerable ingenuity and also elevation of thought; it shall constitute our last citation:—

> As one who long hath fled with panting breath
> Before his foe, bleeding and near to fall,
> I turn and set my back against the wall,
> And look thee in the face, triumphant Death.
> I call for aid, and no one answereth;
> I am alone with thee who conquerest all:
> Yet me thy threatening form doth not appal,
> For thou art but a phantom and a wraith.
> Wounded and weak, sword broken at the hilt,
> With armour shattered and without a shield,
> I stand unmoved: do with me what thou wilt:
> I can resist no more, but will not yield.
> This is no tournament where cowards tilt:
> The vanquished here is victor of the field.

Two other sonnets follow—'Memories' and 'My Books.' The second is touching; the first closes with three damaging lines, which over-define that which is only imaginative so long as it remains indefinite: another but somewhat variant instance of Longfellow's "besetting sin." The Envoi, dated in January last, intimates some dissatisfaction with living poets and their modes of thought and work, and forecasts the possible advent of some greater inventor, a "graduate of the field or street."

On the whole, this little volume well sustains the reputation of its honoured author, and adds one spice to a fragrant memory. It contains, as a prefatory note sets forth,

"all of Mr. Longfellow's unprinted poems which will be given to the public, with the exception of two sonnets reserved for his biography, and 'Michelangelo,' a dramatic poem, which will be published later."

Vice Versâ; or, a Lesson to Fathers. By F. Anstey. (Smith, Elder & Co.)

MR. ANSTEY'S book, though it is not a novel, is a work of fiction of an original kind. The author apologizes for "a tale which has the unambitious and frivolous aim of mere amusement." No such apology is necessary; the reader only fears that the announcement must be too good to be true. That is not so, however, and the book proves to be a most amusing piece of fooling. A father and a son are made to change places—to change bodies, in fact, by the action of a talisman which the father is holding in his hand when he utters the unfortunate wish

that he could only be a boy again and be going back to school like his son. Thereupon he at once changes into the likeness of the son. Giving the talisman, which only works once for one person, to the son, that he may wish his poor father back again as he was, the son prefers to wish to be like his father before the change. The father is sent off to school, unable to persuade the cabman to take him back. His first thought is to bribe him with a sovereign, but unfortunately everything about him has changed —even the contents of his pockets:—

"There was no gold in any of them. He found, however, a variety of minor and less negotiable articles, which he fished out one by one from unknown depths—a curious collection. There was a stumpy German silver pencil-case, a broken prism from a crystal chandelier, a gilded jew's harp, a little book in which the leaves on being turned briskly gave a semblance of motion to the sails of a black windmill drawn therein, a broken tin soldier, some Hong-Kong coppers with holes in them, and a quantity of little cogged wheels from the inside of a watch; while a further search was rewarded by an irregular lump of toffee imperfectly enfolded in sticky brown paper."

At last he finds a purse, but it contains only the five shillings which he has just given his son for pocket money. Then he is met by the schoolmaster and some of the boys, and it seems to him that the place is no fit one for the painful revelations he will have to make. His pompous language when he tries to explain that there is a mistake only exasperates the schoolmaster, who rates the boy for his impertinence in mimicking his father's manner. The other boys, finding that he has suddenly become a sneak and a prig, make his life miserable. He is still in mind the heavy, prosperous citizen, with a great taste for good living, and a liver which is a little troublesome. Imagine his being kicked by his schoolfellows, forced to swallow the plain schoolboy fare (especially the treacle pudding), his trouble over his Latin exercise, and, last indignity of all, his being called upon by the dancing-master to perform the sailor's hornpipe alone! All these situations are described with the liveliest humour and the keenest sense of the ludicrous. In small things, too, the author shows how completely he has imagined his wretched hero's position, as, for instance, when he puts up his hand to his head, expecting to feel the familiar polished surface, and finds a thick crop of hair instead, or when in doing his arithmetic he cannot help being struck by the absurdity of some of the problems from a commercial point of view.

The Sunday at school is not the least happy passage of description. On the way to church, to which the boys walk two and two, the hero's companion talks about a certain Connie Davenant, who seems to have been a great friend of the son's, and from his pew the luckless hero observes a girl of about fifteen making furtive signals to him:—

"To be signalled to in a marked manner by a strange young lady of great personal attractions might be a coveted distinction to other schoolboys, but it simply gave Mr. Bultitude cold thrills. 'I suppose that's "Connie Davenant,"' he thought, shocked beyond measure as she caught his eye and coughed demurely for about the fourth time. 'A very forward young person! I think somebody ought to speak seriously to her father.' 'Good gracious! she's writing something on the fly-leaf of her Prayer Book,' he said to himself presently. 'I hope she's not going to send it to *me*. I won't take it. She ought to be ashamed of herself!'"

The note is thrown to him and discovered by the master, and this very nearly leads to serious consequences. It is, indeed, a terrible position for a respectable City merchant. But there is more than his own personal inconvenience at school. There is, of course, the other side of the picture too—the son playing his father's part at home and in the City. For the first day or two the unfortunate man or boy is wholly absorbed by the consideration of the miseries which surround him, but is reminded of the havoc which is being made of his home and his business by a letter from his daughter, who of course writes, as if to her brother, about the extraordinary and delightful change which has come over papa:—

"Generally he stays at home all the morning and plays at soldiers with baby in the dining-room. You would laugh to see him loading the cannons with real powder and shot, and he didn't care a bit when some of it made holes in the sideboard and smashed the looking-glass..... We have been out nearly every evening—once to Hengler's and once to the Christy Minstrels, and last night to the Pantomime, where papa was so pleased with the clown that he sent round afterwards and asked him to dine here on Sunday, when Sir Benjamin and Lady Bangle and Alderman Fishwick are coming. Won't it be jolly to see a clown close to? Should you think he'd come in *his* evening dress? Miss Mangnall has been given a month's holiday, because papa didn't like to see us always at lessons. Think of that!"

Later on it appears that at the office in the City the respected colonial produce merchant has been discovered in his shirt-sleeves making toffee with the office boy, and that his valued Canton correspondent has been greeted with a highly successful booby-trap. In fact the whole story is told with delightful drollery and spirit, and there is not a dull page in the volume. It should be added that Mr. Anstey writes well, and in a style admirably suited to his amusing subject.

Essays at Home and Elsewhere. By E. S. Nadal. (Macmillan & Co.)

THIS little volume is undeniably pleasant reading. Mr. Nadal regards things with a friendly eye and reports upon them without malice and without reserve. He tells his readers just what he thinks, and seems to feel sure that they think the same and will be happier for knowing that he is of their mind. And at first sight, besides this friendliness (which is a very genuine quality of his work), he appears to have the gift of simplicity. But on looking a little closer we are obliged to recognize that his simplicity is not genuine. It is a trick. Mr. Nadal has made the discovery, which others have made before, that many of the effects of profundity may be produced by the easy expedient of taking no trouble at all about your thinking and writing, but just jotting down the phrases that rise to the lips. Instead of labouring to impress by saying something so subtle that it cannot possibly have been thought by any one else, say something absolutely trivial, and you may count, at any rate, upon nobody's having had the impertinence to print it before. Instead of taking pains to express difficult ideas, dash in a few passages that mean nothing at all, and you will give your readers the more occasion for speculation at the less cost to yourself. These principles are more or less faithfully carried out in all the papers of a literary and political bearing, and the results are bewildering. Perhaps the essay on Mr. Matthew Arnold is that which most effectually baffles the reader. It is in two parts, written at different periods of Mr. Nadal's life, and gives first his boyish impressions and afterwards his mature convictions. As a boy he came to the conclusion that Mr. Arnold possessed "the essential quality of poetry, music," and "that the feeling of nature was profound in him." But then he was troubled by a certain difficulty of articulation:—

"His eyes perceive, his lips are fixed to speak, but utterance fails him. We see it in such expressions as 'the rustling night air,' 'the intense, clear star-sown vault of heaven,' and in the frequent use of such adjectives as 'cool' and 'clear' in description of water. The true, the definite expression may be said to be somewhere inside of these; and even when Mr. Arnold is most successful—and he is often nobly successful in his interpretations of nature—the effect is due quite as much to the music as to the words."

Now, if Mr. Nadal had not just said that music is the essential quality of poetry, we could have understood what he meant by thus complaining that Mr. Arnold's success is due quite as much to his music as to his words, though we might still have thought that "the true, the definite" criticism would lie somewhere within remarks such as Mr. Nadal has vouchsafed. As it is, it is impossible to say at what the writer is aiming. Again, as a youth, Mr. Nadal thought that at times Mr. Arnold seemed to have a creed to advance, but he doubted his possession of sufficient faith to make a teacher. However, on returning to the subject after many years he declares himself satisfied on this point. Mr. Arnold is a teacher, and his business is to show the relation between morality and nature. This the reader understands well enough. But he is again puzzled when he is told, after much testimony to the seriousness and veracity of Mr. Arnold, that that writer has a habit of saying what is not true under cover of happy artistic expression; and when in illustration of this Mr. Nadal gives the following extract from the essay on Heine, the reader begins to have an uncomfortable suspicion that he really has been imposed upon:—"That is what I say, there is so much power, so many seem able to run so well, so many give promise of running well; so few reach the goal, so few are chosen. Many are called, few are chosen." While Mr. Nadal remarks upon this passage that what is new and taking in it is hardly true, his readers will be inclined to ask, What *is* new and taking in it? Mr. Nadal undertakes to explain: "It is this, that the man who is to 'run' shall have, to begin with, a great original genius, that he shall have also learning and high culture, that he shall be virtuous, and, having done all this, he shall proceed to 'run.'" But he continues, with happy unconsciousness that what he has just said is to be found nowhere in the essay under criticism, "surely this will not do as a suggestion of a possible plan upon which to make a writer"; and he assures us that

nature knows better than Mr. Arnold how to make poets, and that had Byron been virtuous and possessed culture, he would never even have begun to "run." This last may be true or it may not. But it certainly cannot alter the facts that Byron made shipwreck of his life and genius, and that out of Heine the world has got only "a half-result for want of moral balance and of nobleness of soul and character." Which is what Mr. Arnold really did say in the sentence immediately preceding those quoted and expounded by his critic, the sentences that seem so pointless when separated from the context. In an essay on 'Newspaper Literary Criticism,' Mr. Nadal says very justly that the reviewer should set the interests of his readers even above the feelings of his author, for he is the only professor of literature who always has an attentive class, and his first duty is towards this class. Surely Mr. Nadal owes it to his own class to give it more just impressions than this of what Mr. Arnold does for his. But it is to be hoped that no one will take Mr. Nadal seriously in the professorial character. His true part is that of the intelligent acquaintance we meet in the street as we come out of the lecture-room, and like to walk home with. A good instance of Mr. Nadal's tact in flattering the knowing and the simple in one breath occurs in the essay—in some respects the best in the book—called 'A Trip to a Political Convention.' On his return home he moralizes on democratic institutions, and as he has just had a good look at them in action the reader expects something weighty from him. He says:—

"It is very interesting to consider what are the sources and processes of public action in a democracy. Of course the people at large are the supposed authors of nearly everything that is done by the state. Yet of by far the greater part of what is done the people are undoubtedly not the authors—are indeed almost ignorant. Who does it then? And how is it done? And are there discoverable laws according to which the action of democracies must proceed?"

But when at last the reader gets the answer to this elaborately stated question, it is nothing more than the truism, three times repeated, that the common people have a sure instinct as to whom they shall trust.

But we must not only carp. Mr. Nadal may not be particularly helpful as a critic of politics or of literature, but he is delightful as a painter of landscape and figures. This very essay about the political convention is full of admirable sketches of scenery and of the life of the people in town and country, on work-days and in Sabbath rest. And here the genial friendliness of the writer tells to best advantage. He is on thoroughly happy terms with everything he sees. The sunlit meadows of New Jersey, the big barns sleeping in the moonlit pastures of Lancaster county, the black bridges of the Susquehanna, the apple orchards and red cottages bordering the wide mouth of the Chesapeake, the deep glades of the Ohio forests, where no underbrush hides the tall timber and where the smooth glades recall to his mind the scenes of the old mythology—all come before us as we read with the bright and tender clearness of scenes affectionately remembered. And he has such a kindly as well as vivid word for every human figure that crosses the scene, from the "boys who sell popcorn" to the shadowy images of the gods and goddesses his fancy evokes, that it is quite impossible not to enjoy oneself in his company. We should like to quote some of his descriptive passages, but want of space forbids us to give them at fair length, and we prefer not to do by Mr. Nadal as he has done by Mr. Arnold in the matter of Heine and Byron.

Henry Erskine: his Kinsfolk and Times. By Lieut.-Col. Fergusson. (Blackwood & Sons.)

COL. FERGUSSON has exercised a wise discretion in adopting for his monograph on Henry Erskine the form of chatty memoirs rather than of a connected biography. As he remarks in his preface, the materials do not exist for an elaborate treatise on the opinions and public acts of the Lord Advocate. He had not, like his more celebrated brother, the opportunity of filling a large place in the public history of his country, and his great influence in the North arose from graces of character and personal charm as much as from his political consistency and the actual services he performed. Yet enough remains on record to show that while his love of liberty was in no degree less real than that of the Chancellor, and his steadiness to his party unflinching in circumstances of considerable disappointment, he was much more cautious than either of his brothers. His letter to Sir Gilbert Elliot in 1792, when the Earl and the future Chancellor were hot "Friends of the People," is an instance of his moderation; while the determined assertion of his independence when the leading members of the Scottish bar, including some of his own personal friends, successfully opposed his re-election to the Deanship of Faculty, on the ground of his having taken the chair at a meeting of reformers, does credit to the staunchness of his Liberalism and his "inflexible adherence to principle." But it is Erskine as a man, the warm-hearted, bright-spirited friend, whom his political opponents honoured as much as his most ardent supporters, who is revealed in this volume; the man of whom it was said that the poor would never want a friend while "Hairy" Erskine lived; the tender brother, son, and parent,—in short, as he was called not undeservedly by a speaker in the House of Lords, "the best-beloved man in Scotland." In this book many happy instances of Erskine's wit and wisdom are recorded, and the form of it admits of a good deal of discursive reference to anecdotes of the time which have a connexion more or less distant with the central subject.

No memoirs of the Erskines would be complete without a reference to their pedigree, their family tree being not only remarkable in a land where such heraldic growths are common, but their talents for public life as well as their private virtues being signal instances of "heredity." The genealogical part of the book will be lightly skimmed by most people, but the most careless of antiquity may be interested in the more immediate ancestors of this branch of the Erskine family. The author points out that by a slight typographical error an arrow, indicating descent, has been placed under the name of Ludovic, second Duke of Lenox, whereas it is well known that this line was continued by his brother Esme, third duke. A descent through Catherine, first Duchess of Lenox, from "the lines of Visconti Dukes of Milan, Della Scala of Verona, Doria of Genoa, as well as the Bourbons and De Rohans of France," will, at any rate, interest the antiquary; and a "table" in the appendix duly sets forth the foreign descent of the Erskines from Louis IX.; while to those but slightly penetrated with the genealogical passion it will be a matter of interest to learn that in the female line Henry Erskine's father, the tenth Earl of Buchan, was descended from the royal Stewarts, the family of Fairfax, and through this stock from Sir Thomas Browne, author of the 'Religio Medici,' while his admirable mother, Agnes Steuart, was the daughter of Steuart of Coltness, Solicitor-General for Scotland, by a wife of the Dalrymple family. Coltness's father was that "great man and extraordinary Christian," otherwise the "thorough-paced traitor" and "Cheat the Woodie," James Steuart the Lord Advocate. Plenty of law, at any rate, was hereditary in the family, as well as Whiggery, though Lord Buchan seems to have combined a speculative leaning to Jacobitism with his Presbyterian tenets, in spite of the heavy affliction his grandfather Lord Cardross had undergone at the hands of the Cavaliers. The sister of the same tenth Lord Buchan, Lady Frances Erskine, was married to the pious and ill-fated Col. Gardiner, and probably shared the deeply religious turn of mind which is as conspicuous in the family as genius and eccentricity. Nothing in this domestic history is more pleasing than the family affection, which seems to have been as conspicuously exemplified in the earlier generations as between the illustrious brothers in the heyday of their busy lives. Lady Mar's account book in 1640, with its entries for behoof of "John ye bairne," shows that strong-minded dame to have been a tender mother and grandmother; while the letters of Frances Fairfax, the wife of the ninth earl, to her husband are as instinct with domestic tenderness as the letter in which Thomas the Chancellor in a leisure hour writes a description of his children for their uncle's benefit, or the kindly if rather insane extension of the parental relation by the eccentric David Stewart, Lord Buchan, the recipient of the letter, to all and sundry of the name and lineage (by adoption) of David! It may be mentioned before leaving the subject of genealogy that the noted author of the 'Institutes,' and his grandson, the celebrated minister of Greyfriars, who figures in 'Guy Mannering,' were cadets of the Cardross or Buchan branch of the Erskines.

From the early history of the family the author turns to the circumstances surrounding the youth and education of his hero. And here—not for the only time in the course of the book—a correction is afforded to the rather loose treatment of such points in Lord Campbell's 'Life of Lord Erskine': "Is it necessary to assert that oatmeal porridge is no sign of poverty in Scotland?" The poverty of the Buchans seems to have been exaggerated. It is certain they kept a good house in Edinburgh, where, in a simple

style, Lady Buchan, the pupil of Maclaurin, Sir Isaac Newton's friend, entertained a small circle consisting of all that was then brilliant in Edinburgh society, including the leaders of the Parliament House and General Assembly. At St. Andrews, where Lady Buchan's name is still remembered, the younger Erskines went to school, and Tom learned "shantrews" and the double hornpipe. On his brother going to sea, and his parents settling at Bath, Henry Erskine matriculated at Glasgow, where he seems to have formed the classical taste which soon stood him in stead at the bar. His law classes in Edinburgh succeeded the Glasgow course, and he was admitted advocate in 1768, a year after his father's death. His rise to the front rank of the profession was the quickest ever known, and he retained his position with little trouble, it is said, throughout his life. Something no doubt was due to his status and connexions—he was not, like the Cromwellian judges, a "kinless loon"—and the interest which his parents must have possessed among the courtiers of Lady Buchan's circle in the High Street; but after every allowance it is clear that his forensic ability was of the first class. Lord Brougham, a good authority, considered him not inferior to Lord Erskine himself. One mark of his confidence as an advocate was his bold disregard of the conventional style of pleading, as the argument is called in Scotland. He headed, in fact, a renaissance movement in the department of oratory, substituting a free, ornate style of speech for the whining tone and common form of debate. The well-known "Hoots, Maister Hairry, dinna be brief, dinna be brief," shows how the bench enjoyed the change. Like Wedderburn, the young lawyer exercised his eloquence at the outset of his career as a ruling elder in the General Assembly, where he said he enjoyed "running down Hill"; but he seems, contrary to what is recorded of his predecessor, to have held the venerable body in all due respect.

Not the least interesting among the many subjects for reflection set before us in this work is the great change which began to come over the physical and social condition of Edinburgh about the time that Henry Erskine was beginning his career. The Nor'loch was not bridged and the New Town was not built when Erskine was a young man, and attended "assemblies"—of a lighter cast than that mentioned above—at the West Bow or in Bell's Wynd. In the old fortified city there was not much room for an influx of population, and the crowded state of the streets brought the highborn dames and gentlemen who inhabited their ancestral homes within the walls into daily and hourly juxtaposition with "cadies" and fishwives, the "proletariat" of the Auld Town. Yet in those simple times the thorough knowledge every one had of his neighbour made pretension useless, and there were few heartburnings between classes so closely acquainted and yet so definitely distinct. It may well be doubted whether the distance of modern times has led to better feelings, though there is no doubt of the physical improvement wrought since the days when the Long Gait straggled where Princes Street now stands, and when a murder could be committed on the north of the loch within sight of the citizens on the south. The musical attainments of the bands are also improved since Donald Munro played a bass at the assemblies which was "like the wind i' the lum, or a toom cart gaun doun the Blackfriars Wynd." Amateur music, however, seems at this time to have been zealously cultivated under the auspices of Lord Kellie and others.

Of the conviviality of the times much has been written, though the rougher debauchery which characterized the days of Braxfield and Hermand was already on the wane, together with the rough diction of which Polkemmet was so amusing an example. The names of Braxfield and Polkemmet are connected with many tales. Here is one we do not remember:—

"At a whist party Sir James Colquhoun [Laird of Luss and Principal Clerk of Session] had the misfortune to cut in with the judge. The baronet, more confident in Lord Braxfield's power of language than in his own whist, refused to sit down till he had made his stipulation. 'Noo, my Lord, afore oo begin, ye maun promise *no to misca' me.*' 'Na, na, Jemmie, sit ye doon; I 'll promise I 'll no do that.' Many hands had not been played, when Braxfield, in utmost wrath, exclaimed, 'Ye —— blockhead and eedit! what garred ye play that caird o' a' the cairds in the pack?' 'Noo, my Lord, did ye no promise that ye wad na misca' me?' pleaded the erring partner. 'Naither I did, Jemmie, naither I did: I appeal to this company if I *misca'd* ye.'"

To the present writer we are indebted for an account of the mysterious body called the Beggar's Benison, which had its headquarters at Anstruther, near Erskine's retreat in Fife, and for a more accurate description of the patriotic Poker Club than is given by Lord Campbell. Among the literary amateurs of that active-minded generation Erskine was deservedly a leader; the specimens of his verse here given, especially the translations from the classics, proving him to have stood above "the mob of gentlemen" who merely "write with ease." It is noteworthy that he shared the feelings of his friend the Duchess of Gordon on the question of clearances in the Highlands, on which subject a characteristic and energetic letter from her grace is preserved, while Erskine's 'Emigrant' was called forth by a similar burst of generous indignation.

Erskine's good-natured raillery was sometimes rather personal. When he was the chosen advocate of all incorporations and societies he dined with an incorporated body of tailors.

"In the course of the evening they had drunk the health of their guest and counsellor, to which he felt called upon to reply before leaving the room. He rose to do so, and chancing to notice that there were exactly *eighteen* of his entertainers, the tailors, at the table, he concluded his speech by wishing 'Health, long life, and prosperity to *both of you!*' But before the meaning of the allusion had dawned upon them Mr. Erskine had vanished from the room."

Another instance, certainly, is his condolence with Mr. Kettle, Lady Glencairn's agent, upon the downcome of ancient families:—

"'Your great ancestor, Pan, was looked on as a *god* in the time of the Romans: and now here you are, Kettle, only an *Edinburgh writer.*'"

In a more complimentary strain was his answer to the Duchess of Gordon, who said she was leaving Edinburgh because it was so dull:—

"'Madam, that is as if the sun should say, "It seems vastly dull weather—I think I shall not rise this morning!"' This [says the author] is narrated of Fox and the Duchess of Devonshire. It is left to the curious in such matters to establish the correct version of the tale."

Many incidents in the life of Lord Chancellor Erskine—as the details of his duel at Brighton, his notable defence of mine host of the Cock Tavern, the text of his celebrated sermon to the men of the 1st Royals, his elaborate views upon marriage submitted by the philosophic ensign in a letter to his commanding officer—are graphically related. Lord Buchan's character, too, is amusingly displayed in a correspondence which, on the whole, places him in a far higher light than that in which Scott and others represent him. The work and life also of Lady Ann Erskine, the pious follower of Lady Huntingdon, show her to have been not the least capable member of this remarkable family; while the letters of "Aunt Betty," Mrs. Elizabeth Steuart of Coltness, of Mrs. Mure, and of Mrs. Calderwood of Polton, the correspondent of Lady Mary Wortley Montagu, in all their graphic quaintness, set forth inimitably the strong sense and humour (in Aunt Betty's case mingled with a strange superstition) which characterized the nearly extinct class of thoroughly Scotch old ladies.

On the whole, perhaps, the best criticism we can offer on Col. Fergusson's work is that it is an excellent contribution to the literature of Scottish life and humour. Some of the stories are as redolent of the soil as any of "the Dean's"; while of the excellent man round whom the interest of the narrative is centred we are never either weary or ashamed. Few who have trodden the thorny and sometimes miry path of politics have contracted so few of the stains of the conflict. Though he did not reap all the honours which it would have been creditable to authority to bestow upon him, he gained the unbought honours which merit alone can permanently win in the affections of his countrymen; and though in his enforced retirement, so pathetically described, he looked back upon some disappointments, he was rich in what he valued most, the honour and love of his friends, and left a name never to be forgotten in connexion with what he valued only less, "the independence of the Scottish bar." The value of the work which so sympathetically recalls his memory is enhanced by the quaint but telling addition of lively sketches by the author and his nephew, Mr. Hole, A.R.S.A., which serve to illustrate a book which is picturesque as well as graphic.

NOVELS OF THE WEEK.

Fortune's Marriage. By Georgiana M. Craik. 3 vols. (Hurst & Blackett.)

Marchcroft Manor. By C. A. Roberts. 2 vols. (Remington & Co.)

Greystone Abbey. By Emily Foster. (Wyman & Sons.)

Ruthieston. By the Author of 'The Chorister Brothers.' (Walter Smith.)

'FORTUNE'S MARRIAGE' is "only the story of a weak, impulsive, undisciplined, loving woman, whose husband was a man who had no pity for weakness." These are Miss Craik's own words, and they sufficiently describe the character of her book, which is simply a painstaking account of the matri-

monial troubles of an ill-assorted couple. The incidents, meagre in themselves, are commonplace, and for the most part painful; but they are carefully and dispassionately told. A well-intentioned lady, Ursula Glyn, brings about a marriage between her brother Ronald and her friend Fortune Denbigh; but as Ronald is an exacting prig, whilst Fortune is weak and trivial, they soon begin to misunderstand each other. For a very inadequate reason the husband refuses to live with his wife; and then we have another version of the romance which Mr. Tennyson long ago compressed into a couple of stanzas. "We fell out, my wife and I," Ronald Glyn may have said to himself; "we fell out, I know not why"; but after two years of separation and bitterness they "kissed again with tears." Miss Craik has devoted much thought to the elaboration of her plan, which deals almost exclusively with the characters of her hero and heroine; and the account of their gradual reconciliation is particularly able. The sketch is none the less powerful because it is lacking in warmth and relief, and seems at times to be too long drawn out.

'Marchcroft Manor' is a pretty love story, in which a double thread of interest is well sustained from beginning to end, and the heart's history of four exceptionally nice and fortunate young people is told with freshness and simplicity. Olive and Ella Malloney are the daughters of an eminent physician, who allows them to spend a good deal of their time with their aunt, the wife of a country rector. Here they are seen by the young squire (with a terribly Norman name) and his bosom friend Osborne. The girls are a delightful pair, fine in nature and character; and whilst their lovers are in every way worthy of them, the course of their love is interrupted by more than one misunderstanding, caused by somewhat exaggerated scruples and points of honour. In the end, however, all comes right, and the reader is allowed to put down the book in good humour with everybody. The author is a decided optimist, inclined to make too light of certain difficulties in plot, construction, etiquette, and even English grammar; but in spite of all this 'Marchcroft Manor' leaves a good impression.

'Greystone Abbey' is a very conventional story of incident. There are strange doings on the part of different members of an aristocratic family. A haughty baronet turns his son out of doors for a supposed intrigue with a cottager's daughter; a wicked attorney marries the sister of the disinherited youth, forges a will, and keeps the widow and the infant out of their rights. The real seducer of Lydia Stephens turns out to be a wealthy City merchant, whose supposed daughter marries the son of the lad who has suffered for the crime. This son's virtue is rewarded by his becoming in the fulness of time both a baronet and an earl, and reigning at Greystone Abbey. There is no great amount of literary adornment of the tale. Indeed, the narrative is for the most part business-like and direct. When the author makes reflections they are not profound; as thus:—

"When there is a consumptive tendency, it is astonishing what a little will develope it; and perhaps Lord Thornberry, consequent [*sic*] on the disturbance of his mind after Bertha's refusal of his offer, had not been so careful of his health as he ought to have been, and he had no kind mother or sister to look after him; consequently the seeds of disease were already springing up," &c.

This kind of "running on," however, is an exception to the simplicity which is the principal characteristic of the author's style.

There is an air of actuality and genuineness in "Some Notes by a Brother and Sister," as the story of 'Ruthieston' is further described on its title-page. It is the tale of a young Episcopalian minister, who undertakes the charge of a Scottish parish, and makes a gallant attempt to convert all who need conversion by what are known as High Church methods. He and his sister compile between them the annals of the parish during four years, and it must be admitted that the scenes from clerical life which make up the faithful and devout story of 'Ruthieston' are, on the whole, amazingly trivial. But they who are attracted by a subject of this kind will find here a simple and entertaining story.

SCHOOL-BOOKS.

Elementary Classics.—Quinti Horatii Flacci Carminum, Liber III. Edited for the Use of Schools by T. E. Page, M.A. (Macmillan & Co.)—This little book is one of the few which rise by their intrinsic merits above the mass of annotated editions which have for some years past embarrassed and pauperized the teaching profession. The notes are scholarly, indeed at times almost too scholarly, considering the modest aim which the book is supposed to fulfil; but they are helpful in the best sense, and the author's own translations are to be praised for a delicate perception, which will, we fear, be often lost upon those for whom he professes to write. We hope that the knowledge and power of refined treatment which are shown here may at a future time be employed upon a more important work.

The Great Giant Arithmos. By Mary Steadman Aldis. (Macmillan & Co.)—This clever little volume, "a most elementary arithmetic," as the author calls it, is a delightful introduction to "one of the most important branches of instruction," to that one which bungling teachers have succeeded in making the driest and most disliked of all, but which is here shown to offer considerable interest to youngsters of average brightness. The preface tells us "that the book is intended to be read to the child." It presupposes no acquaintance with arithmetic on the part of the pupil, who, judging from the lessons themselves, is about six years old, and has been so far instructed that he can write and spell little words. The lessons are graduated with singular skill and exhibit teaching ability of no mean order. Arithmetical signs, notation, numeration, and the first four rules are taken and completely explained, and before the end of the book the great giant Arithmos seems to surrender at discretion to his young assailants and to become their helpful and interesting friend. The very telling diagrams freely scattered throughout the work are a capital feature, and are well calculated to fix the learner's ideas. The three blind mice whose tails suffered so severely at the hands of the irate farmer's wife, and several other acquaintances of childhood, are in quaint illustrations pressed into the service against the giant. Mrs. Aldis does not take her young followers very far into the giant's domains, but she makes them look well around them on their way and leaves no recesses unexplored where difficulties might lurk. From this comprehensive treatment of the elements of arithmetic it follows that the scholars who carefully peruse these lessons and do what Mrs. Aldis tells them to do will acquire much valuable knowledge about numbers which readers of more ambitious manuals often miss entirely. We most cordially recommend this little treatise to those "mothers who wish to retain some portion of that influence which nature intended them to have in the training of their children, and who refuse to abandon it wholly either to the schoolmaster or the State."

An Aid to Arithmetic. By E. Diver, M.D. (Griffith & Farran.)—This is an attempt, and a not unsuccessful attempt, to remove to the first stage of education the processes of thought which are usually reserved for a later one, and which, indeed, are often not consciously performed at all. Whether the teaching of elementary arithmetic is thereby made easier may be questioned, but it is certainly made more bracing.

Worked Examination Questions in Plane Geometrical Drawing. By F. E. Hulme. (Longmans & Co.)—This book is intended for the use of candidates for the Government military and civil engineering schools, and for those who desire to pass in the university local examinations. The author, the art master at Marlborough College, has produced a few books expounding his notions of decorative design and draughtsmanship of ornament. This volume is the first among his productions of which we are able to write in unqualified terms of praise. Mr. Hulme understands his subject, and he has put his knowledge before the reader in a clear and concise manner, so that his work will be found useful not by beginners alone, but by those teachers who must needs have recourse to the use of worked figures in plane geometrical drawing, and who like to have them in a duly graduated order, so that the practice of one shall lead to the achievement of the next. In several cases the author has been at the pains to work out problems in duplicate and even triplicate methods. This mode of proceeding is no doubt well adapted to drive the subject into the heads of students, who may often get hold of the radical principles of their work by such a method after other means of grasping it with intelligence have been but mechanically fortunate. Different modes of approaching the solution of a single problem enable a pupil to take all-round views of his difficulties. Mr. Hulme has avoided the use of arithmetical methods of working out problems which deal with proportionals and areas. Geometricians will understand why he has done so. Having tried several of the exercises which were, to a certain extent, crucial in determining the value of the methods and practice of the author, we may recommend his book to any one who desires to master in an intelligent fashion the simpler parts of plane geometrical daughtsmanship, and some that are more advanced. None is very complex; the best are at least up to the level of examinations, many of which are quite difficult enough. The plates being folded, their numbers ought to have been given on the backs for purposes of reference.

The Granville Series.—Standard Reading Books. Nos. I., II., and III. (Burns & Oates.)—Intended for the first three standards, these reading books are of more than average merit. The reading lessons are excellently adapted for the several standards, consisting of some of the old familiar legendary tales well told, biographical and other anecdotes full of interest and instruction, short chapters of natural history, and pieces of poetry, all printed in remarkably distinct type, plentifully and well illustrated, and strongly and neatly bound. Such a sentence, however, as "It can't be him" is ungrammatical, and consequently unfit for a reading book.

Granville History Readers.—No. I. *Stories from English History.* No. II. *History of England from the Norman Period to the Wars of the Roses.* No. III. *History of England from the Wars of the Roses to the Present Time.* By T. J. Livesey. (Burns & Oates.)—The 'Stories from English History' in No. I. are well calculated to excite an appetite for the

'History of England' contained in the last two numbers. They are short and simple narrations of incidents likely to arrest the attention and live in the recollection of children. The 'History of England' gives, in a series of consecutive chapters of convenient length, just that kind of historical information that can be grasped and retained by young beginners. All the well-known anecdotes and sayings are recorded, often accompanied by a word or phrase reminding the reader that they rest rather on popular report than historical evidence. But there is occasional inaccuracy in statements which purport to be historical. Thus, after the death of Edward II. Mortimer is said to have been surprised and slain at Northampton, instead of Nottingham. The dates, too, are occasionally incorrect. It is a monstrous exaggeration to say, "In many villages Elizabeth had several hundreds of people hanged at once." Here and in not a few other places the "Catholic" animus is too prominent. A very insufficient and inaccurate account of Bacon is given in this sole sentence about him: "The king disgraced Lord Bacon, too, who was a corrupt minister, though so learned a man, because he had not courage to oppose his bad and foolish favourite." The style is simple and familiar to a fault, partaking too much of the character of small talk and too little of the tone of literature. There might have been just as much clearness and force with more neatness and finish. Throughout the third volume are inserted here and there pieces of poetry, which interrupt the narrative without much compensating advantage, as they are rarely remarkable for excellence. All the volumes are well printed and bound, and furnished with appropriate illustrations.

London University Matriculation Papers in English for Twelve Years, worked out in full as Models. By the Rev. G. B. Cox. (Stewart & Co.)—Mr. Cox intends his book not to supersede but accompany standard works on English grammar, from which alone a thorough and systematic knowledge of the subject can be obtained. His idea is that the questions set at the University of London Matriculation Examinations are so vague and wide in scope that even candidates who have acquired considerable information in this department of study find a difficulty in answering them, and it is for the special behoof of such persons that he has here supplied answers to former examination papers. It is scarcely conceivable that they form a class at all numerous, but if there are any intending candidates who, after having got up the subject from standard works, wish to make assurance of passing doubly sure, this crib may serve their turn. The danger is that not a few will be tempted to make use of it instead of a systematic treatise, and for the purpose of mere cram, as a means of enabling them to scrape through the examination with a very fragmentary and superficial knowledge of the subject. Mr. Cox has consulted and refers to the recognized authorities. His answers are certainly not wanting in completeness; they are also distinct, and for the most part correct, though, as he himself says, sometimes open to question. There is necessarily a good deal of repetition, which may be not an unmixed evil. The index is an unmixed good.

Chambers's Graduated Readers. Parts I. and II. (Chambers.)—The reading lessons in these first books are easy both to read and understand, clearly printed, and nicely illustrated. Exercises in spelling, grammar, and writing, with arithmetic tables, are also included in the well-bound volumes.

Systematic Course of Exercises in Elementary Arithmetic. By A. Leedham. Part I. (Philip & Son.)—As a text-book in conjunction with oral instruction, this systematic commencement of arithmetic is worth the notice of those teachers who treat arithmetic as a means of mental discipline rather than of acquiring mechanical expertness in calculation. The author has turned his twenty-five years' experience to good account in the construction and arrangement of examples and questions which necessitate thought and are yet not beyond the capacity of ordinary beginners.

LAW BOOKS.

A Dictionary of English Law, containing Definitions of the Technical Terms in Modern Use, and a Concise Statement of the Rules of Law affecting the Principal Subjects, with Historical and Etymological Notes. By Charles Sweet, LL.B. (Sweet.)—No one can deny that Mr. Sweet's law dictionary is a work of considerable utility, or that it is most elegantly produced as to type, arrangement, and binding. Nevertheless it must strike the legal reader that, as several very good law dictionaries exist already—notably Wharton's and Mozley and Whiteley's—the author might perhaps have used his time better if he had moulded the learning he has accumulated in the last ten years into some other shape instead of adding another book to a shelf which is already fairly well filled. An examination of Mr. Sweet's book does not disclose any grounds for supposing that he will supersede either of his predecessors. No doubt his book contains more matter than that of Messrs. Mozley and Whiteley; but the latter only professes to be a "concise" dictionary, and we may take this opportunity of mentioning that experience shows it to be wonderfully comprehensive in its conciseness. We are glad to do the authors this justice, for we had not, of course, been able to apply the grand test of continued practical use when we reviewed the work on its first appearance. To return to Mr. Sweet: a comparison of his work with that of Wharton will be rather to his disadvantage. The books are apparently of about equal volume, and might therefore be expected to contain about the same amount of matter. But, on comparing corresponding portions of the two works, we cannot resist the impression that Wharton's dictionary is wider in scope, both as to its manner of dealing with particular titles and as to the range of subjects with which it deals. Any legal reader who will be at the pains to examine in the two books the words most familiar to him in his practice or study will, we think, agree with us on the former point; and the presence in the older work of the ordinary terms of Roman law, and even of some few titles relating to Indian law, seems fairly to lead to the latter conclusion. It must, of course, be understood that we do not blame Mr. Sweet for excluding such words as *agnate*, *stillicidium*, or *by-bil-wufa* from an English law dictionary; but the dictionary which contains such words must be considered, apart from its more comprehensive treatment of purely English topics, more acceptable than that which omits them. Looked upon as a work *per se*, Mr. Sweet's book is no doubt valuable, but, like most law books, especially first editions, it will bear a good deal of revision, having within its compass a good many errors of omission and some actual misstatements on important points. Under "Curtesy" Mr. Sweet forgets to mention that the wife must have been solely seised and seised in deed, and that in gavelkind the husband only takes a half. These omissions are the more remarkable from the circumstance that the corresponding doctrines in the case of dower are carefully noted under that head. Searching for "natural-born subject," the reader finds himself referred to "allegiance," "nationality," and "naturalization." Under the first two heads there is nothing suggesting in the remotest degree the wide artificial meaning given to the expression "natural-born subject" by various statutes; under the last there is only a very superficial and somewhat incorrect allusion to that meaning. Under "Consanguinity" he is referred to the table of prohibited degrees in the Book of Common Prayer, as if that table had been put forth by the secular legal authority; the author seems not to be aware that the table in question is held to be "not binding on the laity," having never been confirmed by Act of Parliament. Some of the author's errors may perhaps be put down to carelessness of diction, as, for instance, where he says that an annuity to a man and his heirs is not a tenement—a proposition which is correct as to a purely personal annuity, but not as to a rent charge or annuity charged on land. So, in another part, there is a blunder in the opposite direction, the author stating that every rent except a rent service incident to a reversion is an incorporeal hereditament, and forgetting to except from this statement a rent for a term of years, which is only a chattel. The statement that legal jointure has long been disused in practice is extraordinary, for almost every settlement of real estate contains provisions for one or more jointures by way of legal rent charge, and every precedent book now in use, as far as we are aware, contains forms for making provisions of this nature. Apparently Mr. Sweet's forte is not real property law, and he forgets at this point that a rent charge for life is a "tenement," and confuses trustees of a term of years subject to a legal rent charge for a widow with trustees holding the legal freehold in trust to pay her an equitable rent charge. This, at least, appears to be the only way to account for his describing the latter as the usual mode of jointuring at the present day, while he pronounces the former, which is the familiar and ordinary method, to be "practically obsolete."

Common Precedents in Conveyancing, together with the Conveyancing and Law of Property Act, 1881, and the Solicitors' Remuneration Act, 1881. By Hugh M. Humphry. (Stevens & Sons.)—In the first part of this work is contained a collection of the precedents in conveyancing which are most frequently required in practice. The second part of the work contains the very important Conveyancing and Law of Property Act, 1881, and the Solicitors' Remuneration Act passed in the same year. The first-mentioned Act contains a large number of useful provisions, the general effect of which is to shorten and simplify the more usual legal assurances, and to render the law of real property as to several points less technical than it was before. The operation of the Act will be most apparent in the shortening of some of the commonest of legal documents, such as purchase deeds, mortgages, &c. Every one familiar with the form of an ordinary mortgage will remember that the greater part of it frequently consisted of the power of sale and the covenants for title. Under the Act both the power of sale and the covenants for title are implied, and the document is at once cut down to less than half the length it would otherwise have been. The "general words" clause and another subordinate clause are also supplied by implication, and the document is thus still further shortened. Among the many useful provisions contained in the Act none, perhaps, will prove of more value than that which gives power to the High Court of Justice, in certain cases and on certain conditions, to grant relief to lessees where a forfeiture of the lease has been occasioned by a breach of one or more of the lessee's covenants. The Act is very carefully drawn, and, though in the preparation of legal documents reliance upon it is optional, both conveyancers and solicitors are, we understand, disposed to use it freely. The other Act above mentioned contains provisions as to the remuneration of solicitors in conveyancing business.

Outlines of Jurisprudence for the Use of Students. By B. R. Wise, B.A. (Oxford, Thornton.)—This little work purports to be a "critical and explanatory commentary upon the jurisprudence text-books in common use," and to give a "precise and coherent view of all the topics upon which these touch." The author freely examines

XUM

the views of Austin, Maine, Holland, and others, and his criticisms thereon are often valuable. The student of jurisprudence will certainly find the work suggestive and helpful.

THE compiler of the *Students' Law Lexicon* (Stevens & Sons) has wisely abstained from putting his name to it. The book has been fortunate enough to win some praises from the press. It has been called "a very handy, complete, and useful little work," and "a wonderful little legal dictionary." Certainly it is a nice-looking volume, small, neat, and clearly printed, and it is just possible that a busy critic might look at the inside for a minute without seeing any decided mistakes, but a very brief perusal discovers plenty. For instance: "Equity. There is some confusion as to the meaning of Equity, as a scheme of jurisprudence, distinct from Law. Taken broadly and philosophically, Equity means to do to all men as we would they should do unto us. Taken in a less universal sense, Equity is used in contradistinction to strict law." "Hotch-pot, a blending or mixing of lands and chattels, answering in some respects to the *collatio bonorum* of the civil law." "Hundred, a subdivision of the country, the nature of which is not known with certainty." "Running with the land, said of a covenant-real, which affects real property." Such utter nonsense as this condemns the book at once. It has become the fashion for writers of law books to devote inferior compilations to "the student," as if anything was good enough for him. The student who uses this dictionary will receive a warning which he will not forget. As a rule, where it is not incorrect it is inadequate, and it is stuffed full of words which the student will probably never see.

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Collects Exemplified, by Author of 'A Commentary on the Epistles and Gospels,' edited by Rev. J. Jackson, 5/ cl.
Cook's (F. C.) Revised Version of the First Three Gospels considered in its Bearings upon the Records of our Lord's Words, &c., 8vo. 9/ cl.
Didon's (H.) Science without God, trans. by R. Corder, 5/ cl.
Ewald's (Dr. G. H. A. von) Commentary on the Book of Job, translated by J. F. Smith, 8vo. 10/6 cl.

Law.

Pulbrook's (A.) Handy Book on the Law and Practice of Joint-Stock Companies, cr. 8vo. 2/6 cl. swd.
Tremenheere's (H. S.) Manual of the Principles of Government, cr. 8vo. 5/ cl.

Poetry and the Drama.

Schiller's Mary Stuart, a Tragedy, trans. by L. White, 6/ cl.

History and Biography.

Arnold's (T.) History of the Later Roman Commonwealth, 2 vols. 8vo. 24/ cl.
Elphinstone (Hon. G. K.), Memoir of, by A. Allardyce, 21/ cl.

Geography and Travel.

Coles's (J.) Summer Travelling in Iceland, roy. 8vo. 18/ cl.

General Literature.

Bonnes Bouches, a Collection of Recipes of Choice Dishes of Various Nationalities, by One who has Tasted Them, 3/6
Braddon's (Miss) Asphodel, 12mo. 2/ bds.
Carr's (Mrs. C.) Lucrezia, and other Tales, cr. 8vo. 10/6 cl.
Colquhoun's (Sir J.) The Family Year Book, 18mo. 3/6 cl.
Franzos's (K. E.) The Jews of Barnow, trans. by M. W. Macdowall, cr. 8vo. 6/ cl.
Hill's (J.) Wild Rose, a Romance, 3 vols. cr. 8vo. 31/6 cl.
Hobday's (E.) Cottage Gardening, 12mo. 1/6 cl. limp. (Weale's Series.)
Jumbo's Picture Book of Natural History, folio, 5/ cl.
Leland's (C. G.) Gipsies, cr. 8vo. 7/6 cl.
Oliphant's (M. O. W.) In Trust, the Story of a Lady and her Lover, cheaper edition, cr. 8vo. 6/ cl.
Quin's (C. W.) Garden Receipts, 1/6 cl. limp. (Weale's Series.)
Story of a Sin, by Author of 'Comin' thro' the Rye,' cr. 8vo. 2/ bds. (Railway Library.)
Three-Cornered Essays, by a Middle-Aged Englishman, 6/ cl.

FOREIGN.

Theology.

Koelling (H.): Der Erste Brief Pauli an Timotheus, 6m.
Kurrein (A.): "Maggid le-Adam," 2m.
Kurrein (A.): Pitheche Olam, 3m.
Riehm (E.): Zur Revision der Lutherbibel, 0m. 30.
Roskovány (A. de): Matrimonium Potestati Ecclesiasticae Subjectum, Vols. 4 and 7, 20m.
Steiner (H.): Ferdinand Hitzig, 0m. 80.

Fine Art and Archæology.

Berend (W. B.): Les Principaux Monuments du Musée Égyptien de Florence, Part 1, 50fr.
Galland (G.): Die Renaissance in Holland, 4m.
Mariette (A.): Le Sérapeum de Memphis, Vol. 1, 50fr.
Mariette (A.): Les Mastaba de l'Ancien Empire, Part 2, 12fr. 50.
Ossowski (G.): Carte Archéologique de la Prusse Occidentale, 30m.

Philosophy.

Bolliger (A.): Anti-Kant, 8m.
Herbart's Sämmtliche Werke, hrsg. v. K. Kehrbach, 9m.
Schmidt (L.): Die Ethik der Griechen, Vol. 2, 8m.
Schneider (G. H.): Der Menschliche Wille, 8m.

History and Biography.

Correspondance par Grimm, Diderot, Raynal, et Meister, Vol. 16, 7fr.

Geography.

Bodenstedt (F.): Vom Atlantischen zum Stillen Ocean, 8m. 50.
Moura (J.): Le Royaume de Cambodge, Part 1, 1fr.

Philology.

Lucianus Samosatensis, rec. F. Fritzschius, Vol. 3, Part 2, 8m.
Piechotta (J.): Curae Apuleianae, 1m.
Seiler (F.): Ruodlieb, der älteste Roman d. Mittelalters, 4m. 50.

General Literature.

Brachet (A.): Al Misogallo Signor Crispi, 3fr.

DR. HAAS.

THE life and literary work of such an eminent Oriental scholar as the British Museum has lost by the death of Dr. Ernst Haas demand more than the brief notice in last Saturday's *Athenæum*.

He was born at Coburg on the 18th of April, 1835, and received his early education at the grammar school of his native place. In due course he went first to the University of Berlin, and after a year to that of Bonn, to devote himself to the study of mediæval history and literature as well as of Teutonic and Romance philology. Later on he began to learn Sanskrit as a basis for his other linguistic studies. Gradually, however, as he gained a deeper insight into its structure, and became better acquainted with its literature, this new study exercised such an attraction on him that he thenceforth gave his time exclusively to it, and exchanged Bonn for Tübingen for the purpose of enjoying the benefit of Prof. Roth's teaching. He finally returned for another year to Berlin, to attend the lectures of Prof. A. Weber and work at the Sanskrit MSS. in the Royal Library. It was from these MSS. that he gathered the first fruits of his Sanskrit studies, consisting in an elaborate treatise on the marriage rites of the ancient Hindus according to the Grihyasûtras. On the ground of this treatise he took his degree at Tübingen in 1859. It appeared subsequently, with valuable notes by the editor, in the fifth volume of Weber's 'Indische Studien,' pp. 267–412, and is still the standard authority on the subject. During his holiday visits to Coburg, Dr. Haas was a frequent and ever welcome visitor at Neusess, a village two miles from that city, where Friedrich Rückert resided, and he received from the veteran poet and scholar every advice and encouragement. Of the influence which that friendly intercourse with Rückert exerted upon the disciple he often spoke with fervent gratitude. After spending two years of further study in Paris, Haas went to Scotland, where he resided for three years as private tutor in the family of Lord Minto. His appointment in the British Museum dates from 1866, his tenure of the Professorship of Sanskrit in University College from 1875. He was engaged from 1870 to 1876, conjointly with Prof. J. Eggeling, on the cataloguing of the Sanskrit MSS. of the India Office Library. The patient and accurate scholarship which he brought to bear on this laborious task will not be fully appreciated by Sanskrit students until the work shall have passed through the press. His two papers, 'On the Origin of Hindu Medicine, with special reference to Suçruta,' in *Zeitschrift der Deutschen Morgenländischen Gesellschaft*, vol. xxx. pp. 617–670, and 'Hippokrates and Hindu Medical Science in the Middle Ages,' *ib.*, vol. xxxi. pp. 647–66, are based on his examination of the Sanskrit medical manuscripts in that library. Though intended to disprove the antiquity and independent origin of Hindu medicine, which are nevertheless still held to be a moot question, they contain so much new matter, so many ingenious deductions, that they will always be important and indispensable factors in any fresh discussion of the subject. His 'Catalogue of Sanskrit and Pali Books in the British Museum,' published in 1876, is a pattern of accuracy, and shows how well acquainted he also was with the modern literary languages of India. Indeed, had he lived he would have brought out, on the same plan, the far more extensive catalogue of books on and in the Indian vernaculars as represented in the British Museum, on the compilation of which he had for years been working when his fatal illness overtook him. Whoever may be selected to succeed him will find his work clearly traced out for him, and will have no difficulty, after clearing off the arrears which must necessarily have accumulated during Dr. Haas's long illness, in continuing the cataloguing and arrangement of the Oriental, more especially the Indian, books on the lines laid down by his predecessor. For as he was deliberate and fastidious in his speech and in whatever he wrote, so he was deliberate and methodical in everything he undertook. He was an *anima candida* in every respect, independent in his judgment, of quiet, studious, unobtrusive habits. Himself an accomplished pianist, he took a warm interest in music, as he did in literature and art. The wide range of his acquaintance with the literature of the East stood him in good stead in the course of his official duties in the British Museum, and was ever readily placed by him at the service of those who came to consult him. He has made his mark on Oriental scholarship, and leaves a fair name behind him for solidity of learning, for helpfulness and kindliness of disposition, and for the accuracy and trustworthiness of all his literary work.

R. ROST.

TALKS WITH TRELAWNY.

EDWARD JOHN TRELAWNY, who died on the 13th of last August, aged eighty-eight, was a very singular and interesting old man to meet, and had a great deal to tell about persons more interesting still, especially Shelley and Byron. I first had sight and speech of Trelawny towards 1842, when I was a mere boy and he a man of fifty, of massive, athletic person, and very handsome and striking presence: a commanding figure to remember. After this I saw no more of him until 1869. To me he was open and communicative, and in all essentials extremely kind; often, no doubt, abrupt and overbearing, and only to be approached on his own terms—terms with which I never felt any reluctance to comply. Keeping a diary, I noted down a number of things that he told me. I have now extracted from my diary the passages relating to Trelawny, and present them to the readers of the *Athenæum*. It may be said—nor should I deny the statement—that the details are drily and baldly recorded, without any tact or brilliancy of narration, and that the actual words of a conversation are hardly ever given. Such as my jottings are, however, such I reproduce them, with very little variation, but some needful excisions, from the actual words of my diary. I may add that the diary, although as a rule kept up with much regularity, was every now and then—and especially whenever I was out of town—interrupted; and it is clear to me, on looking through its pages, that the interruptions must often have occurred at times when I was in the way of seeing Trelawny, so that several of his conversations with me remain unrecorded.

W. M. ROSSETTI.

1869, *May* 5.—I wrote to Trelawny (to whom the Barone Kirkup of Florence had already sent some intimation on the subject) asking permission to consult him on points that may require elucidation when I shall be doing the memoir of Shelley for the edition of his poems which I am bringing out for Moxon & Son.

May 13.—Trelawny has replied to my letter. He is out of town now, but says he will write again on his return.

June 22.—Trelawny writes me that he is back in town, and willing to see me; and I think I shall offer him the dedication of the forthcoming edition of Shelley.

June 23.—Wrote to Trelawny, offering him the dedication, and proposing to call next Monday.

June 28.—I called on Trelawny. He is still a very fine, vigorous old man, most energetic in tone and manner at moments. I stayed with him full four hours, and had a highly interesting conversation on Shelley, whom he regards with the same undimmed enthusiasm as ever—branching off somewhat too frequently to other subjects, such as America, medical systems, &c. He retains his ancient habit of going stockingless. He gave me a number of valuable details about Shelley, and confided to me the original MSS. of the poems which Shelley addressed to Mrs. Williams, with the scraps of message which accompanied them—most interesting. The bulk of what he said will be incorporated in my memoir. He did not greatly like Mrs. Shelley, thinking her too eager to stand well with society, and, as regards her husband, too fractious and plaguy; also she had none of the habits of a housewife, and dinner &c. had very much to take care of themselves. Trelawny possesses and showed me a pen-and-ink sketch of Shelley, head and shoulders, which he considers gives a goodish idea of him; he cannot now recollect whether or not it was done by Lieut. Williams, or by whom else. It looks in a general way like a copy from Miss Curran's celebrated portrait, or from some engraving after that; but a strict comparison of the two does not by any means *satisfy* me that it is such. He has also oil portraits of Mrs. Shelley and Miss Clairmont by Miss Curran—fairly good. He says Miss Clairmont became a somewhat bigoted Roman Catholic. Shelley's heart, recovered from the funeral pyre, was delivered to Mrs. Shelley; but she used to say it was too painful, &c., &c., and the heart was then transferred to Leigh Hunt. The renowned surgeon Vaccà expressed to Trelawny after Shelley's death an opinion that the disease from which the poet had suffered was not nephritic. Trelawny accepts the dedication of my edition of Shelley: he is against a large size of book for poetry, advocating such volumes only as can go into the pocket. He likes Shelley's married sister, Mrs. Haynes. His house, where our interview took place, is No. 7, Pelham Crescent, Fulham Road.

July 3.—Trelawny came in at my house, and spent the whole evening talking with me. I introduced Garnett, then dining with me, to him; also my brother, who looked in late. Trelawny had not an unpleasant impression of Shelley's voice, save when he was excited, and then it turned shrieky; as on one occasion when Shelley came in much perturbed, from an interview with Byron, and screeched, "By God, he's no better than a Christian!" Trelawny saw something of Japan in his youth, and was much taken with the series of Japanese coloured prints hung round my dining-room. He must be some seventy-six years of age, but thinks nothing of sitting up till midnight, and walking home, perhaps 4½ miles, from my neighbourhood. When he left me, about eleven, he was going round to Sir Digby Wyatt's, in Tavistock Place. I returned him the Shelley MSS. which he had lent me, and the copy which he had also lent of the original edition of 'Swellfoot the Tyrant.' He says he will write down all his residual reminiscences of Shelley, Byron, &c., to be published after his death. He told me the other day that a daughter of Lieut. Williams married one of Leigh Hunt's sons. He disliked the whole Hunt family—thought Hunt exceedingly selfish.

1870, *March* 11.—I called on Trelawny: think he looks a little older than he did last summer. He has been writing down some further reminiscences of Shelley, which I pressed him to publish. This he seems tolerably well inclined to do, but objects to the trouble of recopying. I offered to do it for him. Miss Clairmont has lately been writing to him at great length, also in the way of Shelley reminiscences; and it seems that Elise, the Swiss maid who attended to Miss Clairmont's and Byron's daughter Allegra, is likewise still alive and inclined to be reminiscent. Trelawny says he feels hurt at the imputation upon the moral character of Harriet Shelley in her latter days, as contained (*i.e.*, repeated from other printed statements) in my memoir of Shelley; it seems to be new to him, but I can't doubt its truth. He says that Mary Shelley was excessively jealous of Shelley—jealous in the ordinary sense, and also as regards the influence of other women over his mind. But he seems to think (as far as I can make out) that the conjugal jealousy was baseless. Shelley, he says, attempted suicide in Naples—had also previously done so in London; but the effects of the poison were worked off by walking him about for some hours. Trelawny is now reading with extreme delight Hogg's 'Life of Shelley' (hitherto unread by him): he considers Hogg's view of the poet to be thoroughly consistent with his own later experience. "Shelley," he said, "was more self-willed than myself"; with exquisite gentleness of manner he would always do, and do on the instant, what he resolved on. I am to dine with Trelawny next Tuesday, and may perhaps meet Mrs. Hogg—previously married to Lieut. Williams, with whom she was passionately in love. Williams was decidedly good-looking. A sofa-bedstead which is in the sitting-room of Barone Kirkup in Florence (I have seen it there) was bought by Shelley at Leghorn, and afterwards used by Leigh Hunt.

March 15.—Dined with Trelawny; his house is at present kept by a young lady, Miss T——r, to whom I was introduced. He is, and always has been, a total disbeliever in every form of theological religion, and contemplates annihilation without any repugnance. Once, when living in Italy, he saw a little man come up to his house, and called through the wicket, "No admittance except for atheists and republicans." It was Roebuck. He seems to be confident that there was nothing beyond an abstract or "Platonic" attachment between Shelley and Emilia Viviani. He says Shelley was quite incapable of gross amours with loose women, &c.; with him love as a passion was never dissociated from sentiment; nor would even the sight of a beautiful woman have been likely to produce much impression upon him without the interest excited by conversation. Trelawny read me, from the memoranda recently made by him, an amusing anecdote of Shelley's entering the saloon at Casa Magni naked from the sea-beach, when Mary and Mrs. Williams, with a lady visitor from Genoa, were at dinner there. The horror which his apparition excited was calmly met by the matter-of-fact question, "What else do you expect me to do, when my clothes are left in the bed-room, and there is no way to the bed-room except through here?" Trelawny describes him as "stag-eyed"—as indicating the fixed, full, unblinking gaze which characterized him. His body, especially legs and thighs, was finely formed; and his powers of active exertion, as in climbing hills, distanced all the party. Trelawny showed me a letter which he has just lately received from Miss Clairmont, now in Florence. There is not the least sign of age in its composition: it speaks with considerable animus against Byron as contrasted with Shelley.

1871. *August* 28.—Trelawny wrote me some days ago, while I was abroad, saying that he is in town and would like to see me. I replied on the 26th, and called this morning; but find he is now back at his country residence at Sompting, and may remain there an indefinite while.

1872, *January* 7.—Spent the day with Trelawny, at his invitation; arrived at 2, and remained till 11, Trelawny keeping up, without ever flagging, a conversation about Shelley, Byron, and several other matters. He told me a number of interesting details. He showed me a bit of Shelley's jaw-bone which he snatched from the funeral pyre, charred white, with the teeth sockets showing; his features were almost gone when the burning took place. I described to Trelawny the spot which was shown to me last summer at Viareggio as being the site of the cremation; he thinks the information given to me must have been inaccurate, the true spot being further away from the town, and only "seven yards" from the sea. Miss Clairmont continues corresponding with him; there is an idea of her forwarding her reminiscences for publication. He has himself also written down some anecdotes and reminiscences, which I read; valuable and interesting, but possibly (I fancy) a little dressed up in some details—mostly what he had before told me. Trelawny's spelling is singularly faulty for a man of so many literary associations. He wrote down in Byron's death-chamber a number of details of the poet's last hours, given him by the valet Fletcher; these have never been published, nor did Fletcher so freely relate the real facts to members of the Byron family. Byron had a habit of keeping by his bedside a Bible and two pistols. Near his end he made some remark in a spirit of resignation to Fletcher, who, being of a "canting" turn (according to Trelawny), availed himself of the opportunity to open the Bible, and began reading from it to Byron; but the latter stopped him, saying, "Shut it up; that is all weakness, weakness, weakness!" striking his hand on his forehead. Byron had no palate. Trelawny could mix his gin-and-water as weak as he chose without Byron's taking any notice of it whatever; once he purposely missed out the gin altogether, and Byron seemed struck by it only after several sips. Byron's left leg and foot were much worse than the right. The toes of both feet were perfectly well formed, and Byron used to wear linen pantaloons with straps in bathing. (Trelawny says this is quite common, especially with seafaring people.) Hence it is that, although Trelawny had often seen Byron bathing, he did not accurately understand the condition of his legs and feet till he viewed the corpse. This is a point that has struck several people (myself included) as not accounted for in Trelawny's book of 'Reminiscences.' Trelawny considers that Shelley, had he survived, would have joined him and Byron in the Grecian expedition, but would not have made a good soldier. Neither did Byron show the least faculty that way or as a political leader. (Moore, I may observe, gives a contrary idea.) Had Byron lived on, a movement would have been started to make him King of Greece, and Trelawny thinks the thing would have been achieved. The notes which Trelawny made at the time of his conversations with Byron in the Grecian expedition disappeared; he named to me the Englishman whom he suspects of having filched them. Shelley, he says, was utterly fearless in every way, standing on the edge of precipices, &c. Trelawny thinks also he had no sensation of horror as connected with the conception of death—only ideal feelings in relation to death, and mostly even aspirations towards it. I did not care to discuss this point minutely, but myself consider there is ample evidence in Shelley's poems of a marked horror and shrinking from whatsoever has a disgustful physical aspect in death.

January 15.—I called again by appointment on Trelawny, who treats me most kindly, and I might almost say with affection. He is about the most remarkable instance I know of force of body, character, and mind in one and the same person. He says he has never once had a regular illness; has been shot through the lungs (the incident in Greece narrated in his published 'Reminiscences'), and had lockjaw for some while, but his iron constitution and temperate habits carried him through. He gave me a copy of the original printed but unpublished 'Queen Mab.' He is, I am convinced, under some misapprehension in saying, in an inscription to the volume, that the edition consisted of only thirty copies. He also showed me two letters from Shelley to Godwin (copies), written just before he left England in 1816. They show that Shelley was then raising 300*l.* to give to Godwin, although not on good terms with him. He considered Godwin to have wrongfully objected, contrary to his own avowed principles, to the connexion subsisting between Shelley and Mary Godwin; while Godwin, it might appear, supposed Shelley to be alienated from him by the influences of aristocratic birth, &c. Trelawny has also lent me three or four more letters of Shelley, copied out for Miss Clairmont by her niece, relating, as I observe on a cursory inspection, to the marriage with Mary. These I shall read at home at my leisure. Shelley, says Trelawny, never smoked, but tolerated any amount of smoking in Trelawny himself or others; Byron also could not smoke. Shelley may (as Hogg and Peacock intimate) have cared about babies at one time, but he took no interest in children. He was as dexterous with his legs as other people with their arms; in the arms he was comparatively weak.

January 16.—I looked up the Shelley letters lent me by Trelawny. One of them—not Shelley's own writing—is of much importance, relating incidents in immediate connexion with his marriage to Mary Godwin.

January 23.—I went round to Trelawny's, to return him the Shelley letters he had lent me. He was not in, but I had some conversation with Miss T——r. Trelawny, she says, bathes every morning without exception in cold water, and at the seaside he bathes in the sea in addition at all seasons. This past November, however, being unusually cold, he did not go through the sea-bathing. He often takes Turkish baths also. His long-standing habit of wearing no stockings was adopted principally with a view to keeping a healthy heat in the feet; this used to be deficient while he wore stockings, and he set the matter right by leaving them off.

January 30.—I called again on Trelawny, and as usual had much interesting chat about Shelley, &c. He says that both Shelley and Byron spoke good Italian; Trelawny himself, as far as a very restricted experience guides me, speaks it very indifferently. When they spoke English, they heedfully avoided interlarding it with foreign words or phrases, and Lady Blessington's book about Byron is unfaithful in giving the contrary idea. Shelley never got angry, though sometimes in discussion he was vehement. Trelawny disbelieves Mrs. Stowe's story about the causes of Lady Byron's separation from her husband; he considers that he knows the real cause. He has some thought of publishing it before his death, or at any rate leaving it on record: it would vindicate Byron against that grave imputation, but would show him to have fallen into "other weaknesses." I, of course, left the question where Trelawny dropped it, without fishing for any details.

January 31.—I read with great interest some further letters about Shelley handed to me by Trelawny yesterday; explanation of the 'Stanzas, April, 1814,' &c.

February 8.—I called again to see Trelawny, but he was out. Miss T——r tells me that his mother died at the age of ninety; this seems to have been the only conspicuous past instance of longevity in the family.

WYCLIF'S WORKS.

THE Wyclif Society is greatly in need of additional members, and the existing members are urged to do all they can in the way of personal application to their friends to induce others to join. For my part there is no cause which I would so willingly help by such a method; but instead of writing little notes to individual friends, I prefer, with your permission, to point out the special claims of the Society in the columns of the *Athenæum*.

It is probably thought by many that the substance of Wyclif's writings is pretty well known by this time, and that even if several remain unprinted, there can be no doubt about their general tendency. The truth is precisely the reverse; the great bulk of Wyclif's writings remains in MS. to this day, some of them at Cambridge, some at Oxford, and some at Dublin, but most part as far away as Vienna. The handwritings cannot be read without special training, and the best palæographer of the present day could hardly follow the argument until a whole treatise had been carefully transcribed.

It may be thought, however, that this is a matter for the learned; that there are sure to be enough of special scholars interested in the work; and that it has no interest, after all, outside the region of antiquarian theology. The truth, again, is precisely the reverse. The work is one that ought to interest everybody; but it is very hard, from various causes, to get even a handful of men to subscribe their guinea apiece. For, in the first place, we lose in relation to this particular object the co-operation of a large body of men who in other cases are among the most ready to assist in the diffusion of a taste for early literature. You might just as well ask a Jew to a dinner on pork as invite a Roman Catholic to join with you in helping to propagate writings distinctly labelled as poisonous by the authorities of his own Church. But then this is just one of the points that give them a peculiar interest. The Church of Rome condemned the doctrines of Wyclif, but then the Church of Rome never put him on his trial for them; for however willing it, no doubt, was to do so, as a matter of fact he never was really called on to defend them while he lived, and he got leave to die unmolested. Moreover, although the Church of Rome did not encourage men to read his writings, it did encourage men to read the answers to them; and unless we are satisfied, as every Romanist is bound to be, that the answers were perfectly fair and conclusive, so that we can read Wyclif's mind quite sufficiently through the statement of his opinions by his antagonists, it is really incumbent on those who think Wyclif a great figure in history to inquire what it was that he actually did say. Wyclif's great opponent was Thomas Netter of Walden, who wrote thirty or forty years after his death, and his 'Doctrinale' has been printed over and over again, while the works of Wyclif have been suffered mostly to remain in MS. Now, without in the least insinuating that Thomas Netter of Walden was an unfair controversialist, it is surely not unreasonable to suspect that we cannot get the whole of Wyclif's mind through such a channel as this. The object of Netter was simply to seize upon certain propositions, believed to be of a dangerous tendency, which were found in Wyclif's writings, and to confute them. Wyclif, if he had been then alive, might possibly, for aught we know, have explained his words otherwise, or even have pointed to other passages in his writings diametrically opposed to the interpretation put upon them by Thomas of Walden. Moreover there is no doubt that in some points the doctrines of Wyclif's immediate followers differed materially from his own, and how far this confusion has extended is a matter that requires investigation. It may quite possibly have coloured the interpretation put upon Wyclif's own words.

But again it may be thought that the causes which prevent Roman Catholics aiding in this publication must stimulate the energies of Protestants all the more, so that religious zeal may be trusted to get the work accomplished. Nothing, I fear, could be a greater mistake. Protestants as well as Roman Catholics have their own delusions about Wyclif; indeed I strongly suspect they have some delusions in common; and neither side, possibly, is very anxious to have those delusions removed. We must, therefore, look mainly to those fearless lovers of truth who are not particularly wedded to any system whatever, or believe firmly in their hearts that the principles which they profess will stand the most rigid inquiry. It is to such men that the Society should look for its principal support—to men not of any particular school of theology, but to men of all views, whether High or Low, dissenting or rationalistic, who are not afraid of the ground they stand on crumbling beneath their feet, and are only anxious to help in the elucidation of a very interesting chapter in the history of opinion. JAMES GAIRDNER.

CANON ROBERTSON.

THE Rev. James Craigie Robertson, Canon and Sub-Dean of Canterbury Cathedral, died on Sunday last, after a short illness, at his residence in the precincts. Mr. Robertson was educated at Trinity College, Cambridge, where he took his Bachelor's degree in 1834, and his M.A. in 1838. He was ordained at Bristol by the Bishop of Gloucester in 1836, and was for thirteen years Vicar of Bekesbourne, near Canterbury, and became a canon of Canterbury in 1859. Mr. Robertson was the author of many highly esteemed theological works, among which may be mentioned 'How shall we Conform to the Liturgy?' of which Pickering published two editions, in 1843 and 1844. He edited for the Ecclesiastical History Society Heylin's 'History of the Reformation,' and wrote 'A History of the Christian Church' in 1854, which, after passing through several editions, was eventually revised and enlarged, and now occupies eight volumes. Mr. Robertson was the biographer of Thomas à Becket, and contributed several volumes of 'Materials for the History of Thomas Becket, Archbishop,' to the "Chronicles and Memorials of Great Britain."

KARAITE MANUSCRIPTS.

Cannon Street Hotel, July 11, 1882.

YOUR readers who may happen to have seen in the *Athenæum* for July 1st a notice of my arrival with MSS. for the British Museum may also have read in the *Times* of yesterday an article headed "Hebrew MSS. from Yemen and Persia," and think that my Yemenite manuscripts mentioned in that article are those which I have now brought over from the East. To avoid this mistake allow me some space in your valuable columns. As the sellers of the MSS. wished their names not to be mentioned, and as there are in general only one or two in each place I visited who possess MSS., I think the reader will excuse my not mentioning names and places.

Whilst my former collections of manuscripts, now in the British Museum, consist, with few exceptions, of authors who were Rabbinical Jews, those I brought over and sold a few days ago to the British Museum are by Karaite Jews. Anan, the founder of the sect, who lived in the eighth century, protested against the doctrine of the Rabbis, and insisted on two chief points: first, that the whole of the twenty-four books (the Old Testament) are given by God, and we must obey them, whether Pentateuch or prophets, thus rejecting the Talmudical doctrine that the laws of God (Dehoneitha) are only in the Thora, the other prophetical books being only as binding as the traditions or sayings of the Rabbis (Derabanan); secondly, that only the written word of God ought to be obeyed, not the traditions, which we are bidden to disobey, &c.; and in order that we may know, he said, what we should do we must compare text with text, and learn the simple meaning of every word in the Bible. So he and his followers began to study, to write lexicons and grammatical works, commentaries and treatises. Some of these writers, as Sheikh Abu Jacob Joseph and the great Jepht, wrote more than the whole bulk of the Talmud. They were for a long time the sole masters of Hebrew prose and poetical composition, and only as late as the tenth and eleventh centuries did some of the Rabbis follow them in the same study and even begin to surpass them; still they could not deal as freely as the Karaites with the simple meaning of the text where tradition opposed them. Many Karaite books are in the Imperial Library of St. Petersburg; but many are wanting and supposed to be lost, and many are only known from quotations, and until lately the originals were altogether missing. I searched for them, and am happy to say that I found a good many interesting ones. I brought over to the British Museum in all 138 volumes. I will try to give only the shortest description of them, and will soon return, if permitted, to that interesting subject.

My first division, called K a, consists of sixty-one volumes, nearly all Arabic commentaries on the Bible in Hebrew (a few are Talmudical comments, and two are Persian). Most of them are unique. Very interesting are Anan's own words in Aramaic; his strong arguments for not allowing marriage with a deceased wife's sister (contrary to the Talmud) seem to be conclusive. Again, highly interesting are the comments of Sita, one of the greatest Hebrew scholars of the ninth century (much abused by our good Ebn Ezra, who, however, learned much from him where he speaks against the Talmud).

The second division, K b, consists of thirty volumes, all in Arabic letters, even when the text is in Hebrew, all Biblical. Their early date—some are of the tenth century; the pronunciation of the vowel points, for the first time transcribed into a living language; the variations of the text itself, especially in difficult passages, as in the Book of Job, where many verses are placed otherwise than in our Bible; the commentary of Karkasini, with his rules on Biblical interpretation, and his allowing the substitution of one word for another, &c., for example, in Exodus xxxii. 20 he says that the writer intended to write "melted" (the golden calf), and wrote instead "ground," which has no meaning, so that we see that R. Jone was not the first of that opinion,—all the above points would require a special article.

The third division, K c, contains thirteen volumes, all lyrical, some in the noblest poetical strain, some philosophical. The ideas of the gradual development of creation, and that one element was the origin of the others, and that the origin of all life is "motion," are expressed as early as the year 1433 in one of these MSS.

The fourth division, K d, has nine volumes, mostly on sects and religions, also about the Samaritan doctrines.

The fifth division, K e, has seven volumes, on grammar and lexicography, nearly all unique—one Arabic-Hebrew lexicon dated A.D. 1026. I shall soon write more about this division.

The sixth division, K f, contains only one philosophical volume.

The seventh division, K g, has eighteen volumes, all in the earliest Arabic writing. These are dated: 1, A.D. 1035; 2, 1033; 3, 1019; 4, 1015; 5, 959. Many of these are by Abu Jacob Joseph el Bazri, also by the Sheikh Joseph Harohe, especially his large philosophical book—I do not mean his 'El Machtowai,' which is also there, but his 'Katab Elasthe-hanna' (nearly 500 pages), supposed to be lost altogether, a rich source from which all the Jewish *philosophes*, even our Maimonides, have drawn.

I may mention that the medical part of my new collection has been left in Jerusalem.

M. W. SHAPIRA.

SALES.

IN our last number we gave an account of the first four days of the sale of the magnificent library of the author of 'Vathek,' at the rooms of Messrs. Sotheby, Wilkinson & Hodge, and may now notice the six following. The prices obtained for books in fine bindings have never been equalled, as will be clear from those we are about to quote:—Boydell's Houghton Gallery, 205*l.* Brant, Nef des Folz, 32*l.* Brantome, Œuvres, bound by Derome, 23*l.*, purchased in Heathcote's sale for 12*l.*; another copy in calf, 12*l.* 10*s.*, purchased for 6*l.* 15*s.* Briennæ Comitis Itinerarium, the author's rare copy, 76*l.* Britton's Fonthill, large paper, 26*l.* Bruce's Travels, large paper, 27*l.* Breughel's Humorous Plates, 38*l.* Bruno, Candelaio, bound by Padeloup, 37*l.* Bruscambille, ses Fantaisies, quoted by Sterne for its Prologue on Long Noses, 19*l.*, purchased in Col. Stanley's sale for 8*l.* Bry, Emblemata, 290*l.* Brydges's Biographical Peerage, usually termed the "Scandalous Chronicle," with fifteen pages of Mr. Beckford's autograph notes, 23*l.*, the usual price being as many shillings. Buchanani Psalmi, a beautiful specimen of the library of Thuanus, covered with Grolier tooling, 310*l.*; another edition (1579), also from the Thuanus Library, 54*l.* Buck's Views, 87*l.* Buteonis Opera, De Thou's copy, 20*l.* 10*s.* Cabinet des Fées, illustrated by Marillier, 38*l.* Cæsarum et Imperatorum Vitæ, printed on vellum, 30*l.* Callot, Misères de la Guerre, 50*l.* Capodelista, Itinerario di Terra Santa, 21*l.* Cardani Opuscula, from the library of Cardinal de Bourbon (Charles X. of the League), 29*l.* 10*s.* Carmina Poetarum Italorum, a fine specimen of the library of Marguerite de Valois, 242*l.* Carter's Drawings of Antiquities, 31*l.* Cavalleriis, Imagines Pontificum, bound by N. Eve, 36*l.*; Antiquæ Statuæ, presumed to have been Grolier's copy, 22*l.* Caylus, Pierres Gravées, 23*l.* Celestine, 22*l.*, having sold in the Soleinne sale for 80 francs. Ceremonies and Processions, in 26 plates, 41*l.* Cervantes, Don Quixote, the Spanish Academy edition, 30*l.* 10*s.*; Jarvis's translation, on large paper, 84*l.*; and Mary Smirke's translation, on large paper, 68*l.* Champlain, Voyage en la Nouvelle France, 166*l.*; Voyages et Descouvertes, 43*l.*; Voyage de Canada, 37*l.* Champollion, Monuments de l'Égypte, 28*l.* 10*s.* Chartier, Œuvres, printed in 1529 by Galliot du Pré, 34*l.*, having sold in the Cailhava sale for 450 francs. Chaumont, Ambassade à Siam, 23*l.* Chauncy's Hertfordshire, 21*l.* Chevalier de la Tour, 68*l.*, having sold in [illegible]'s sale for 12 francs. Chinese drawings of temples and idols, 145*l.* Chinese drawings of vases, 48*l.* 10*s.* Chodowiecki's Works, 122*l.* Choffard, Vignettes des Metamorphoses, 21*l.*; Vignettes for Contes de La Fontaine, 22*l.* 10*s.* Christi Passio, by De Gheyn, 21*l.* Cicero de Divinatione, Fato, Natura Deorum et Tusculanæ Disputationes, being 3 vols. of the Opuscula Philosophica, in common condition not worth three shillings, but being bound by Boyer with arms of Count Hoym, 52*l.* 10*s.*; Ciceronis Officia, printed by Aldus on vellum, 49*l.*; Ciceronis Epistolæ ad Atticum, Plantin edition, bound by Boyer, with Count Hoym's arms, 52*l.* Claude's Liber Veritatis, 121*l.* Claudiani Opera, from the library of Francis I., 99*l.* Clerck, Icones Insectorum, 40*l.*, selling in the Gouttard sale for 511 francs. Cochin, Estampes, 290*l.* Cœlemans, Cabinet de Boyer d'Aquilles, 62*l.* Colbert, Testament, bound by Desseuil, 38*l.* 10*s.* Coleridge's Sibylline Leaves, pronounced by Mr. Beckford "ineffable doodleisms," 38*l.* Colligny, sa Vie, 25*l.*, having sold in the Solar sale for 162 francs. Comicorum Græcorum Sententiæ, with arms and devices of Marguerite de Valois, 75*l.* Commines, Memoires, the Elzevir edition, three copies, the one bound by Desseuil, 56*l.*, and the two others bound by Roger Payne, 25*l.* 10*s.* and 21*l.*; Godefroy's edition, on large paper, bound by Derome, with his ticket, 155*l.* Cook's Three Voyages, with proof plates, 142*l.* Cordero, Flores de Seneca, L. Ploed's copy, tooled and painted in compartments in the Grolier style, 39*l.* Cordiner's Ruins of North Britain, proofs, 32*l.* Corneille, Rodogune, with frontispiece engraved by Madame de Pompadour, who had the work printed at Versailles, her own copy, and magnificently bound by Monnier, 325*l.* Coryate's Crudities, presentation copy to the Countess of Bedford, with author's autograph inscription, 46*l.* Costumes of all Nations, 81*l.* Courmesnin, Voyage du Levant, large paper, with arms of Louis XIII. and Anne of Austria, 163*l.* Cozens, Studies of Skies and Animals, 25*l.* 10*s.*; Forest Trees and Method of Drawing, 27*l.* Cronica del Rey Don Rodrigo, 35*l.* Dallas, Recollections of Lord Byron, 16*l.*, on account of sarcastic notes by Mr. Beckford. Damerval, Livre de la Deablerie, 85*l.* Dante, first Aldine edition, fine, but title a reprint, 11*l.* 15*s.*; second Aldine edition, 13*l.* 5*s.*; Marcoloni's edition, 21*l.*; the Lione 1571 edition, bound by Boyer, with Count Hoym's arms, 19*l.*; the Sessa edition, with devices of Marguerite de Valois, 36*l.*; Zapata's edition, on large paper, 18*l.*; Lombardi's edition, with Flaxman's plates, 32*l.* David, Anacreon Vengé, Soubise's copy, 21*l.* Debat des deux Gentilzhommes Espanolz, 39*l.* Decker's Fürstlicher Baumeister, 29*l.* 10*s.* Della Bella, Opere, 48*l.* Description du Cabinet du Duc d'Orléans, 2 vols. large paper, bound by Derome, 84*l.* Deshouliers, Poesies, bound by Boyer for Count Hoym, 81*l.* Desormeaux, Maison de Bourbon, plates only, 48*l.* Desprez, Sur les Spectacles, 20*l.* 10*s.* Diane de Poictiers' copy of the Statuts de l'Ordre de St. Michel, printed on vellum, 155*l.* Dibdin's Works, on large paper, 486*l.* 12*s.* Dilettanti Society's Publications, 27*l.* 10*s.* Dionysii Areopagitæ Opera, Charles IX.'s copy, bound by N. Eve, 26*l.* Diury, Triomphes de France, 23*l.*, having sold in Solar sale for 400 francs. Dorat, Fables, the plates of Morillier only, 30*l.* 5*s.* Doublet, Histoire de l'Abbaye de S. Denys, with arms of Marguerite, Duchesse d'Orléans, 200*l.* Drake's York, on large paper, 63*l.* Drawings of Oriental Scenery, 56*l.* Drury's Exotic Insects, 25*l.* 10*s.* Du Chesne, Histoire de la Maison de Montmorency, from the library of Marguerite de Montmorency, Dame de Fosseteau, 120*l.* Dugdale's Warwickshire, first edition, 20*l.*; Baronage, on large paper, 20*l.*, &c. The ten days' sale, comprising 2,689 lots, realized 23,672*l.* 15*s.* 6*d.* Two more days will see the end of the first portion of Mr. Beckford's magnificent library. The second and third portions are preparing for sale, the catalogues of which will be issued as soon as printed.

The library of the late Mr. D. G. Rossetti was sold by Messrs. Wharton, Martin & Co. on July 7th. The original MS. and sketch book of William Blake, upon which much of the recent Blake literature has been based, fetched 105 guineas, and Poliphili Hypnerotomachia (1467), quarto in modern binding, 38*l.* The presentation copies fetched high prices. Mr. Swinburne's Atalanta in Calydon fetched 31 guineas; Mr. P. Marston's Poems, two volumes, 6*l.* 6*s.*; W. B. Scott's Poems, 3*l.* 3*s.*; Mr. Hall Caine's Sonnets of Three Centuries, 2*l.* 12*s.* 6*d.*; Mr. Gosse's New Poems, 1*l.* 12*s.* 6*d.*; Mrs. Browning's Greek Christian Poets, 2*l.* 10*s.*; Keats's Poetical Works, presentation copy from Mr. W. M. Rossetti, with marginalia by D. G. Rossetti, 9½ guineas; Mr. John Payne's Masque of Shadows, 1*l.* 17*s.* 6*d.* The Germ (in wrappers with Mr. Holman Hunt's etching) went comparatively cheaply, 6*l.* 6*s.*

Literary Gossip.

MRS. LYNN LINTON has nearly completed a new novel called 'Ione.' The scene is laid partly in England, partly at Palermo. Mrs. Linton, who, we are glad to say, has quite recovered from her severe illness, is spending the summer in England.

MR. THOMAS HUGHES has just completed his 'Memoir of Daniel Macmillan.' The volume will be published immediately. It is just twenty-five years since Mr. Macmillan died. Along with his younger brother, the present head of the firm, he started at Cambridge the business of Macmillan & Co., now one of the largest and most famous publishing houses in the kingdom.

AN influential committee has been formed for the purpose of obtaining subscriptions towards the erection of an appropriate memorial to Samuel Pepys in the church of St. Olave's, Hart Street. It seems strange that no monument of any kind should exist in the church with which the diarist was so intimately connected during life, and where he was buried; and it is thought that many of those who have experienced pleasure in reading the 'Diary' will be willing to contribute something in order that the proposal may be carried out satisfactorily. The committee consists of the chief representatives of the institutions with which Pepys was connected, viz., the Master of Magdalene College, Cambridge; the President of the Royal Society; the Deputy Master of the Trinity House; the Secretary to the Admiralty; the Master of the Clothworkers' Company; and some others. The treasurer is Mr. Owen Roberts, Clerk to the Clothworkers' Company; and Mr. Henry B. Wheatley, 6, Minford Gardens, W., is the honorary secretary.

IN consequence of the retirement of Mr. William Chappell from the post—so honourably filled by him for seventeen years—of Treasurer of the Camden Society, the Council has elected Mr. J. J. Cartwright, of the Public Record Office, to succeed him. The other honorary officers of the Society for the year are: The Earl of Verulam, President; Mr. S. Rawson Gardiner, Director; and Mr. Alfred Kingston, Secretary.

ANOTHER volume of Mr. Gairdner's 'Calendar of Letters and Papers of the Reign of Henry VIII.,' including the year 1534, is in the press; also the continuation of the 'Calendar of Treasury Papers for the Reign of George I.,' edited by Mr. Joseph Redington.

VOL. XIV. of the 'Encyclopædia Britannica' will be out before long. Among the more important articles are:—Keats and Landor, by Mr. Swinburne; Kurdistan, by Sir H. C. Rawlinson; Labrador, by Rev. M. Harvey, St. John's, Newfoundland; Lace, by Mr. A. S. Cole, of the South Kensington Museum; La Fontaine, by Mr. George Saintsbury; Landlord and Tenant, by Prof. E. Robertson; Landseer, by Mr. F. G. Stephens; Languedoc, by Mr. Walter Besant; Lark, by Prof. Newton; Latin Language, by Prof. A. S. Wilkins; Latium, by Mr. E. H. Bunbury; Law, by Prof. E. Robertson; Lawrence, Lord, by Dr. George Smith; Lebanon, by Prof. A. Socin; Leeds, by Mr. T. W. Reid; Leonardo, by Prof. Sidney Colvin; Leopardi, by Mr. R. Garnett, author of 'Idylls and Epigrams'; Lessing, by Mr. James Sime; Levites, by Rev. W. Robertson Smith, LL.D.; Lhasa, by Col. Henry Yule, C.B.; Libraries, by Mr. H. R. Tedder and Mr. E. C. Thomas; Lichens, by Rev. James Crombie; Light, by Prof. P. G.

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Tait; Lighthouse, by Mr. Thomas Stevenson, C.E.; Lighting, Electric, by Mr. John Hopkinson, C.E.; Liturgy, by Rev. F. E. Warren, B.D.; Livy, by Mr. H. F. Pelham; Lizard, by Dr. Günther; Locke, by Prof. A. C. Fraser; Logarithms, by Mr. J. W. L. Glaisher; Logic, by Prof. R. Adamson; and London, by Mr. T. F. Henderson and Mr. H. B. Wheatley, Secretary of the Topographical Society, London.

In addition to his report on the Traquair muniments, Mr. William Fraser, of Edinburgh, has completed for the Commissioners on Historical Manuscripts an account of the family papers of Lord Elphinstone. These are of great bulk, and include the correspondence of the well-known Field-Marshal Keith, who lost his life in the Prussian service at Hoch Kirch; and of John Lord Elphinstone, governor successively of Madras and Bombay.

The portions of Mr. Marvin's book, 'The Russian Advance' (reviewed in another column), which contain his account of General Skobeleff, are now being translated in the *St. Petersburg Herald*.

We have already mentioned that Mr. Percy M. Thornton is bringing out a third volume of his 'Foreign Secretaries of the Nineteenth Century: 1834 to 1880.' It includes a special analysis of the foreign policy of the Duke of Wellington in 1834–5, and of Sir Robert Peel in 1841–6, also the cause, hitherto overlooked, which precipitated, if it did not actually bring about, the Crimean War in 1853; likewise the Foreign Secretaryships of Lord Malmesbury, Lord Russell, and Lord Clarendon, compiled from private records and available public sources. Portraits of Peel, Wellington, Aberdeen, Russell, Clarendon, and Malmesbury accompany the volume, which Messrs. Allen will issue immediately.

The Society of Hebrew Literature will publish from January, 1883, a bi-annual journal in lieu of the miscellany volume. We hope that this publication will be more regular than the issue of the volumes of the series, of which nothing has appeared for nearly three years.

The Birmingham Historical Society—the first society of the kind, we believe, started in the provinces—appears to be prospering. Prof. Seeley has just been re-elected President, and a very good president he makes, showing a warm interest in the affairs of the Society, and giving much good advice. The following papers were read during the past session before the Society:—'First Notes of the Reign of Charles II.,' by Mr. Osmund Airy; 'Greece in the Fourteenth Century,' by the Rev. A. R. Vardy; 'George Canning,' by the Rev. W. Tuckwell; 'Giuseppe Mazzini,' by Mr. S. G. C. Middlemore. Lectures were also delivered by Mr. G. J. Johnson and Prof. Arber, upon 'Stanley as a Historian' and 'The Struggle of England with Spain under Elizabeth' respectively. The second volume of the *Transactions* will shortly appear.

The Rev. S. C. Malan, D.D., of Balliol College, Oxford, has in the press a monograph entitled 'Select Readings in the Greek Text of St. Matthew lately published by the Rev. Drs. Westcott and Hort.'

Bicycles are to have their historian. A work entitled 'Bicycles and Tricycles Past and Present,' a history of the machines from their infancy to the present time, with hints on how to buy and how to ride them, by Mr. Charles Spencer, author of 'The Bicycle Road Book,' &c., will be published shortly by Messrs. Griffith & Farran.

Under the title 'The Ancient Manuscripts of the New Testament for English Readers,' the Rev. F. T. Bassett, of Dulverton Rectory, will shortly publish a translation of the five earliest MSS. of the New Testament. The work will be issued by Mr. Elliot Stock.

The county records of Essex, some of which were lately discovered at Chelmsford, as reported in the papers at the time, are now being examined on behalf of the Historical Commissioners by Mr. J. C. Jeaffreson.

It is a significant indication of the increasing popularity of our education in India that a petition was recently addressed to the Lieutenant-Governor of the Punjab by the Sikh Association of Lahore, praying that elementary education might be made compulsory among the children of the Sikhs. The request was refused, on the ground mainly that, in the proportion of children attending schools, the Sikhs are at present in advance of the other classes of the community.

The thirty-sixth annual meeting of German philologists and teachers will take place at Carlsruhe, September 27th to 30th.

The Judæo-Persian manuscripts acquired lately by Dr. Neubauer, which were mentioned in our columns, and a detailed notice of which appeared in the *Revue Critique* by M. James Darmesteter, have been bought by the British Museum.

A monument to Rabelais was unveiled last week at Chinon.

The production of books in India is becoming so important that no time should be lost in securing one copy at least of every publication for the British Museum. It would be no hardship to extend the rule which applies to all English publishers to publishers in India also. On the contrary, it would make their publications better known, and secure a far wider market for them. During the quarter ending in March, 1882, the Bengal press alone brought out 375 publications.

The students of the new School of Law at Constantinople have prepared an address of thanks to the historian and mollah H.E. Ahmed Geodet Pasha, Minister of Justice, for the course of lectures he has given in Turkish on eloquence.

A number of correspondents have written to us, pointing out the obvious error which occurred last week in our review of Mrs. Kemble's book. Of course John Kemble was the lady's uncle, not her grandfather.

We are in a position to state that a work called 'Paradise Found,' recently published, and bearing the name of "Lady Frances H. Cecil" as the author, is not written by Lady Frances Cecil. Indeed, there seems to be no such person as "Lady Frances *H.* Cecil."

SCIENCE

Modern Metrology: a Manual of the Metrical Units and Systems of the Present Century, with an Appendix containing a Proposed English System. By Lowis D'A. Jackson. (Crosby Lockwood & Co.)

The natural history of metrology has not received the attention which it deserves at the hands of the writers on the subject, and yet a clear conception of the sequence of development must underlie any successful attempt at grasping the main principles of a systematic knowledge of measures. Rising with the rise and growing with the growth of civilization, the metrical system of any country or period is a sure exponent of the degree of scientific advance attained. All the early units of measure (which in the first place were only linear) are taken from the natural dimensions or movements of the human body. The step, the full pace, the length of the arm, the height of the figure, furnished the first units of comparative measurement; and the difference between the actual dimensions of local units bearing the same names, which yet linger in different parts of the world, is in accordance with the difference of stature of the various races. For weights, the earliest units were the load that could be borne by an ass, and the portion of grain or seed that could be allotted for the daily consumption of a man. Thus in all parts of the world we find that approximately, but never exactly, the same measures have been in use. The influences which converted this rude mode of measurement into a branch of science have been chiefly two, viz., the preciseness with which it was necessary to study the movement of the heavenly bodies for the purposes of astronomy and of astrology, and the need of defining small quantities of precious metals for the purposes of commerce. Geometry was in its origin the science of the astronomer. And in the sextile division of the circle we have the vestiges of that Chaldaic system of numeration which was carried through all the Assyrian, and many of the Aramaic, tables of measure and of weight. In the Phœnician shekel, or "weight," which is still represented by the Spanish silver ducat, we have the earliest ancestor of most of our smaller measures of weight. The influence of the (possibly) older Egyptian measures is less easy to trace.

If a view of the subject in which common sense concurs with literary record had been more generally adopted, our shelves would not groan under certain bulky and theoretic volumes on the subject of early metrology in which these two elements of consideration have been left out of sight. The attempt, for example, to carry back for more than 6,000 years a precision of measurement which it requires the best appliances of modern times to attain, is wholly inconsistent with what we know distinctly as to Egypt. The notation that accompanied the use of the hieratic characters was not such as to allow of minute division. This was only possible in early times by the use of something like the Chaldean radix, or method of scale. And Claudius Ptolemy, who cites the early astronomical observations which stretched back for 1,900 years before the time of Alexander the Great, never

descends lower than the Chaldean scrupule, or eightieth part of a degree, a period equal to eighteen seconds of time. As to linear measure, moreover, in Egypt, of the ancient Nilometers now known to exist no two agree as nearly as within 4 or 5 per cent. in the length of the indicated cubit.

Modern accuracy of measure cannot be traced back further than the discovery of the pendulum. And all that science can even now do is so to define a unit of linear dimension, from which other units may be derived, as to ensure its recovery if lost. Absolute unit there is none. In 1818 Capt. Kater determined the length of the pendulum vibrating seconds in London as 39·13842 inches. Eight years later he corrected this to 39·13929 inches. In 1821 Sir Edward Sabine determined the same as 39·13734 inches. But supposing this length to be finally ascertained, it is only the length for a given latitude, a given temperature, and a given barometric pressure. In 1799 the new French metric unit of length was determined after long and careful observation. It was intended to be the ten-millionth part of the quadrant of the meridian, and seven years were employed in measuring an arc of the meridian from Dunkirk to Barcelona, a measurement which at the present time it is proposed to carry on into Africa. The unit obtained (which was subsequently found not to be an accurate ten-millionth part of the arc) was such as to make the length of the seconds pendulum at Paris 0·99385 mètre. For this Mr. Jackson gives the two values of the "English commercial" equivalent of 1·093943 yard, and the "English scientific" equivalent of 3·280899 feet. But even had the seconds pendulum been taken as the unit of linear measure, which would have seemed to be the simplest and most scientific idea, there is a variation in length which is proportionate to the square of the sine of the latitude, and which amounts to more than two French "lines" between the Equator and the Pole.

Absolute metrical truth is thus unattainable. All that can be done is to attain the utmost comparative accuracy. Mr. Jackson has divided his inquiry into modern metrology into two parts, the first regarding metrical units, and the second metrical systems. In collecting the nominal measures of different parts of the world great research has been shown, and the list is more nearly complete than was that contained in the last series of tables that we had occasion to review. But there is the great defect in the book, considered as a book of reference, that it cites no authorities. Referring in his preface to the Reports of the Warden of the Standards from 1866 to 1878, and to Doursther's 'Dictionnaire des Poids et Mesures,' published at Brussels in 1840, Mr. Jackson says that "a small amount of information may have been taken from sources now forgotten .... some stray information may also have been gained from books of travel." An author does less than justice, either to his subject or to himself, who thus leaves on a loose basis that which is nothing unless it be accurate. It is beyond the limits of criticism to offer any opinion as to the trustworthiness of many pages of figures to which the author has not taken the trouble to furnish either reference or index. They may, of course, be all very accurate; but references are necessary to give to a new work the position of a standard authority. It may seem ungracious to cavil at the spelling of the names of foreign dimensions. In Arabic and Indian words there is some licence of spelling accorded. But it is hard to see that any advantage is gained by speaking of rupees and pice as "rupi and paise"; and the Italian language does not contain such words as "libbra," "rottolo," and "granattino."

For the large collection of measures brought together in his pages Mr. Jackson supplies the French scientific equivalents, in terms of the metrical system. He also gives throughout a double set of English equivalents, the first of which he calls the "commercial measures," as legally determined at the temperature of 62° Fahrenheit, and the second the "scientific value," which he says "is determined at 32° Fahrenheit *in vacuo*, though the water used for comparison of weight and volume is at its maximum elasticity, involving a temperature of about 39°." How far an artificial comparison of this kind will take rank hereafter as the true scientific scale we cannot venture to predict. But there is no doubt as to the great amount of labour that must have been devoted to the calculation; and the juxtaposition of the two values affords an easy means of checking the work by comparison.

The author observes that "Part I. can be referred to for the value of any single or detached unit of measure used in the present century," while "Part II. contains the more common metrical systems and collections of measures." The repetition thus caused the author thinks is compensated by the fact that "the arrangement is more suited to rapid reference." He adds, "The book has been enlarged by about one-third during its progress through the press, with the object of rendering it more complete than was originally intended." In the first chapter of Part II., which is on "Systems and Modes of Subdivision," the Egyptian, the Arabic, and the Hindoo measures are referred to; but there is no reference to that very important Aramaic system of both measures and weights of which full details can be collected from the Talmud, and of which, probably owing to a Phœnician channel, the influence is so distinctively to be traced throughout Europe. "All the ancient talents of a certain epoch" (p. 246), says Mr. Jackson, "were divided into 60 pounds or manah, and these manah into sixtieths or shekel." This is not correct. The Aramaic and Assyrian measures were partly sextile and partly decimal or quinary in their division. Fifty shekels (each of which was equal to 100 carats or 320 troy grains) went to the mina, and 60 minæ, or 3,000 shekels (as may be observed in the Pentateuch), to the ciccar or talent.

It is impossible to accord practical value to the new English scientific system proposed by Mr. Jackson. All scientific men who have been accustomed to the use of the French metrical system are aware of the great advantage that it possesses over the rule-of-thumb system prevalent in old France and in other parts of the world. That it may prove convenient to adopt one English unit and treat it decimally is very often true. But when it is proposed to give new values to old terms, such as "rod" and "chain," for the sake of unity of system, we think confusion will be increased rather than diminished. What is now the great requisite of metrical science is the adoption of a universal system. As to this, the French metrical system, although arbitrary, has so much the start of any other that there can be little doubt that it is by the general adoption of that system that there is the greatest probability of the attainment of the end desired.

WE have received a pamphlet by Mr. E. Mawley, *The Weather of* 1881, *as observed in the Neighbourhood of London, and compared in all respects with that of an Average Year*, which gives an interesting and complete account of the weather during a very exceptional year. It is the third year of publication of this annual, which on each successive occasion has become more full, observations of the duration of sunshine being added in 1880; of the force of the wind, form of cloud, and temperature of the soil in 1881. Mr. Mawley's place of observation is Addiscombe, where his self-recording anemometer (the cups of which are fifty feet above the ground and fifteen feet above the roof of the house) has attracted general attention. The cistern of the barometer is 210 feet above the sea-level, the funnel of the rain-gauge eight feet lower. The sunshine recorder is secured to the summit of one of the chimneys at the south end of the house. Mr. Mawley thus sums up the more prominent features of last year:—"The great frost, gale, and snow of its opening month will be well remembered; the stormy and continuous north-easterly winds of the spring; the succession of five dry months (March to July); the rare incident of a ground frost in June; followed by a day in July hotter than any of which there is any reliable record. The two succeeding months of harvest were rendered disastrous, the first through great cold and wetness, and the latter by its frequent rains, humid atmosphere, and sunless skies. October, which will certainly rank as one of the coldest ever known, brought with it a long and destructive westerly gale; and with November, which was almost as exceptionally mild, came another of still greater violence; while the closing month of the year proved to be one of many storms and much rough weather. Surely such a year as this cannot fail to be memorable in the weather annals of the present century."

An Elementary Treatise on the Construction of Roofs of Wood and Iron. By E. W. Tarn. Illustrated. (Crosby Lockwood & Co.)—Although we might demur to the omission of vaulting from an elementary treatise on roofs, the special divisions of wooden and of iron framework for roofs are clearly and, so far as the limits of the work extend, adequately illustrated by Mr. Tarn. Examples of the most noteworthy roofs in each material are given, and the general principles of roof design, as now adopted by English architects, are clearly and correctly indicated. One kind of roof which ought to have come under the first description is omitted by the author; but it is, perhaps, little known out of Italy, although there it forms one of the most universal expedients for roofing. This is the "beaten roof," which is usually supported by whole timbers, and which is formed into a watertight terrace on the top of the house. The 80 ft. span roof of the Birmingham Theatre, the 80 ft. 3 in. span roof of Drury Lane Theatre, the 75 ft. span roof of the theatre of the University of Oxford, and the 68 ft. span hammer beam roof of Westminster Hall, among wooden roofs; with the domical roof of the Albert Hall, the plan of which is an ellipse of 219 ft. major and 185 ft. minor axes; the bowstring roof, of 212 ft. span, of the New Street Station at Birmingham; the waggon roofs, of 190 and

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164 ft. spans, of the Cannon Street and Charing Cross Stations; and the 240 ft. span roof of the St. Pancras Station, are among the most striking examples of roof design given in this handy and trustworthy little book.

Lectures on the Science and Art of Sanitary Plumbing. By S. S. Hellyer. (Batsford.)—Under a somewhat stilted title, Mr. Hellyer, "as the joint employer of the largest number of working plumbers of any plumbing house in the United Kingdom," asks for "a patient hearing while laying down what he considers the true principles of sanitary plumbing and house drainage." The adjective is somewhat of a surplusage. The aim of the book is to give practical advice as to the handicraft of the plumber, an intelligent and conscientious practice of which is rendered daily of more importance from the increase of our urban populations. As such, it is hardly before a literary or even a scientific tribunal that the claim of the author for attention should be raised. As the advice of a practical plumber to his fellows or his followers, the book has much that deserves attention. But "a colloquial style," a general resort to italics to emphasize the meaning of the writer, a fondness for small, though very harmless, attempts at jokes, and a eulogium of the late Dean of Westminster at the end of seventeen rules for the regulation of drains, aptly as they might tell on a sympathetic audience, cannot be regarded as literature. How far Mr. Hellyer's hearers may call for his book it is for him to decide. As matter of taste, the less said of the volume the better; as matter of practical utility, many of the views it sets forth deserve hearty recommendation.

GEOGRAPHICAL NOTES.

THE issue for July of the *Proceedings* of the Royal Geographical Society is of interest. Mr. Daly's paper on surveys and explorations in the native states of the Malayan peninsula contains the result of geographical labours spread over a period of seven years in a region teeming with natural resources and capable of high development. A very useful map accompanies the paper and shows the position and the geography of the group of states, which may be described shortly as provinces in the Malayan peninsula under the immediate rule of native princes, some of whom act under the advice of British officers accredited to their courts, while some pay tribute to the King of Siam, and others are quite independent of either British or Siamese control. The natural resources comprise tin, the alluvial deposits of which permeate the whole length of the Malayan peninsula on the western side of the dividing range, and rice, coffee, tapioca, and other agricultural products, which have only commenced to yield a land revenue since British intervention afforded protection to the tillers of the soil. On the hills in Sunjei Ujong, near Malacca, estates have been planted with tea, jalap, chinchona, and ipecacuanha. This is wholly due to British capital and enterprise; and the general benefit derivable from British rule may be realized from an anecdote which Mr. Daly tells—how his elephants broke into a plantation during the night and destroyed some young cocoa-nut trees, upon which he had them duly valued and reimbursed the owner accordingly. This news appears to have been spread far and wide, and a neighbouring rajah addressed his followers thus: "In former times, when a rajah entered the villages, his elephants often destroyed our gardens and fruit trees, and he never paid for them; but now that the country is governed by white men, you see they do what is fair by us." Mr. Daly reports that there is a vast extent—more than half—of the Malayan peninsula still unexplored, of which we have only the position of the coast line, while of the internal government, geography, mineral products, and geology of those countries we know nothing. Their richness and proximity to British possessions make a better knowledge of them very desirable.

A very meagre record of an important journey of Dr. Regel in Darwaz finds place in the same *Proceedings*. All students of Central Asian geography know of the interest which centres in this most inaccessible cradle of the Aryan race, hitherto very partially revealed by the travels of the Indian "Mullah" and "Havildar." Dr. Regel testifies to the fact that the Tadjiks of Darwaz are of pure Aryan type; their hair, sometimes dark, sometimes fair, is rarely shorn, and they wear a short dress. The women go about unveiled and marry by consent, and their cast of features is, curiously enough, both European and gipsy-like. Their dwellings are built with stone and mortar, and their national melodies are like those of Europe. These are curious and interesting evidences of the Aryan nationality which still lingers in this secluded tract, to which Col. Yule, the late Mr. Shaw, and other authorities have long invited the attention of students and explorers.

We are indebted to Prof. Reinisch, of Vienna, for a most satisfactory grammar and a few short texts of the language spoken by the tribes occupying the plateau north of Abyssinia, watered by the river Ansaba. They call themselves Bilin, but they are called by their neighbours Bogos. The professor has visited this region twice, and a translation of the Gospel of St. Mark, prepared under his superintendence, is now passing through the press. The language belongs to the Hamitic group, and is spoken by about 20,000 persons. Though descended from the same stock as the Agau, it has in the course of time become so different that the speech of the Agau and that of the Bogos are mutually unintelligible, and they have to communicate in Tigré or Amharic.

SOCIETIES.

ARCHÆOLOGICAL INSTITUTE. — *July* 6. — Lord Talbot de Malahide, President, in the chair.—The Rev. W. Loftie read a paper and offered some observations upon the hawk sacred to Chonsu, with special reference to Rameses XII. and Raneferoo his queen, and described the manner in which the various towns of Egypt favoured the worship of different animals, and the high favour in which the hawk was held, evident, indeed, as the noble Chairman observed, at the present day.—Mr. W. Brailsford read a paper on the monuments of the Seymours at Great Bedwyn, Wilts, which included a notice of the remarkable and lengthy inscription on the tomb of Sir John Seymour, the father of Edward, Duke of Somerset, and Jane Seymour, and who died in 1536.—Prof. B. Lewis read a paper 'On the Antiquities of Autun, the Capital of the Æduі of Cicero,' giving an eloquent and exhaustive account of the treasures in the Musée Lapidaire, including the famous Christian epitaph, the ceramic inscriptions, the architectural peculiarities of the cathedral, the Roman gates, &c. Prof. Lewis stated that, according to the best authorities, Bibracte was situated not at Autun, but on Mont Beuvray; this Gallic Oppidum included within its ramparts three plateaux, La Terrasse, Le Parc aux Chevaux, and Le Champlain, separated by three valleys, La Goute Dampierre, L'Ecluse, and La Corne Chaudron. In ancient times La Terrasse was the most important locality, as it contained the Temple and the Forum. On the other hand, La Corne Chaudron is the most amusing to us, on account of M. Bulliot's discoveries, which throw much light on the art of working in metal as practised by the Gauls, and more especially on their processes of enamelling. Prof. Lewis further expressed a hope that English antiquaries might be induced to deviate from the beaten path of tourists, and see for themselves the results of the "Fouilles du Mont Beuvray."—Capt. E. Hoare read some notes on a sepulchral statuette, which he exhibited, of an hereditary lord and landowner, of a very rare type, *circa* 1000 B.C.—Mr. H. R. H. Gosselin laid before the meeting some fourteenth century tiles from Bengeo Church, Herts. The Chairman made some observations on the Roman remains and other antiquities in Algeria, and exhibited some flint celts and several early antiquities from that country.

Science Gossip.

MESSRS. GRIFFITH & FARRAN will publish immediately, under the title of 'Talks about Science,' a collection of popular lectures on scientific subjects by the late Thomas Dunman. It will be prefaced by a brief biographical sketch by Mr. Charles Welsh.

A NEW volume of the classified catalogue of the library of the Royal Institution, compiled by Mr. Vincent, the librarian, has been issued.

THE Yorkshire College at Leeds is to be completed at once. It will be remembered that the only part of the permanent building erected is that which is devoted to textile manufactures and dyeing. The contracts for the other divisions have now been let, and the works will be commenced forthwith.

THE crescent moon will be in conjunction with the planet Venus on the evening of next Tuesday, the 18th inst., and with Mars about noon on the following day. The two planets will be in close proximity in the early days of August, their conjunction taking place on the 2nd of that month. Mercury will be at his greatest western elongation on the morning of the 20th inst., and will be visible for a few days just before sunrise.

THE Moore collection of fossils, in the Bath Royal Literary and Scientific Institution, is being classified and arranged by Messrs. R. Etheridge, jun., and R. Bullen-Newton, of the British Museum, who have undertaken the invertebrate portion. Mr. W. Davies will afterwards arrange the vertebrates.

PROF. GREEN, of the Yorkshire College, in his scientific evidence before the House of Commons on the Hull and Barnsley Extension Railway, named Carlton as a point at which coal might be expected to occur; good coal has been discovered at this place. At Snaith, near Goole, a deep boring passing through the Permian and Trias has reached true coal-measure shale, and the discovery of the extension of the Yorkshire coalfield beyond the limits assigned by the Coal Commission is anxiously expected.

THE death is announced of Dr. George Hamilton, of Falkirk, in his seventy-ninth year. Deceased was the author of a popular work on the steam-engine, a text-book on animal physiology, and other works, together with numerous fugitive articles.

M. PASTEUR received from his friends and admirers on June 25th a commemorative medal. On the 26th the President of the Académie des Sciences reported on this. The address of M. Dumas and M. Pasteur's reply are printed in the *Comptes Rendus* for that date.

THE *Report* for 1881 of the Chief Inspector of Mines for Victoria, presented to both Houses of Parliament by the Minister of Mines, which we have received, informs us that out of 38,436 miners employed, 72 men were killed and 108 injured in 157 accidents.

PROF. HOUSTON, of Philadelphia, reports, after a series of elaborate investigations, that wires for the electric light are in every way less liable to accident if placed in the earth than wires placed overhead. The municipal authorities of Chicago have therefore determined that the wires for lighting their city shall be placed underground.

PROFS. E. S. HOLDEN AND C. S. HASTINGS publish in the *Report* for 1880 of the Smithsonian Institution a 'Synopsis of the Writings of Sir William Herschel,' which from its completeness commands attention.

CAPT. MAGNAGHI'S floating compass, which is in use in the Italian navy, has been subjected to some very severe tests on board the Duilio. The needle, enclosed in a hermetically sealed ellipsoidal case, which is delicately suspended upon a conical brass pivot, floats in water to which has been added one-tenth its volume of alcohol. The compasses were not in the least disturbed by the discharge of the 100-ton gun on board the Duilio.

MM. DEVILLE AND DEBRAY brought before the Académie des Sciences on the 12th ult. a 'Note on some Explosive Alloys of Zinc and Platinum Metals.' Osmium is the only one of these which does not retain zinc when acted on chemically by acids. The heat liberated in the union of zinc with iridium is enormous, and greatly exceeds that produced by the union of osmium and iridium.

THE *Records* of the Geological Survey of India, Part II. for 1882, has been received. This part contains several important papers. Dr. King contributes two memoirs, one 'A General Sketch of the Travancore State,' and another on 'The Warkilli Beds'; and the Senior Superintendent, Mr. W. T. Blanford, F.R.S., reports 'On the Pench River Coalfield in Chhindwára District.' These papers are illustrated by good geological maps.

FINE ARTS

The GROSVENOR GALLERY.—SUMMER EXHIBITION.—NOW OPEN, from Nine till Seven.—Admission, 1s.; Season Tickets, 5s.

ROYAL SOCIETY of PAINTERS in WATER COLOURS.—The NINETY-SEVENTH EXHIBITION is NOW OPEN, 5A, Pall Mall East, from Ten to Six.—Admission, 1s. Catalogue, 6d.; Illustrated ditto, 1s.
ALFRED D. FRIPP, Secretary.

The EIGHTEENTH ANNUAL EXHIBITION of PICTURES by Artists of the British and Foreign Schools is NOW OPEN at THOMAS McLEAN'S Gallery, 7, Haymarket.—Admission, including Catalogue, 1s.

LAST FOUR WEEKS.—EXHIBITION of ROSA BONHEUR'S great Picture, THE LION AT HOME.—This great Chef-d'œuvre is NOW ON EXHIBITION DAILY, at L. H. LEFEVRE'S Gallery, 1A, King Street, St. James's, from Ten to Six. Unanimously acknowledged by the Press as being the finest work of this celebrated Artist ever shown since 'THE HORSE FAIR.' Has been visited by thousands during the Season.—Admission, 1s.

THE PARIS SALON.—BRITISH and AMERICAN ARTISTS.—The Pictures by these Artists, which have attracted so much attention in the Paris Salon this year, are NOW ON VIEW at the FINE-ART SOCIETY'S, 148, New Bond Street.

DORÉ'S GREAT WORKS, 'CHRIST LEAVING the PRÆTORIUM,' 'CHRIST ENTERING JERUSALEM,' and 'MOSES before PHARAOH,' each 33 by 22 feet, with 'Ecce Homo,' 'The Ascension,' 'Dream of Pilate's Wife,' 'Soldiers of the Cross,' 'A Day Dream,' &c., at the DORÉ GALLERY, 35, New Bond Street. Daily, Ten to Six.—1s.

Sir Christopher Wren, his Family and his Times, 1585–1723. By Lucy Phillimore. (Kegan Paul, Trench & Co.)

The Towers and Steeples designed by Sir C. Wren. By A. W. Taylor. Illustrated. (Batsford.)

OF the two books named above architects will prefer Mr. Taylor's, which is an essay preliminary to a complete collection of small drawings to a uniform scale. The author rightly ascribes to Wren a singular mastery of scientific construction, such as is shown in St. Dunstan's-in-the-East; a careful choice of sound materials in everything he touched, except the Sheldonian Theatre at Oxford, his first work; and happy art in dealing with the proportions of his structures, as in the churches of St. Stephen, St. Mary-le-Bow, and St. Vedast, Foster Lane; the design of the last was his own gift to the parishioners. Any one of these works, scale apart, seems to us in many respects the architectural equal of St. Paul's, and in some respects its superior. Mr. Taylor is stronger in matters of taste and artistic feeling than in archæology or the history of architecture. Therefore we find in this essay some very wonderful antiquarian lore mixed with much good criticism. As a scientific constructor Wren was far superior to Inigo Jones, whose masonry in the staircase of the Chapel of Lincoln's Inn was lately shown to be defective. When Wren examined the manner in which the magnificent western portico of St. Paul's had been tied on to the front of the Gothic cathedral, he found that it nearly pulled the main edifice to pieces. Sancroft reported to Wren: "There are no keystones at all to tie it to the old work; and all this being very heavy with the Roman ornaments on the top of it, and being already so far gone outwards, cannot possibly stand long." "His new case of stone," so wrote the indignant dean, "in the upper walls (massy as it is) was not set upon the upright of the pillars, but upon the core of the vaulting"!

The grace, dignity, and, above all, variety of Wren's towers and spires are attractively displayed in Mr. Taylor's little drawings; but it is a pity he did not execute these sketches with care worthy of the subjects and of the veneration he professes for the architect. The perspective of some of them is questionable, and they are on an unfortunately small scale.

It is amusing to find in Miss Phillimore a thoroughgoing admirer of Charles I., Laud, and Bishop Matthew Wren. To their careers and troubles a large portion of her book is devoted. According to her the former two were "murdered," and the last was "persecuted," as the saints in other days have been. In Miss Phillimore's eyes the Puritans are responsible for every ecclesiastical and ecclesiological wrong which occurred before their time, and, it would seem, for much that happened long after the corpses of their chiefs had been torn from the grave and dishonoured so far as spite could dishonour them. She admits that Prynne was "fined, branded, and imprisoned in Carnarvon Castle," yet these seem small matters to one who ignores the "&c. Oath," the Star Chamber, and the *stigmata Laudis* of which Prynne complained. With her the people opposed to the king impersonate wickedness, those who defied the bishops were a "mob of sectaries" and a "rabble," with whom no person of well-constituted mind need have a moment's patience.

It would be hardly worth while to discuss the political views, or rather the sentimental fancies, of a writer upon whom nearly all modern research with regard to the time she professes to illustrate has been wasted. So unfair is our author, that when the high-handed proceedings of Bishop Wren had set East Anglia on fire his opponents are described as schismatics and factious men, and Heylin's saying of their lecturers that they were "bats or rere mice, being neither birds nor beasts," is quoted as just. The prelate's tyranny in forbidding private gentlemen to have chaplains he had not sanctioned, and endeavouring to compel the Norwich weavers to renounce the modes of worship which their fathers left their own Low Countries to preserve, is described as laudable "firmness," and the archbishop is commended for forcing the "translated Liturgy" upon the "schismatics." To these men had been granted freedom of worship by Elizabeth, and the usages of three generations had confirmed their liberties. Miss Phillimore, on the other hand, praises Lord Scudamore, who was "minded"—a term much in vogue with writers like this lady—to restore Abbey Dore, which had been abandoned since Henry VIII.'s time. The peer set up again "the old stone altar upon its four pillars and provided the church with everything needful for service." Surely our author must know that to use a stone altar was direct defiance of the law, although Bishop Wren "busied himself in drawing up an office for that occasion." That this prelate met "charges of idolatry" with "a full denial" was no justification in the eyes of a House of Commons which stood, so says our author, in need of instruction as to ordinary rules of church discipline. It was well for his nephew Christopher, the second nephew who bore this name, that he was of a more forbearing temper than Laud's *protégé*. Miss Phillimore's account of the bishop is an example of her partiality no less than of her lack of judgment. Yet even allowing for this, it is difficult to read with patience an absurd and superstitious story of the detection of an alleged murderer by means of blood flowing from the wounds, as well as the opening of the eyes of a corpse when an accused person was brought to touch it. "At this awful witness," writes the lady, "the murderer fell on the ground and avowed the crime which he had secretly committed."

With regard to the great architect Miss Phillimore's compilation has added something to the information supplied by the elder Elmes's scrambling 'Memoirs' and 'Wren and his Times,' and she has certainly added order in the arrangement of the materials and care in respect to dates, as to which poor Elmes was always in confusion. Granger's 'Biographical History' is quoted as an excellent authority, with more modern and equally well-known books. The lady claims to have used an "old heirloom copy of the 'Parentalia'"; but what she has derived from this document we are not told. Some one should reprint the 'Parentalia,' which is now scarce, and add the notes referred to from the heirloom copy. Meanwhile we are indebted to Miss Phillimore for a letter, never before printed, to Faith Coghill of Bletchingdon from her then lover and husband to be, in which Christopher Wren appears in an amiable light, and writes tenderly, although according to the ornate manners of his day. He had returned "a drowned watch" to his sweetheart with a letter including this passage:—

"I have sent the watch at last, and envie the felicity of it, that it should be soe neer your side, and soe often enjoy your Eye, and be consulted by you how your time shall passe while you employ your hand in your excellent workes. But have a care of it, for I put such a Spell into it that every Beating of the Ballance will tell you 'tis the pulse of my Heart, which labours as much to serve you, and more trewly than the watch; for the watch I believe will sometimes lie, and sometimes perhaps be idle and unwilling to goe, having received soe much injury by being drenched in that briny bath, that I dispair it should ever be a trew servant to you more. But as for me (unlesse you drown me too in my teares) you may be confident I shall never cease to be, Your most affectionate humble servant, CHR. WREN."

Shortly after this, December 7th, 1669, was written, Christopher and Faith were wedded in the Temple Church, and a union began which fate soon determined. The bridegroom became Sir Christopher, November 20th, 1673, and, with a salary of 200*l.* a year, Surveyor of St. Paul's. Miss Phillimore, while noticing that the Duke of York nearly broke Wren's heart by insisting on the addition of side chapels to the cathedral, omits to tell us why the duke was so pressing. When quoting Wren's report

of the state of the Gothic cathedral after the Great Fire she ought to have shown more knowledge than appears in the following: "Besides these injuries Wren's accurate eye detected graver faults in the original design, some of which he enumerates, 'The pillars of the nave, though eleven feet in diameter, were only cased with stone and filled up with rubbish inside.'" The fact is, Wren must have known that the practice of Gothic builders was to construct the vastest piers in this way, filling the cores, not with "rubbish," as we understand the word, but with concrete or rubble. Pillars built in this way had stood the tests of centuries before his day, and have been made to last till now without any sign of failing. Not pillars alone, but walls, were and are built thus; nor did the practice originate with the mediæval architects.

Wren's first son by Faith died, and a second son, well known to us by the family name of Christopher, was born. Faith herself died in September, 1675, and was buried in the church of St. Martin's-in-the-Fields. The widower soon married Jane, daughter of the second Baron Fitzwilliam, and thenceforward he encountered the troubles and honours with which we are familiar. The picture already shown of Wren as a lover is pretty enough, and the reader will welcome a study in sadder tones, but still to the honour of the architect, which presents him as a father tenderly admonishing Faith Coghill's son Christopher, who went to Paris in 1697, and promptly spent more than his allowance of money. After some kind advice and deprecation of an intention to proceed further on the Continent, the wise and good parent adds:—

"I sent you to France at a time of businesse and when you might make your observations and find acquaintance who might hereafter be usefull to you in the future concernes of your life: if this be your ayme, I willingly let you proceed, provided you will soon returne, for these reasons, the little I have to leave you is unfortunately involved in trouble, and your presence would be a comfort to me, to assist me, not only for my sake, but for your own, that you might understand your affaires before it shall please God to take me from you, which if suddenly will leave you in perplexity and losse. I doe not say all this out of parsimony, for what you spend will be out of what will in short time be your owne, but I would have you be a man of businesse as early as you can bring your thoughts to it."

When Miss Phillimore wrote of the old church of All Hallows, Bread Street, not only that Milton was baptized there, but that Sir Isaac Newton was buried within its precincts, it is difficult to see what led her into so conspicuous an error. On Newton's gravestone in Westminster Abbey are the words: "Hic depositum quod mortale fuit Isaaci Newtoni." It is true that Bishop Newton, editor of Milton, was buried in St. Paul's, and his monument, by Thomas Banks, relegated, because it is so ugly, to St. Mary-le-Bow, another of Wren's churches. Have we thus traced the line of error?

The Architectural History of the City of Rome. Abridged from J. H. Parker's 'Archæology of Rome' for the Use of Students. (Parker & Co.)—In this small volume we find put together in a portable shape the main points which have been previously stated more at length in the fourteen divisions of Mr. Parker's 'Archæology of Rome.' Some of the most interesting monuments in Rome are here spoken of, which the travelling student will not find described in the ordinary guide-books. Amongst these, careful accounts are given of the upper stories of the Coliseum, pp. 153–4; of the vaults on the Palatine called the Baths of Livia, p. 168; of the shops in the Forum of Trajan, p. 228; of the house of Mæcenas, p. 173; and of the Stadium on the Palatine, p. 169. Mr. Parker's ideas as to the earthworks and early separate fortifications on each of the seven hills are clearly and succinctly stated; but his hypotheses, which cannot, unfortunately, be distinctly proved in every case, are supported by some positive assertions which appear to go beyond the facts justified by existing remains. The wall on the Aventine as described p. 34 does not bear the character of such early work as we should expect in the case of an original hill fortress. The early fortifications of the Esquiline have disappeared, and those of the Cælian and the Quirinal cannot be distinctly recognized. But as the separate occupation of the more prominent of the hills is the most probable account which can be given of their original colonization, and is supported by the legendary indications relating to the first settlers, it must be accepted as upon the whole the most reasonable interpretation of those facts. The influence which these groups of separate communities had upon the later history of Rome was commented upon in a paper sent to this journal on March 16th, 1878. The hypothesis upon which Mr. Parker grounds his explanation of the deeply sunk position of the Roman ruins, namely, that they were placed at the side of deep fossways, seems to us not to be wide enough. We must admit that the great earthworks implied corresponding trenches from which the earth was thrown up, but we cannot suppose that this was ever the main cause of the vast accumulations of soil and rubbish surrounding the ruins, which must be considered as the gradual deposits of conflagration, decay, and other general causes of ruin. The plates at the end of the book illustrating the different modes of construction are most useful. Those which represent the walls of Aurelian and Honorius, plates xiii., xiv., xv., showing the corridors, and also plate xxvii., which is a restoration of the substructure of the Coliseum, appear to us to be valuable and striking. A few errors must be noticed. In the description of the Basilica Julia, Mr. Parker's statement that the alterations and enlargement made by Augustus were such that "the length became the breadth" does not seem to be justified by the simple words of the Monumentum Ancyranum, to which we suppose he refers, where the Latin expression is only "ampliato ejus solo," and the Greek *αὐξηθέντι τῷ ἐδάφει*. Nor do we understand how the word *mœnia*—which strictly refers to the habitable buildings of a city, and not to the fortifications, which are called *murus*, as may be seen in the famous line of Virgil, "Mœnia lata videt triplici circumdata muro"—can be interpreted of the outer bank of earthworks along the Velabrum. There are several other important contradictions to the currently received opinions of Roman archæologists in this volume. The eight prominent columns usually considered to be those of the Temple of Saturn are said to have been part of the Temple of Vespasian. The figure of the emperor on the marble basreliefs now placed at the north-west end of the Forum has the name of Marcus Aurelius given to it, whereas the more common opinion among Roman archæologists has been that the emperor here represented is Trajan. The line of the Via Sacra, as traced p. 83, does not accord with the last accounts of excavation given by Jordan in his valuable lecture on the Capitol and Forum. The expressions "screens of the Comitia" (p. 128), "their soles" (p. 154), "Tuscan" order of architecture in the Coliseum (p. 161), and "fossæ Quiritium" (p. 29), seem to be open to objection. Yet upon the whole, and most especially for the useful illustrations at the end of this little book, the students of Roman antiquities ought to feel grateful to the author for its publication.

Antike Bildwerke in Rom. Von F. Matz und F. von Duhn. 2 vols. (Leipzig, Breitkopf & Härtel.)—This work contains a most learned and useful descriptive catalogue of all the ancient sculptures to be found in the private residences and palaces at Rome. A student can easily discover whether any illustrations of his subject or examples suitable to his sphere of work are to be seen in the great public galleries, because catalogues and plates enumerating and representing the contents of such galleries are easily accessible. But it has always been impossible for any art student to know, without some publication of the kind now issued under the above title, whether more apt illustrations might not be hidden in private collections of sculpture, and therefore the work now before us is most welcome. The collections which have been visited and described are very numerous, but there is no list of them given in the work, which is to be regretted. The principal monuments described here are in the well-known palaces bearing the names Rospigliosi, Colonna, Borghese, Doria, Farnese, Medici, Barberini, and Albani. But a host of others not commonly seen or heard of by the tourist, and known only to the art student, are also enumerated. The authors have also included in their catalogue, and have given careful descriptions and accounts of, some of the sculptures to be found in churches and in public buildings and on piazzas. Thus we find on p. 260 of the first volume a most elaborate history of the statues on the Piazza di Monte Cavallo, with references to all the authorities giving the dates of erection, movements, and alterations. Sculptures to be seen at the grave of Cæcilia Metella on the Via Appia, and at the Baths of Caracalla and the Via di Pasquino, with many others not ordinarily known, are here described and catalogued. The arrangement of such a great number of works of ancient art, amounting to 3,438 as numbered in these volumes, is most carefully carried out. We have "Statues," "Hermæ," "Busts," and "Heads" in the first volume, and the second volume is occupied with descriptions of relief sculpture or sarcophagi. These are all divided under the names of the deities or the characters represented, and the mythological and archæological illustrations thus afforded are most convenient and valuable. The great work of Clarac is referred to as one of the principal helps used by Herr Matz, who, at the suggestion of Otto Jahn, devoted much time at Rome to the completion and union of the catalogues of private galleries. The work of Matz was taken up at his death and carried on by his friend Herr von Duhn, who publishes this work by the support of the Imperial Archæological Institute.

A Description of the Remains of Roman Buildings at Morton, near Brading, Isle of Wight. By J. E. Price, F.S.A., and F. G. Hilton Price, F.G.S. A Paper read before the Royal Institute of British Architects.—*On a Bastion of London Wall, or Excavations in Camomile Street, Bishopsgate.* By J. E. Price, F.S.A. (Nichols & Sons.)—The antiquities which are treated of in the latter of these publications are a life-size figure of a Roman soldier from a funereal monument, and various fragments of sculpture of less determinate character. They are preserved in the Guildhall Museum, and to a grant of money by the Common Council is due the present record. It is fully illustrated, and deserved to be so, on account of the interest and accuracy of the archæological knowledge which has been bestowed on its preparation. The remains, however, were both displaced and broken up, and neither the bastion nor the wall into which they were built was Roman. The recent discoveries at Brading are in this latter respect incomparably more im-

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portant, and it is fortunate that they have received the attention of the same accomplished antiquary. Literature fails to give more than general hints about the development of Roman Britain. We start from Cæsar's project of invasion and Cicero's warning (Epist. vii. 6) to the friend who was to take part in it, which Dean Swift translated as applicable to more modern foreign visitors—"In Britannia ne ab essedariis decipiaris caveto," — "Be on your guard against impositions by the hackney coachman." Through wars and convulsions we reach a time when Ammianus Marcellinus refers to Londinium as an obsolete name of the Roman city of Augusta. It is to such explorations as these of which an opportunity has offered at the Isle of Wight that we must trust to recover a truly historical conception of the social condition of our predecessors at the close of the Roman rule. Inspection of the excellent map provided makes it clear that the south-east angle of the Isle of Wight, of which the highest ground is Bembridge Down, only became united to the larger adjacent island by the silting up of the depression between Sandown and the present mud flats of Brading Harbour. While this was in progress the inlet on the Brading side would afford admirable shelter for smaller craft at least, and thus a station for trade. Enigmatical as much must be considered about the partially disclosed villa, the conclusion of Mr. Fergusson may be safely accepted that the disposition of some of the apartments implies that they were store-rooms, warehouses rather than living rooms, and that the general structure was in truth a factory in connexion with the trade across the Solent at least, if not across the Channel. Certain mosaic pavements imply an attached dwelling-house; but though of extraordinary interest in themselves, they are of execution far too rude to entitle the house to be regarded as a villa in the higher sense of a luxurious dwelling. Some fragments of human bones have been uncovered about the place and some traces of burning, but little, on the whole, to recall the circumstances of a final catastrophe. The coins which have turned up give a series more continuous than could have been expected; the terminal examples remarkably enough round off the story of the Roman occupation of our island. The earliest are of Domitian, the son of Vespasian, who first added Vectis to the Roman empire, and the latest are of Honorius (A.D. 395–423), whose difficulties caused the final withdrawal of the last Roman legion from Britain. The subjects of the mosaics, which are reproduced faithfully in colours, are curiously illustrative of the compromises and conflicts of opinions and beliefs at the commencement of the fifth century, which were not exhausted at its close, and appear to have been as rife at this extremity of Europe as they continued to be at the eastern. When Stilicho withdrew the legions to which, according to Claudian ('De Laud. Stilich.,' ii. 247), had been due the defence of Britain against the northern Picts, the Scots of Ireland, and the Saxon pirates, it was to rescue Honorius at Milan from the mingled Christian and heathen hordes of Alaric. Very soon afterwards Rome was sacked by the barbarians. St. Augustine, writing at the time, pointed the moral that the heathen gods were impotent to rescue the city, which remained their great stronghold. Yet Zosimus, half a century later, ascribed the catastrophe — and we may be certain not without sympathetic response — to the wrath of these very gods at the neglect of their secular rites. It is to this period of conflicting and fluctuating convictions that numerous designs in mosaic, painting, and sculptured sarcophagi are to be referred which present something between a fusion and a confusion of Christian and heathen emblems and symbols. No positive—at most a disguised and ambiguous—Christian emblem appears at Brading, but a very conspicuous place is given to the particular subject which we find elsewhere adopted as expressive of sympathy between the drift of the chief competitive systems. The pavement of Chamber VI. exhibits Orpheus playing on the lyre with attentive animals round him, precisely as in the Roman catacombs he appears in the centre amidst bordering groups taken from both the New and the Old Testament. In another compartment a figure with the head of a cock reproduces the type so familiar to us upon the Gnostic gems, which are memorials of another scheme for blending Oriental, Egyptian, Greek, and Christian religious associations. Other subjects are selected from the poetical mythologies which were in most intimate relation with Orpheus as the reputed author of a mass of religious poetry, current both popularly and in the mysteries which still commanded veneration. Rude as the execution of these mosaics may be, they exhibit an appearance of systematic design which merits attentive study even beyond what has already been bestowed upon it by the zealous and ingenious editors. It is to be hoped that the appeal for subscriptions to the "Roman Villa Fund" may be freely responded to, to meet the expense of protecting what has already been discovered and of completing an exploration of truly national interest.

THE illustrated edition of *The Imitation of Christ*, published by Messrs. Nimmo & Bain, is tastefully but somewhat too delicately bound. The translation of 'The Imitation' is that of Mr. Benham. The printing by Messrs. Clay is at once legible and fine; the text is enclosed by broad borders of conventional foliage of well-known types, in the manner of the sixteenth century, combined with figures of unequal merit, mostly adapted from the works of masters of renown, and, like the foliage, excellently drawn and cut. The peculiar feature of this edition is ten etchings by M. L. Fleming after designs by M. J. P. Laurens, borrowed from the French edition. These designs are most happily suited to the contemplative enthusiasm of the text, because the serious and dignified inspiration of the artist accords with the motives of the ascetic devotee to whom the world owes the book. The frontispiece of the 'Author in Ecstasy,' with the radiant spirit behind him, is one of the least happy of the ten designs; at once dramatic and grave is 'Hildebrand reproaching Bruno'; 'St. Jerome in the Cave' is a just and pathetic representation, the fitter to the subject owing to some grotesqueness it possesses, and beautifully etched. The best design is 'St. Thomas Aquinas resisting Temptation,' where the largeness of the style of the devotee's figure redeems the somewhat trivial and dull invention displayed by that of the temptress.

Catalogue, Descriptive and Historical, of the Pictures and Sculpture in the Corporation Galleries of Art, Glasgow. Compiled by J. Paton. —Mr. Paton, who is the superintendent of the galleries this handy catalogue describes, gives a general history of the formation of the noteworthy but very unequal collection of works of art under his charge, among which the pictures are 496, excluding the dreadful things which were withdrawn from exhibition on the advice of Mr. J. C. Robinson. Mr. Robinson recommended the Corporation of Glasgow to rid themselves—"eliminate," he called it—of a hundred and ten pictures, and the authorities had the good sense to follow his advice. By way of compensation he stands sponsor for a Giorgione which De Waagen (not the safest authority in the world) discovered; he answers for a dilapidated Titian; and he finds an unrecorded Antonello da Messina in a certain portrait of Sixtus IV., of whom, strange to say, there is a "fine bronze medallion by Guaccialotti," a medallion possibly in Mr. Robinson's own collection. In addition to the general history of the gathering, Mr. Paton has arranged his notes on the works in the modern manner, grouping the paintings, old and modern, in the alphabetical order of the artists' names, and adopting for those names the accepted English modes of spelling. The cataloguing seems to have been carefully studied, and there are few questionable statements. Among these is the designation of Mabuse as the "patriarch" of the Flemish School. The fact is, Mabuse was the last of the Flemish School of the old mode of his country, and one of the first of those who practised the Italian mode.

Rubensbriefe. Gesammelt und Erläutert von Adolf Rosenberg. (Leipzig, Seemann.)—Dr. Rosenberg concludes his preface thus:—"And so may this collection of letters serve to place the many-sided genius of this extraordinary man in a bright light, and may they render more easy the labours of the biographer, who sets himself the honourable task of sketching out a full portrait of the master on the background of his time." It may fairly be said that this collection of all the hitherto discovered letters of Rubens will be of genuine service to the future biographer. The editing and presentment seem all that can be required. Dr. Rosenberg has discovered no new documents, but he has given in full some few of the letters which had hitherto only been printed in part. It is certainly remarkable, considering the extensive correspondence of Rubens with distinguished persons of his time—we are told he sometimes wrote six or eight letters a day—that the collection only numbers 177. Surely careful search should give us many more, and every one of Rubens's letters is good reading.

AN *Album of the Russian Antiquities of the Province of Vladimir* has lately been published by a Mr. Goluishef, a local archæologist, whose career is one of considerable interest. The son of a peasant, he was educated in a parish school, and then sent to Moscow, where he learned to draw. On his return to the village of Goluishevko he set up a lithographic establishment, occupying himself with the production of the coloured illustrations for which there is so large a demand in the popular market. But besides these rude specimens of rustic art he has issued from his village press several archæological works of note, such as 'The Antiquities of the Church of the Epiphany in the Village of Mstera,' 'Memorials of Old Russian Wood-Carving,' and 'Memorials of the Wooden Churches in the Government of Vladimir.'

NEW PRINTS.

MR. LEFÈVRE has sent us an artist's proof of his newly issued plate, engraved in a pure and noble line manner by M. E. Blanchard, the greatest artist of the day in this mode of art. This print reproduces, with fidelity, delicacy, and solidity, Mr. Alma Tadema's picture 'The Torch Dance,' which is now in the Grosvenor Gallery Exhibition. We should not have selected this work as a particularly desirable specimen of the powers of the painter while his superbly energetic 'Danse Pyrrhique' remains unengraved. It is not one of his best productions. As an engraving the print is worthy of the producer's skill in all matters referring to expression, action, energy, drawing, modelling, finish, and taste. That it lacks the colouring and some of the rich tones of the painter is but a small shortcoming in comparison with these extraordinary advantages, the preciousness of which is hardly to be over-estimated while in England draughtsmanship is neglected and finish is subordinated to effectiveness.

The Autotype Company proposes to issue in three parts reproductions of the seventy-one published mezzotints of Turner's 'Liber Studiorum,' with critical notices by the Rev. Stopford A. Brooke. Of this work the first part lies on our table in the form of an appropriate volume with ample margins, free from inartistic ornaments, and containing twenty plates, the greater number of which are of excellent

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quality. The best instances are 'Sketch of Shipping,' 'Sketch from Sea-piece,' 'Holy Island Cathedral,' 'Jason,' and 'Hind Head Hill.' These need only a very little clearness in the shadows to be almost equal to the best impressions of the original prints. 'Dunstanborough Castle,' 'Bexhill,' 'Marine Dabblers,' 'Falls of the Clyde,' and several others, are far inferior, and are acceptable only as memoranda. Mr. S. A. Brooke says that it was found impossible to dispense with the aid of an engraver in reproducing these plates. This artist has done his office admirably, but we are not quite sure that those reproductions which owe least to his efforts—*e. g.*, 'Hind Head Hill'—are the worse on that account. We hope to say more of this important publication when the other volumes are in our hands. From the same company we have a few photographs from pictures at Hampton Court, selected from many more, but not numerous enough to justify an opinion of the whole issue. The larger plates after Lely, Greuze (*?*), and Schoorel promise well.

The Society for Photographing Relics of Old London had need make haste in the execution of its useful and honourable task. Shaftesbury House, the Chapel of Lincoln's Inn, and not a few interesting structures have fallen upon evil days or been abolished altogether. In fear of destruction overtaking Ashburnham House, Mr. A. Marks, of Long Ditton, the energetic and faithful secretary to the Society, has pushed forward a group of views of the beautiful interior of that building, and additional representations of its exterior. The interiors attest the beauty of the design — it is not safe to call it architecture—but they do not prove the authorship of Inigo Jones. *Pace* Mr. Marks, they form the strongest evidence against it. That it should have been deemed possible to destroy such lovely decorative works is an astounding proof of the well-known fact that, despite the centuries of classical studies, the true classical feeling is but skin-deep in this country and merely of the literary sort—a pedantry of letters, and nothing more.

SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 8th inst. the following pictures, being the fourth instalment of the works from Hamilton Palace:—Holbein, Queen Catherine Parr, in a crimson dress embroidered with gold, 840*l.* Steenwyck and F. Francks, An Interior of a House, with figures, 204*l.* W. Van de Velde, A Calm, with a man-of-war saluting, 304*l.* A. Van Dyck, Four small Portraits of Eminent Personages, 210*l.*; Head of Charles II. when a Boy, in crimson dress and lace collar, 231*l.*; James, Duke of York, when a Child, with a dog, 231*l.* G. Honthorst, Portrait of the Princess Henrietta-Maria, Duchess of Orleans, in yellow silk dress and pearl necklace, and Portrait of Charles II., in pink dress and lace collar (the companion), 462*l.* Breughel, A Fair in a Dutch Village, 451*l.* Rottenhammer and Breughel, Apollo, with Venus and Cupids dancing, 304*l.* Rubens, Bellerophon slaying Chimæra, 378*l.* D. Teniers, Interior of a Kitchen, with a peasant in a red cap with feather, 945*l.*; A River Scene, with peasants, cattle, and sheep, 231*l.* H. Steenwyck, Interior of a Church, with figures, 204*l.* Rottenhammer, Jacob's Dream, The Finding of Moses, Israelites gathering Manna, and St. John Preaching (the set of four), 945*l.* Rembrandt, The Magdalen reclining on the Bank of a River, under a Rock, 220*l.* A. De Lorme, Interior of a Church, with figures and dogs, 714*l.* L. Cranach, Portrait of a Lady, in a crimson dress, holding a miniature, 325*l.* J. Mabuse, The Labours of Hercules (the set of eleven small pictures), 525*l.* R. Wilson, Distant View of Rome, sunset, 1,050*l.* Sir P. Lely, Portrait of General David Leslie, with crimson scarf and sword, 388*l.* J. Glover, A View in Borrowdale, 210*l.* Mignard, Portrait of Cardinal Mazarin, 357*l.* Fragonard, A Lady in a Crimson Jacket, 472*l.* J. L. David, Portrait of Napoleon I., whole length, 378*l.* N. Largillière, Portraits of James, Prince of Wales, and his Sister, in the garden of St. Germains (and the engraving), 882*l.* H. Rigaud, Portrait of Maréchal de Foix, 215*l.* G. Poussin, A Grand Classical Landscape, 204*l.* N. Poussin, The Entombment, 504*l.* L. A. Blanchet, Henry B. M. C. Stuart, Cardinal of York, 1,365*l.* J. L. Tocqué, Le Marquis de Marigny (Abel François Poisson), 630*l.* Claude Lorraine, Ariadne and Bacchus, or more probably Ulysses discovering himself to Nausicaa, 840*l.* Velazquez, Portrait of a Youth, in a hat with feather, 283*l.*; Philip IV. of Spain, wearing the Order of the Golden Fleece, 6,300*l.* Murillo, The Infant Christ Sleeping, holding a crook with scroll, 2,415*l.* Coello, Portrait of the Duke of Alva, in white dress and ruff, 420*l.* Juan Pantoxa, A Council of Eleven English and Spanish Statesmen, 2,520*l.* Unknown: Portrait of Gaston, Duc d'Orléans, in crimson and lace dress, 294*l.*; Portrait of Chrétienne, Duchesse de Savoie, in crimson and lace dress, 315*l.*; View of Paris from the Pont Neuf, with numerous figures, and View of the Louvre from the Seine (the companion), 241*l.*

The National Gallery again secured the most desirable among these pictures, although others of very considerable interest have passed into private hands, and of these several will cross the seas, probably never to return. The National Portrait Gallery obtained, at a large but not extravagant cost, lot 1,143, that galaxy of portraits of Spanish and English statesmen which Mr. Scharf is inclined to award to Marc Gheerardts although it is signed "Pantoxa +," an inscription assumed to indicate Pantoja de la Cruz, Coello's pupil, and an able portrait painter, several of whose works are in this country—*e. g.*, at Cobham Hall—which are signed "Jn: Pantoja de la + faciebat," &c. The Madrid Gallery contains several fine works by Pantoja, especially a striking portrait of a lady in black. Mr. Scharf will, no doubt, tell us all he can discover about a picture now one of the greatest ornaments of the collection of which he has been lately named Director. Mr. Burton's purchases include Steenwyck's 'Interior of a House, with figures by F. Francks,' lot 1,019, a fine example, remarkable for its golden warmth of illumination and solid finish, and fitted to represent the painter where he has hitherto been unknown. A picture in all respects answering to this was sold with Mr. Slade's collection in 1801 for 3*l.* 7*s.* The Steenwyck from Fonthill, sold on the 17th ult. to Mr. Heseltine for 37*l.*, seems to have been sold in 1841 for seventeen guineas. Lot 9, 'St. Jerome,' by the same artist, belonged to Lord Gwydir, and was sold in 1829 for fifty guineas. Mr. Radley bought it on the 17th ult. for 199*l.*

A second portrait of Philip IV. of Spain, additional to No. 745, by Velazquez, has been added to our treasures. For this magnificent whole-length picture Mr. Burton wisely paid the highest price ever given for a Velazquez. A portrait by the same painter of this prince going to hunt, mentioned by Buchanan, i. 146, was sold in 1858 with Col. Baillie's pictures for 152*l.* Buchanan in 1813 valued Velazquez's 'Count-Duke Olivarez' and the portrait of the painter, which are now at Bowood, at 600 guineas. 'A Calm' (1020), by Van de Velde, which Mrs. Noseda bought, is very silvery, solid, and delicately painted. The four small portraits in *grisaille* bearing Van Dyck's name seem to have belonged to the series he produced for the "Icones Principum," &c., of which the Duke of Buccleuch has a considerable number. They have every appearance of being genuine, and are as animated in expression, as crisp and frankly touched, as the better known examples. Of course Holbein did not paint the 'Queen Catherine Parr' (1016), which Messrs. Colnaghi bought. Wyke's 'Battle of Bothwell Brigg' (1017), which Mr. Davis bought for 178*l.*, is a curious picture, and shows how cannon were used in William III.'s time.

Jan Breughel's 'Fair in a Dutch Village' (1027) and the charming 'Apollo, with Venus and Cupids dancing' (1028), will go across the Atlantic. Mr. Arnot's courage in giving unprecedented prices for them has been rewarded by the possession of two elegant, crisply touched, and delicate pictures of great choiceness. The former is rich in varied and animated incidents. Very interesting indeed is the little group of portraits of 'Christian IV. of Denmark (brother of James I.'s queen) and his Wife' (1010), by Karel Van Mander, the historian of Dutch artists; it was sold "for a song." The painter is said to have been a pupil of Lucas de Heere. This work shows taste not unworthy of Van Dyck at his best—masculine feeling and a distinct Italian manner. We believe lot 1028 was sold with the Winstanley collection, in 1865, for 13*l.* 10*s.* At Lord Bute's sale, in 1822, a 'Diana and Actæon,' with 'A Riposo,' by Jan Breughel and Rottenhammer, were sold together for 19 guineas! A 'Diana and Actæon,' probably the former of these, was sold as a Rottenhammer with Sir Thomas Lawrence's pictures for 7*l.* 10*s.*; was it lot 1063 of Saturday last? We suppose the 'Riposo,' lot 24 of the current sale, sold to Messrs. Agnew for 115*l.*, was Lord Bute's picture. 'The Elements,' lots 55 and 56 of last Saturday, were sold for 19 guineas in 1863. A set of four similar pictures, attributed to Rottenhammer, were sold in 1839 for 80 guineas. We note that Earl Dudley has four 'Elements,' attributed to Breughel, whose name is often interchanged with that of Rottenhammer. The subjects of these works were much affected during the lives of both these artists, who often worked together. At Mr. Hope's sale 'A Fair,' by Breughel, was sold for 43*l.*; is this lot 1027?

Teniers's 'Interior of a Kitchen' (1045), bought by Mr. Arnot at a stupendous price, is a capital replica of a well-known engraved composition. The so-called P. G. Rembrandt's 'Prince of Gueldres threatening his Father' (1034), for which Mr. Nathan gave 21*l.*, is an indifferent copy of the famous engraved No. 802 at Berlin, and really represents 'Samson threatening his Father-in-law.' The Rembrandt, 'Magdalen on the Bank of a River' (1049), which Mr. Denison bought, includes a Chinese parasol and a peacock. It is a capital example, in perfect condition, and not mentioned by M. Vosmaer. Messrs. Agnew were fortunate in securing the 'Portrait of a Lady' (1052), by Lucas Cranach, which is signed with his dragon, and dated 1561. The so-called Mabuse, lot 1065, representing the 'Labours of Hercules,' in eleven small pictures, which Mr. Arnot bought, is nothing like a Mabuse. It is remarkable for comprising perfectly natural nude figures, which are exquisitely finished in a hard, smooth, and brilliant manner. The four pictures by Rottenhammer (1048) are characteristically golden in colour and pure in illumination; so is the abovementioned 'Diana and Actæon' (1063), which is attributed to Rottenhammer and J. Breughel. Van Dyck's 'Head of Charles II. when a Boy' Mr. Arnot bought; it looks genuine, but there are many versions of the subject. The Windsor portrait of the same is in armour; Mr. Arnot's portrait wears a crimson dress. Of several fine portraits by Lely, that of a 'Lady in Blue and Brown Drapery' (1085), which Mr. Denison bought for 73*l.*, is doubtless the best; it is in the painter's purest manner, that nearest to Van Dyck's. We presume the views of Paris, lots 1128 and 1129, for which Mr. Denison gave very high prices, are by Baut, by whom there are similar views at Knowsley and Blenheim. The Hamilton Palace Sale Catalogue describes them as by an unknown artist. Claude's 'Ariadne and Bacchus' (1134), which Mr. Arnot bought, was sold at Lord Ashburnham's sale in 1850 for 1,123*l.* Enthusiasm of a refreshing kind induced the same buyer to give

nearly 2,500*l.* (!) for the Fonthill picture Murillo's 'Infant Christ Sleeping.' At the Wells sale of 1842 the same artist's 'St. Thomas distributing Alms' was sold for 2,992*l.* 10*s.* The latter was at Manchester in 1857, at Bethnal Green and at the Academy in 1872. It came from the Capuchin convent at Genoa. Baron L de Rothschild's Murillo, called 'The Good Shepherd,' which had been in the Palais de Lassay, in the Presle Collection, and in that of Citizen Robit (sold in 1801), has always been considered a great work, yet the baron gave not much more (3,045*l.*) for it than the trivial 'Infant Christ Sleeping' realized on Saturday last. The folly of these prices fades before the 615,300 francs given by the Louvre in 1852 for the Soult Murillo.

The following pictures by M. G. Courbet were sold at the Hôtel Drouot: Les Lutteurs, 5,800 fr.; L'Aumône d'un Mendiant à Ornans, 9,000 fr.; Baigneuse, vue de dos, 14,000 fr.; Portrait de Rembrandt, copie, 4,810 fr. In the same place were sold the following pictures belonging to the Comte de X——: Drouais, Portrait de Mdlle. Le Normant d'Étioles, Fille de la Marquise de Pompadour, 5,700 fr. Nicolas, Portraits de la Famille Le Normant de C——, 5,000 fr. Van Loo, Portrait de la Marquise d'Humières, 5,000 fr. Madame Vigée Lebrun, Portrait de la Fille de Sédaine, 9,100 fr. Watteau (attribué à), L'Opéra, and La Comédie Italienne, 19,000 fr. From the collection of M. de Lestang-Parade the following pictures were sold: F. Clouet, Portrait de Femme, 6,000 fr. Simone Martini, Triptyque, 3,800 fr. Raphael (attribué à), Portrait de M. Antoine, 9,000 fr. G. Terburg, Le Concert, 11,650 fr. Inconnu, XVe siécle, Un Évêque, 5,700 fr. From the collection of M. B—— the undermentioned pictures changed hands: Troyon, Le Retour du Marché, 11,100 fr.; En Forêt, 5,600 fr. J. Dupré, La Rentrée des Moutons, 10,605 fr.; La Mare, 5,100 fr. Decamps, Les Juifs au Prétoire, 10,250 fr. Daumier, En Troisième Classe, 5,000 fr.

EXCAVATIONS AT EPHESUS.

A COMMITTEE of persons eminent in art and archæology has been formed for the purpose of resuming and completing the excavations at Ephesus on the site of the Temple of Diana under the superintendence of Mr. J. T. Wood, who carried them on for so many years for the Trustees of the British Museum. The proposed excavations will be undertaken with the view of rescuing the sculptured frieze and other portions of the superstructure of the temple which were precipitated beyond the limits of the present excavation, and it is hoped that the result of further explorations will be the recovery of sculptured marbles quite equal in value and interest to those already deposited in the Elgin Gallery at the British Museum.

A meeting at the Mansion House, under the presidency of the Lord Mayor, is to be held on the 24th inst., when an appeal will be made for subscriptions in aid of the enterprise, to which we heartily wish success. On the committee are the Archbishop of Canterbury, the Bishop of Durham, the Dean of Westminster, Rt. Hon. A. J. B. Beresford Hope, Sir Frederic Leighton, P.R.A., and others. Prof. T. Hayter Lewis is the honorary secretary.

Fine-Art Gossip.

MR. SCHARF has signalized his well-won promotion to the Directorship of the National Portrait Gallery by acquiring at the Hamilton Palace sale the extraordinarily interesting picture formerly attributed to Pantoja de la Crux, which this authority is now disposed to ascribe to M. Gheerardts. Apart from its pictorial merit, which is very considerable, this picture contains wonderfully characteristic portraits of the leading statesmen of the time, some of which are not otherwise known. The portrait of Robert Cecil is very expressive; those of the Earls of Devonshire, Northampton, and Nottingham are hardly inferior. Mr. Scharf likewise bought the whole-length portrait of James II. ascribed to Kneller, lot 1073.

ANOTHER important bequest has been made to the South Kensington Museum, a collection of about four hundred pieces of carved jade and Oriental crystals. They have been on loan for some time past at the Museum, in two cases, in the court where the Chinese and Japanese objects are kept. The late owner, Mr. Arthur Wells, has left the whole collection to the nation; he died about three months ago. Many of the specimens of jade are extremely fine and valuable, among them especially a small inkstand or writing case of white jade covered with perforated panels of green jade and decorated with rubies. This is worth at least 1,100*l.* Other admirable examples are some extraordinary pieces of open work. There are three or four large pieces of the very rare mixed white and red jade. The gift is a most desirable addition to the treasures in the South Kensington Museum, and in money value cannot be estimated at less than from 25,000*l.* to 30,000*l.*

THE obituary of the 3rd inst. records the death at Florence, in his seventy-third year, of Mr. Charles Heath Wilson, whose last appearance before the artistic world was in 1876, as the author of the 'Life and Works of M. Angelo,' a book which embodied the researches and some of the conclusions of the Commendatore A. Gotti, of Florence, and is an extremely valuable biography, enriched with not a few ingenious criticisms. He was the son of Mr. Andrew Wilson, a landscape painter of considerable ability, who exhibited at the Academy in 1810 and afterwards. Andrew Wilson was Teacher of Drawing at Sandhurst till 1818, and till 1826 Master of the Trustees' School in Edinburgh, where C. H. Wilson was born. He subsequently lived in Genoa, and busied himself in buying pictures from the Balbi and other palaces of that city, and importing them to England. Some of them passed into the collection of Lord Radstock. A picture of his importing, Rubens's 'Elevation of the Brazen Serpent,' is in the National Gallery. Andrew Wilson, after a lengthened sojourn in Italy, returned to Edinburgh, and practised as an architect. He died in Italy in 1848. When the so-called Schools of Design were instituted Mr. C. H. Wilson was appointed Director of the Edinburgh branch; and when Dyce found it impossible to resist the pressure of the commercial element then ruling the art education of the country, Wilson was installed in his post at Somerset House, where he carried on the struggle as best he could until, an organized remonstrance from the leading students having compelled inquiry into the arrangements, he retired from office in May, 1845, and accepted the mastership of the art school then newly opened at Glasgow. There he distinguished himself by filling the windows of St. Mungo's Cathedral with Munich transparencies in painted glass, and in other ways. When the Department of Science and Art abolished the art-masterships of the Board of Trade, Wilson was pensioned; this was in 1864, after which he lived mostly in Florence.

MR. T. L. ATKINSON has, with the consent of Mdlle. R. Bonheur, undertaken to finish the engraving of the plate after that lady's picture 'The Lion at Home,' which Mr. W. H. Simmons left incomplete.

WE have to record the death, on Saturday last, at Hove, of Mr. Hablot Knight Browne, well known as a designer of humorous and satirical subjects and an etcher of considerable skill, whose signature "Phiz" appears at the foot of most of the illustrations to 'Pickwick,' the original draughtsman, Seymour, having committed suicide, and R. W. Buss not continuing to supply designs after, we believe, the fourth number. 'Nickleby,' 'Dombey and Son,' 'Chuzzlewit,' 'Copperfield,' and other works of Dickens, and many of the novels of Lever, Ainsworth, and Scott ("Abbotsford Edition"), and the "Illustrated Byron" were greatly indebted to "Phiz." He was born in 1815, and was therefore quite young when he became distinguished. He produced a vast number of illustrations of books. Among his more ambitious efforts was a cartoon measuring fifteen feet by twelve feet, and representing 'A Foraging Party of Cæsar's Forces surprised by the Britons,' which appeared as No. 65 at the Westminster Hall exhibition of 1843. This, notwithstanding the "scratchy" manner of its execution, displayed remarkable skill and abundant energy of design. At the same gathering was another cartoon attributed to him, of which the energy bordered on caricature; it was named 'Henry II. defied by a Welsh Mountaineer,' No. 91. H. K. Browne sent figure pictures of humorous and dramatic character to the exhibitions of the British Institution in 1843, 1844, 1849, 1850, 1863, 1866, and 1867, and of the Society of British Artists in 1865, 1866, and 1869.

MR. M. H. BLOXHAM has now at press the eleventh edition of his 'Principles of Gothic Ecclesiastical Architecture.' It is considerably over half a century since the appearance of the first edition, and the tenth has long been out of print, and we have seen it priced in catalogues at nearly three times its publishing price. It is not often that a handbook has enjoyed so long a popularity, and we congratulate the venerable author on his being able once more to revise it and put it on a level with the times. The new edition is much enlarged, and will fill three volumes.

AFTER many delays and the death of one of the sculptors—an event due, it is said, to fatigues endured in preparation of the work — the great bronze equestrian statue of Charlemagne, grouped with Roland and Oliver one on each side, produced by the brothers Rochet, is now being erected on the Place du Parvis-Notre-Dame, Paris. The pedestal on which this work stands was designed for the purpose by Viollet-le-Duc.

A HISTORY of Colchester Castle, which is to contain much fresh material connected with the architecture and the associations of this interesting old relic, will shortly be published by Messrs. Benham, of Colchester.

MUSIC

THE WEEK.

ROYAL ITALIAN OPERA.—'Mefistofele.'

IT would seem that M. Lenepveu's 'Velleda' has proved a more unqualified failure than even the least sanguine had ventured to anticipate, as it has only survived two performances, the third being announced, but promptly countermanded. If the system under which Italian opera is now carried on were less contemptible this *fiasco* might excite surprise; but as matters stand there is no cause for wonderment, and, indeed, a more favourable result would have been, in a certain sense, unfortunate. It was gratifying to note the firm attitude of the public in the matter as expressed by the thin attendance on Friday week and the crowded house on Tuesday when 'Mefistofele' was produced. Despite some eccentricities, Boïto's opera is a work of undoubted genius, and is therefore worthy of attention and respect. There is always charm in freshness of style, even if it be clouded by errors of judgment or a tendency towards extravagance. The Italian composer's treatment of the time-worn subject is absolutely original, having nothing in common with that of Schumann, Berlioz, Liszt, or Gounod. As a drama his

book is radically defective, from its fragmentary and disjointed nature; but his aim seems to have been not so much to present the world-famous story in a connected and symmetrical form for lyrical purposes as to find vent for his own feeling about the proper musical expression of certain scenes and situations. In this he has been remarkably successful—at any rate in some instances. The "Prologue in Heaven" may seem *bizarre* and deficient in dignity, save in the fine peroration; but the piquancy of the garden scene, the grotesqueness and musical cleverness of the revel on the Brocken, the pathos of the prison scene, and the calm beauty of the "Classical Sabbath," appeal with irresistible force alike to musicians and general hearers. Whether Boïto will be equally successful in the composition of a more regular and consistent opera remains to be ascertained. Two years ago he was understood to be engaged upon an opera on the subject of Nero; but the work, if completed, has not yet seen the light. The Covent Garden performance of 'Mefistofele' is, on the whole, less meritorious than that at Her Majesty's in 1880, when a perfect *ensemble* was attained. The principal falling off is in the title *rôle*, M. Gailhard's mannerisms and self-consciousness being disagreeably prominent in the part of Mephistopheles, which was rendered by Signor Nannetti with much breadth and dignity of outline. As Margherita Madame Albani is only inferior to Madame Nilsson in the garden scene, the suggestion of hysterical excitement in the celebrated quartet being comparatively feeble and ineffective. But the Canadian artist fairly attains the height of expression demanded by the situation in the prison scene, her singing and acting being here characterized by combined power and pathos. Signor Mierzwinsky is strangely disappointing as Faust. He frequently gives occasion for dissatisfaction in the opening scenes of an opera, but on Tuesday this weakness prevailed throughout the performance, his intonation at times being painfully defective. It may be that he was not in full possession of his physical resources; but, at any rate, he failed to render justice to the music, much of which is grateful to the singer. Mdlle. Tremelli, in the small parts of Marta and Pantalis, was commendable, though, of course, not equal to her predecessor, Madame Trebelli. The *mise en scène* is elaborate and showy, if not always in the purest taste, and the general performance leaves comparatively little to be desired.

NEW PUBLICATIONS.

Schubert's Songs. Vol. I. *Mezzo-soprano.*—*Pianoforte Albums.* Nos. 7 and 8, *Marches.* Edited by Berthold Tours.—*Minster Bells.* Cantata for Female Voices. By Franz Abt.—*Caractacus.* Cantata. By J. F. H. Read.—*Twenty Original Voluntaries for Harmonium.* By A. H. Brown. (Novello, Ewer & Co.)

Stray Leaves. By Florian Pascal. (Joseph Williams.)

ALTHOUGH Schubert is universally recognized as the greatest of song composers, it is astonishing how few of his matchless *Lieder* are heard in the concert-room. Considerably more than half of his 575 songs are published, but the changes are rung on some ten or twelve examples, and many noble compositions lie entirely neglected. The issue of a new edition may have the effect of drawing attention to these, and we therefore welcome the first instalment as named above, the volume containing twenty songs, for the price of eighteenpence. For the graceful translation by Madame Natalia Macfarren we have nothing but praise; but it would have been an advantage if the original words had been added. It should be noted that the selection does not include the hackneyed compositions referred to, and that the songs are for mezzo-soprano, not contralto, a voice not so generally recognized in Schubert's time as at present.

There can be very little harm, if not very much good, in a collection of marches from various sources arranged for one performer on the pianoforte, if the originals are simply transcribed. Such, unfortunately, is not wholly the case in the volumes before us. The first item is termed a 'Hero's March' by Mendelssohn, being nothing less than the second subject of the B minor Capriccio, Op. 22, with the introduction to the same work by way of "trio." It is only fair to say, however, that similar want of reverence has not been shown in any other instance, most of the thirty marches included being genuine transcriptions.

'Minster Bells' differs in nought from Mr. Abt's previous cantatas for female voices. There is no pretence at a story in Mr. Edward Oxenford's smoothly written verses, and the music is pleasing and tuneful rather than ambitious. The voices required are three soloists and three-part chorus.

Mr. Read's work is more lengthy and elaborate. The libretto, by Mr. E. J. Stokes, deals with the captivity of Caractacus, the love of his daughter for a Roman soldier, and their ultimate pardon by the Emperor Claudius. The composer shows a considerable amount of musicianship and knowledge of effect, though perhaps little freshness of idea. The choruses are vigorous and far from simple in structure; and the solo parts, five in number, would be found rather arduous. On the whole, 'Caractacus' is well worthy of a performance.

Mr. Brown's voluntaries are stated to be for "organ or harmonium," but as there is no *obbligato* pedal part they are more suitable for the latter instrument. They are in various styles, and all more or less modern in feeling, but they present no special characteristics on which it is necessary to dwell.

'Stray Leaves' are twelve little sketches for the pianoforte, easy, graceful, and calculated to please young players.

DRAMA

Dramatic Gossip.

THOUGH revived nominally for one performance only, Holcroft's comedy of 'The Road to Ruin,' given on Saturday last at the Vaudeville, will probably, like other pieces produced under similar conditions, find its way into the regular bill. As in previous cases at the same theatre, the interest is diminished in consequence of an earlier revival of the same play. The features of most importance are, moreover, those with which the playgoer is most familiar. Mr. Farren's ripe performance of Old Dornton and Mr. Thorne's thoughtful and capable representation of Silky are well-known impersonations. Power enough was displayed by Mr. Charles Warner's Young Dornton, which also has been previously seen. The representation remains, however, over-accentuated, and is melo-dramatic and unequal. Mr. F. Thorne is seen to moderate advantage as Goldfinch. As Sophia Miss Alma Murray shows a more distinct vein of comedy than she has previously exhibited. Mr. H. Wigan as Sulky, Miss Kate Phillips as Jenny, Mr. Maclean, and other members of the company supplied a competent cast.

UPON its revival at the Criterion, Mr. Gilbert's whimsical farce 'The Wedding March' failed to win a favourable reception. The result is chiefly attributable to actors who overcharge their parts, and, in their delight in comic "business," fail to preserve the individuality of the characters assigned them. One or two of the exponents are less guilty than the rest; but the representation as a whole is unworthy of the theatre.

THE death of Mr. Benjamin Webster occurred so far as the stage is concerned long ago. During recent years Mr. Webster has rarely been seen in public. A good but unequal actor, he is chiefly remembered by the present generation in such melo-dramatic characters as Richard Pride and Robert Landry in 'The Dead Heart.' As Triplet in 'Masks and Faces' and Penn Holder in 'One Touch of Nature' he was always received with favour. He was a good actor in comedy, though of late years his efforts in this line were infrequent. A large span of time is covered by his career, his earliest recorded appearance as a London actor dating back to 1818. In 1824 he is known to have acted at Drury Lane, and in 1829 his name appears in the bills of the Haymarket Theatre, of which house he subsequently became manager. The dramas which bear his name are principally adaptations from the French.

MR. WILLIAM RIGNOLD, who, while playing Macbeth at Drury Lane Theatre, has been seriously hurt, is the second victim during recent years of the absurd practice of using sharp weapons upon the stage. His wound, like that of Mr. Warner, was due to a dagger. Some species of supervision such as is used with regard to children will be necessary if actors have no more sense than to employ in mock combats weapons capable of inflicting grave and even fatal injury.

IN one respect the lady who, under the title of Marian, now appears in the Alhambra extravaganza of 'Babil and Bijou' as the Queen of the Amazons, is entitled to be called a great actress. Her height may well be, as is stated, eight feet two inches. No similar *début* has, so far as chronicles are to be trusted, been seen upon the stage. In a lady with such special endowments of nature artistic excellence is scarcely to be expected. It is, at least, not forthcoming. If "it is excellent," as Isabella asserts, "to have a giant's strength," it may be objected that, so far as stage progress is concerned, the new-comer can only "use it like a giant."

MR. BYRON'S comedy of 'Old Solders' and Mr. Gilbert's fantastic play 'Creatures of Impulse' have been presented during the early portion of the present week at the Gaiety. On Thursday 'Partners for Life,' also by Mr. Byron, was substituted for the comedy first named. The representation was for the benefit of the victims of agrarian or political trouble in Ireland. It is not often that a West-End theatre is occupied during an entire week by performances of this class. Nothing in the acting calls for criticism.

A COMEDY-DRAMA in four acts, by an author assuming the pseudonym of L. S. Dee, has been produced, under the title of 'Won by Honours,' as a morning entertainment at the Comedy Theatre. Its characters are conventional, and its dialogue suggests obligation to a French source. The story, however—which shows the efforts of a girl to escape from a gambling-house in which she is confined by a brother who seeks to use her as a decoy—is simple and fairly sympathetic. With an adequate interpretation 'Won by Honours' might hope to rival more than one play at present holding possession of a West-End theatre. In spite of some good acting, however, by Mr. E. S. Willard, Mr. Cooper, and Mr. Alexander, the interpretation is weak. It is weakest in the female characters.

TO CORRESPONDENTS.—W. D.—L. S. V.—received.

C. P.—You are obviously unacquainted with the negotiations that actually took place.

T. F. V.—Too late.

No notice can be taken of anonymous communications.

SATURDAY, JULY 22, 1882.

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LITERATURE

Tristram of Lyonesse, and other Poems. By Algernon Charles Swinburne. (Chatto & Windus.)

THIS is the most varied and important volume of verse that Mr. Swinburne has yet published, and in all probability it will be the most popular. Wider in its appeal than any previous book of his—more romantic, too, and more interesting—it yet retains the rhythmical power and prophetic passion which have hitherto been the most noticeable characteristics of his work. His experience in dramatic composition has been of considerable service in the construction and development of 'Tristram of Lyonesse.' This has been especially so in the last canto, where the famous death scene of Tristram is rendered with a dramatic intensity rarely seen in narrative as distinguished from purely epic poetry. On the whole, indeed, it may perhaps be said that the dramatic method of soliloquy and suggestive subtlety of dialogue has never before been so liberally imported into this form of poetic art. By dramatic method we do not mean simply the method where the action moves by aid partly of narrative and partly of dialogue (for this is the method adopted by other narrative poets, notably by Thomas the Rhymer and by Gottfried von Strasburg, who have dealt with the Tristram story), but by dramatic method we mean the method where the dialogue has that quality of suggestiveness and subtle inference which we expect to find in drama, and perhaps in the dramatic ballad rather than in the narrative poem.

In telling the story of 'Tristram of Lyonesse' Mr. Swinburne has mainly followed Thomas the Rhymer, but not entirely. The material for the first canto, for instance, is composed partly from Thomas's vigorous poem and partly from other pre-Mallorian authorities, with episodical illustrations from 'Morte Arthur.' In cantos two, three, four, and five Thomas is followed. In canto six again Thomas is pretty closely followed (though of course the discovery by her brother of the virginity of Tristram's wife is effected by a more delicate accident than that of which Thomas makes use); while her brother's expedition with Tristram to Cornwall, King Mark's mistake of Brangwain for Iseult, and the subsequent love passages are taken from Thomas and the French romances quoted by Scott in his admirable edition of the Auchinleck MS. The loan of Joyous Gard to Tristram and Iseult by Launcelot at Guinevere's suggestion is, of course, from Mallory. The materials of canto seven seem to be entirely Mr. Swinburne's own. In canto eight the Welsh episode is transplanted from an earlier canto of Thomas's poem. In canto nine, treating of the last expedition, the wound, the message to Iseult, the return of the ship, and the revenge of Tristram's wife, Sir Walter Scott's conclusion to Thomas's poem (based, it will be remembered, on French originals) is followed. Mark's compassionate speech and the burial of the lovers together are also based on the same materials.

Gottfried of Strasburg Mr. Swinburne does not seem to have consulted at all. Yet Gottfried is worth consulting; for not only is his poem full of a passionate colour astonishing when compared with the works of even such fine writers among his contemporaries as Wolfram von Eschenbach, the author of 'Parcival,' but it is full of dramatic situations beautifully rendered (such as that of the hunter coming upon the lovers in the Grotto of Love), which are hardly surpassed in the whole range of romantic poetry.

The French and English sources of the story have, however, been carefully studied by Mr. Swinburne, and his collations have in most cases been happy. We are curious, however, to know what has led him to follow so many modern writers in his choice of the forms of the names of the hero and the heroine. Having chosen the English form Tristram in preference to the French form Tristan, why did not he and Mr. Matthew Arnold choose the beautiful English form Ysonde or Ysoude instead of the French Iseult? They might just as reasonably, as far as we can see, have chosen the Welsh Essylt or the Provençal Iseus. These, however, are quite minor matters when the subject under discussion is so noble a poem.

Tristram, the orphan son of Rouland Rise, Lord of Ermonie, and Blanche Fleur, sister of King Mark of Cornwall, has no proper place in the Arthurian cycle, though Mallory and others have tried to give him one. It will be remembered that he was cured of a desperate wound by Iseult, daughter of the King of Ireland. When Tristram afterwards returned to the court of his uncle, King Mark, he described in such glowing terms the beauty of Iseult that Mark fell in love with her without having seen her, and sent Tristram to Ireland to woo her by proxy and bring her across the sea to Cornwall. This Tristram achieved, and in the ship Swallow set sail for Cornwall with the princess on board. But Iseult's mother, in her anxiety for the prosperity of the match, had concocted one of those mysterious love-potions which play such an important part in the early romances of Europe. To Iseult's handmaiden, Brangwain, the queen-mother secretly entrusted this potion, and she kept the golden flask containing it by her side night and day. All went on happily at first. The men rowed through the summer night, while Tristram amused Iseult with harp and song varied by stories of King Arthur's court.

And her heart sprang in Iseult, and she drew
With all her spirit and life the sunrise through,
And through her lips the keen triumphant air
Sea-scented, sweeter than land-roses were,
And through her eyes the whole rejoicing east
Sun-satisfied, and all the heaven at feast
Spread for the morning; and the imperious mirth
Of wind and light that moved upon the earth,
Making the spring, and all the fruitful might
And strong regeneration of delight
That swells the seeding leaf and sapling man,
Since the first life in the first world began
To burn and burgeon through void limbs and veins,
And the first love with sharp sweet procreant pains
To pierce and bring forth roses; yea, she felt
Through her own soul the sovereign morning melt,
And all the sacred passion of the sun;
And as the young clouds flamed and were undone
About him coming, touched and burnt away
In rosy ruin and yellow spoil of day,
The sweet veil of her body and corporal sense
Felt the dawn also cleave it, and incense
With light from inward and with effluent heat
The kindling soul through fleshly hands and feet.
And as the august great blossom of the dawn
Burst, and the full sun scarce from sea withdrawn
Seemed on the fiery water a flower afloat,
So as a fire the mighty morning smote
Throughout her, and incensed with the influent hour
Her whole soul's one great mystical red flower
Burst, and the bud of her sweet spirit broke
Rose-fashion, and the strong spring at a stroke
Thrilled, and was cloven, and from the full sheath
came
The whole rose of the woman red as flame:
And all her Mayday blood as from a swoon
Flushed, and May rose up in her and was June.
So for a space her heart as heavenward burned:
Then with half summer in her eyes she turned,
And on her lips was April yet, and smiled,
As though the spirit and sense unreconciled
Shrank laughing back, and would not ere its hour
Let life put forth the irrevocable flower.

After a time the wind freshened, and the sea growing rough, Tristram lent a hand to the oarsmen:—

For Tristram being athirst with toil now spake,
Saying, "Iseult, for all dear love's labour's sake
Give me to drink, and give me for a pledge
The touch of four lips on the beaker's edge."
And Iseult sought and would not wake Brangwain
Who slept as one half dead with fear and pain,
Being tender-natured; so with hushed light feet
Went Iseult round her, with soft looks and sweet
Pitying her pain; so sweet a spirited thing
She was, and daughter of a kindly king.
And spying what strange bright secret charge was
kept
Fast in that maid's white bosom while she slept,
She sought and drew the gold cup forth and smiled
Marvelling, with such light wonder as a child
That hears of glad sad life in magic lands;
And bare it back to Tristram with pure hands
Holding the love-draught that should be for flame
To burn out of them fear and faith and shame,
And lighten all their life up in men's sight,
And make them sad for ever. Then the knight
Bowed toward her and craved whence had she this
strange thing
That might be spoil of some dim Asian king,
By starlight stolen from some place of sands,
And a maid bore it here in harmless hands.
And Iseult, laughing—"Other lords that be
Feast, and their men feast after them; but we,
Our men must keep the best wine back to feast
Till they be full and we of all men least
Feed after them and fain to fare so well:
So with mine handmaid and your squire it fell
That hid this bright thing from us in a wile":
And with light lips yet full of their swift smile
And hands that wist not though they dug a grave,
Undid the hasps of gold, and drank, and gave,
And he drank after, a deep glad kingly draught:
And all their life changed in them, for they quaffed
Death; if it be death so to drink, and fare
As men who change and are what these twain were.
And shuddering with eyes full of fear and fire
And heart-stung with a serpentine desire
He turned and saw the terror in her eyes
That yearned upon him shining in such wise

As a star midway in the midnight fixed.
Their Galahault was the cup, and she that mixed;
Nor other hand there needed, nor sweet speech
To lure their lips together; each on each
Hung with strange eyes and hovered as a bird
Wounded, and each mouth trembled for a word;
Their heads neared, and their hands were drawn in one,
And they saw dark, though still the unsunken sun
Far through fine rain shot fire into the south;
And their four lips became one burning mouth.

On landing Iseult was received by King Mark with an affection which is touchingly described. So great was the fame of Iseult's beauty that the knight and minstrel Palamede, who during Tristram's absence had obtained of the king a rash promise to grant him whatever he might ask, demanded the queen herself, and Mark was compelled by his oath to yield her up. Palamede rode off with his prize; but his triumph was of short duration. Tristram followed him, and, after vanquishing him, rode away with Iseult into the woods. Then follow the love passages in the woods, which, though they nearly overpass the border line of modern erotic poetry, are so full of beauty, and are, moreover, so charged with the chivalry and high heroism which alone can make beautiful a lawless passion, that it is impossible to wish them unwritten:—

There was a bower beyond man's eye more fair
Than ever summer dews and sunniest air
Fed full with rest and radiance till the boughs
Had wrought a roof as for a holier house
Than aught save love might breathe in; fairer far
Than keeps the sweet light back of moon and star
From high kings' chambers: there might love and sleep
Divide for joy the darkling hours, and keep
With amorous alternation of sweet strife
The soft and secret ways of death and life
Made smooth for pleasure's feet to rest and run
Even from the moondawn to the kindling sun,
Made bright for passion's feet to run and rest
Between the midnight's and the morning's breast,
Where hardly though her happy head lie down
It may forget the hour that wove its crown;
Where hardly though her joyous limbs be laid
They may forget the mirth that midnight made.
And thither, ere sweet night had slain sweet day,
Iseult and Tristram took their wandering way,
And rested, and refreshed their hearts with cheer
In hunters' fashion of the woods; and here
More sweet it seemed, while this might be, to dwell
And take of all world's weariness farewell
Than reign of all world's lordship queen and king.
Nor here would time for three moons' changes bring
Sorrow nor thought of sorrow; but sweet earth
Fostered them like her babes of eldest birth,
Reared warm in pathless woods and cherished well.
And the sun sprang above the sea and fell,
And the stars rose and sank upon the sea;
And outlaw-like, in forest wise and free,
The rising and the setting of their lights
Found those twain dwelling all those days and nights.
And under change of sun and star and moon
Flourished and fell the chaplets woven of June,
And fair through fervours of the deepening sky
Panted and passed the hours that lit July,
And each day blessed them out of heaven above,
And each night crowned them with the crown of love.
Nor till the might of August overhead
Weighed on the world was yet one roseleaf shed
Of all their joy's warm coronal, nor aught
Touched them in passing ever with a thought
That ever this might end on any day
Or any night not love them where they lay;
But like a babbling tale of barren breath
Seemed all report and rumour held of death,
And a false bruit the legend tear-impearled
That such a thing as change was in the world.
And each bright song upon his lips that came,
Mocking the powers of change and death by name,
Blasphemed their bitter godhead, and defied
Time, though clothed round with ruin as kings with pride,
To blot the glad life out of love: and she
Drank lightly deep of his philosophy
In that warm wine of amorous words which is
Sweet with all truths of all philosophies.

Having been banished from Cornwall by his uncle, Tristram wandered through Spain, Ermonie, and Brittany, and eventually married the daughter of the Duke of Brittany, another Iseult—"Iseult of the White Hand"—a beautiful girl of sixteen. But Tristram's heart was still with that first Iseult who was weeping for him at Tintagel. To the daughter of the King of Brittany he was a husband only in name, and when taxed with this by his wife's brother Ganhardine, Tristram confessed the reason, and depicted so vividly the charms of the Cornish Iseult that Ganhardine demanded to see her, and in consequence the two heroes started together for Cornwall. But Ganhardine on first beholding Brangwain, Iseult's maid, was so stricken with admiration and love of her that he had no eyes for the beauty of the Cornish princess, and in order to gain Brangwain lent aid to Tristram in his intrigue with Iseult. The end of all this was that Tristram and the Cornish queen eloped to Joyous Gard, which Launcelot and Queen Guinevere lent them as a refuge. Here

Many a noon
They took the moorland's or the bright sea's boon
With all their hearts into their spirit of sense,
Rejoicing, where the sudden dells grew dense
With sharp thick flight of hillside birds, or where
On some strait rock's ledge in the intense mute air
Erect against the cliff's sheer sunlit white
Blue as the clear north heaven, clothed warm with light,
Stood neck to bended neck and wing to wing
With heads fast hidden under, close as cling
Flowers on one flowering almond-branch in spring,
Three herons deep asleep against the sun,
Each with one bright foot downward poised, and one
Wing-hidden hard by the bright head, and all
Still as fair shapes fixed on some wondrous wall
Of minster-aisle or cloister-close or hall
To take even time's eye prisoner with delight.
Or, satisfied with joy of sound and sight,
They sat and communed of things past.

Altogether, life at Joyous Gard seems to have been modelled on that of the *cour amoureuse* patronized by Queen Isabeau in the luxurious times of Charles VI.

But all that year in Brittany forlorn,
More sick at heart with wrath than fear of scorn
And less in love with love than grief, and less
With grief than pride of spirit and bitterness,
Till all the sweet life of her blood was changed
And all her soul from all her past estranged
And all her will with all itself at strife
And all her mind at war with all her life,
Dwelt the white-handed Iseult, maid and wife,
A mourner that for mourning robes had on
Anger and doubt and hate of things foregone.
For that sweet spirit of old which made her sweet
Was parched with blasts of thought as flowers with heat
And withered as with wind of evil will;
Though slower than frosts or fires consume or kill
That bleak black wind vexed all her spirit still.

Her love turned to hate is finely depicted in a long soliloquy:—

O thou my lord that hadst me to thy wife,
Dost thou not fear at all, remembering me,
The love that bowed my whole soul down to thee?
Is this so wholly nought for man to dread,
Man, whose life walks between the quick and dead,
Naked, and warred about with wind and sea,
That one should love and hate as I do thee?
That one should live in all the world his foe
So mortal as the hate that loves him so?
Nought, is it nought, O husband, O my knight,
O strong man and indomitable in fight,
That one more weak than foam-bells on the sea
Should have in heart such thoughts as I of thee?
Thou art bound about with stately strengths for bands:
What strength shall keep thee from my strengthless hands?
Thou art girt about with goodly guards and great:
What fosse may fence thee round as deep as hate?
Thou art wise: will wisdom teach thee fear of me?
Thou art great of heart: shall this deliver thee?
What wall so massive, or what tower so high,
Shall be thy surety that thou shouldst not die,
If that which comes against thee be but I?
Who shall rise up of power to take thy part,
What skill find strength to save, what strength find art,
If that which wars against thee be my heart?
Not iron, nor the might of force afield,
Nor edge of sword, nor sheltering weight of shield,
Nor all thy fame since all thy praise began,
Nor all the love and laud thou hast of man,
Nor, though his noiseless hours with wool be shod,
Shall God's love keep thee from the wrath of God.

But sorrows now began to encompass the lovers. King Arthur had summoned Tristram to do his duty as a knight by quelling the Welsh giant Urgan, who was ravaging the domain of King Triamour, and also ordained that Iseult should be restored to her husband King Mark. Tristram's task of quelling Urgan was not trifling. He achieved prodigies of valour. After killing Urgan he returned to his forsaken wife in Brittany, wounded so sorely that his only hope of recovery lay in the skill of the Cornish queen, who had cured an equally grievous wound on a former occasion. Accordingly he sent his faithful brother-in-law Ganhardine to Cornwall in his ship carved with the semblance of a swan, and entrusted to him a ring, to be secretly conveyed to the queen, in the hope that she might be induced to forsake King Mark once more and repair to Brittany.

"But make thee two sails, one like sea-foam white
To spread for signal if thou bring her back,
And if she come not see the sail be black,
That I may know or ever thou take land
If these my lips may die upon her hand
Or hers may never more be mixed with mine."
And his heart quailed for grief in Ganhardine,
Hearing; and all his brother bade he swore
Surely to do, and straight fare forth from shore.
But the white-handed Iseult hearkening heard
All, and her heart waxed hot, and every word
Thereon seemed graven and printed in her thought
As lines with fire and molten iron wrought.
* * * *
So bitter burned within the unchilded wife
A virgin lust for vengeance, and such hate
Wrought in her now the fervent work of fate.

Ganhardine succeeded in his mission, and set sail for Brittany with the queen on board. Mean time Tristram lay languishing, tended by his wife, and gazing over the sea in quest of a white sail, sometimes hoping and sometimes despairing.

Far to west
Had sunk the dead moon on the live sea's breast,
Slain as with bitter fear to see the sun:
And eastward was a strong bright wind begun
Between the clouds and waters: and he said,
Seeing hardly through dark dawn her doubtful head,
"Iseult?" and like a death-bell faint and clear
The virgin voice rang answer—"I am here."
And his heart sprang, and sank again: and she
Spake, saying, "What would my knightly lord with me?"
And Tristram: "Hath my lady watched all night
Beside me, and I knew not? God requite
Her love for comfort shown a man nigh dead."
"Yea, God shall surely guerdon it," she said,
"Who hath kept me all my days through to this hour."
And Tristram: "God alone hath grace and power
To pay such grace toward one unworthier shown
Than ever durst, save only of God alone,

Crave pardon yet and comfort, as I would
Crave now for charity if my heart were good,
But as a coward's it fails me, even for shame."
Then seemed her face a pale funereal flame
That burns down slow by midnight, as she said:
"Speak, and albeit thy bidding spake me dead,
God's love renounce me if it were not done."
And Tristram: "When the sea-line takes the sun
That now should be not far off sight from far,
Look if there come not with the morning star
My ship bound hither from the northward back,
And if the sail be white thereof or black."
And knowing the soothfast sense of his desire
So sore the heart within her raged like fire
She could not wring forth of her lips a word,
But bowing made sign how humbly had she heard.
And the sign given made light his heart; and she
Set her face hard against the yearning sea
Now all athirst with trembling trust of hope
To see the sudden gates of sunrise ope;
But thirstier yearned the heart whose fiery gate
Lay wide that vengeance might come in to hate.
And Tristram lay at thankful rest, and thought
Now surely life nor death could grieve him aught,
Since past was now life's anguish as a breath,
And surely past the bitterness of death.
For seeing he had found at these her hands this grace,
It could not be but yet some breathing-space
Might leave him life to look again on love's own face.

* * * *

And high from heaven suddenly rang the lark,
Triumphant; and the far first refluent ray
Filled all the hollow darkness full with day.
And on the deep sky's verge a fluctuant light
Gleamed, grew, shone, strengthened into perfect sight,
As bowed and dipped and rose again the sail's clear white.
And swift and steadfast as a sea-mew's wing
It neared before the wind, as fain to bring
Comfort, and shorten yet its narrowing track.
And she that saw looked hardly toward him back,
Saying, "Ay, the ship comes surely; but her sail is black."
And fain he would have sprung upright, and seen
And spoken: but strong death struck sheer between,
And darkness closed as iron round his head:
And smitten through the heart lay Tristram dead.
And scarce the word had flown abroad, and wail
Risen, ere to shoreward came the snowbright sail,
And lightly forth leapt Ganhardine on land,
And led from ship with swift and reverent hand
Iseult: and round them up from all the crowd
Broke the great wail for Tristram out aloud.
And ere her ear might hear her heart had heard,
Nor sought she sign for witness of the word;
But came and stood above him newly dead,
And felt his death upon her: and her head
Bowed, as to reach the spring that slakes all drouth;
And their four lips became one silent mouth.

What strikes the reader most forcibly on reading the poem is the heroic splendour of the erotic passages. That these should have been written by the author of 'Poems and Ballads' is not so anomalous, however, as at first appears. In discussing that remarkable volume it is the fashion to ignore a poem so full of genuine passion as 'The Triumph of Time,' and to dwell upon such youthful travesties of passion as 'Dolores.' A true criticism should have at once recognized these productions as being nothing but literary exercises of a genius that must needs disport itself in the very exuberance of its strength, and as having no relation whatsoever to the young poet's capacity or incapacity of rendering the genuine and healthy passions of man. The fact is that, heroic as is Tristram's love in this poem, it is not a whit more heroic than is the temper shown in 'The Triumph of Time'—one of the few poems in 'Poems and Ballads' which seem to have come from the poet's heart, as, assuredly, it is one of the few poems in that volume which have any relation to nature, or are of value save for merely rhythmical qualities. We are not of those, however, who think there is any burlesque passion in 'Chastelard.' On the contrary, we think 'Chastelard' a remarkable example of passionate poetry. The picture of a young man enslaved by a beautiful woman, not so much in spite of as on account of her unlovely moral qualities, is most vigorous and most true. Brutal selfishness such as that displayed by Mary Stuart in relation to Chastelard and to all her lovers save Bothwell would have been repulsive in any other woman, but was in her an added charm. That it is a very unpleasant and unprofitable phase of the love passion is true, yet it was worth treating for once, and no one will say that Mr. Swinburne did not treat it with vigour. This phase of love, indeed, is only a form of that animal appetite beyond which the love poetry of the Greeks rarely reached. But the law of man's development seems to be this, that what were originally appetites become passions and sentiments; and between the mere animal appetite of Greek poetry and the sentimental phase of love, which, growing up during the youth of feudality, blossomed at last into the poetry of chivalry, love as a magnetic attraction, partly animal and partly sentimental, engaged the attention of the poet and the romancer, and gave rise to the love-philtre which plays so prominent a part, not only in the Völsunga Saga and the Tristram story, but in much other poetry and romance. For the love-philtre of the Middle Ages was not the love-philtre of Theocritus, Virgil, and others, but a charm affecting the sentiments primarily, and through them the appetites of the drinker. This quality is, of course, much more strongly seen in Gottfried von Strasburg than in so coarse a writer as Thomas the Rhymer, and more, certainly, in the Völsunga Saga than in Gottfried. As a *motif* of a modern erotic poem the love-philtre is more difficult of treatment than any other, as so great and noble a poet as Mr. Tennyson has shown, and we congratulate Mr. Swinburne upon his success. From the metrical point of view there can be no doubt that 'Tristram of Lyonesse' is an important addition to our poetical literature. The introduction of the Drydenic triplet and alexandrine, however, is bold, but not always successful, we think. The triplet is cumulative and climacteric in its metrical effect, and Dryden always managed that there should be an answering cumulative and climacteric effect in the matter. Mr. Swinburne is not always so careful in this adjustment; he will even introduce a triplet clenched by an alexandrine into the midst of a sentence when the ear imperatively demands rest. Consequently these variations of movement embarrass the extraordinary fluency of Mr. Swinburne's lines. It is poets of the Keats order, and not poets having a kinship with Shelley, who have any real affinity to Dryden and his essentially epigrammatic movements. 'Lamia' gains as much as 'Tristram of Lyonesse' loses by the introduction of the triplet and the alexandrine. But never before has the heroic couplet become so lyrical, never before has it allowed itself such freedom in the introduction of anapæstic bars, and never before has it been able to achieve so completely the fluent continuity of blank verse. That this lovely freedom and variety is mainly achieved by skilful vowel-elision we need scarcely say; yet it must be admitted by the most ardent admirers of Mr. Swinburne's magical effects, that he, on occasion, attempts a vowel-elision which is impracticable save by a scansion arbitrary and unnatural. We do not object to a line like this:—

Bowed toward her and craved whence had she this strange thing;

for between the liquid and the vowel there is no pause; but such a line as the following—

Who hath said ye have mercy toward us, ye who have might?

is far more free from the governance of iambic law than such lines as Donne's—

Let us live nobly, and live, and add again.

In the most beautiful examples of elision, such as are to be found in Chaucer, there is no pause whatever after the elided vowel or liquid:—

Then help me, Lord, to-morrow in my battaille:

or where there is a pause it is so slight as to almost enhance the sweetness of the elision, as in Gower's 'Confessio Amantis':—

For ever I wrastle, and ever I am behind.

As to the poems about children, these will carry the present volume into places where Mr. Swinburne has hitherto been a stranger. They are to be ranked with the child poems of Victor Hugo for intensity, and for delicate charm with those of Miss Christina Rossetti.

Mr. Swinburne's sonnets to his friends are always generous; but there are three or four of these tributes in the present volume, notably the sonnets to John Nichol and the sonnet to W. B. Scott on the appearance of 'A Poet's Harvest Home,' which are especially large-hearted and noble.

A remarkable feature of the volume consists of a group of twenty-one sonnets on the English dramatic poets from 1590 to 1650. It may be said without any hesitation that the gifts required for their production are peculiarly Mr. Swinburne's own, and that the sonnets could have been written by no other poet. The sonnets on Webster and Decker are perhaps the finest of a group all of which are fine.

An Etymological Dictionary of the English Language, arranged on an Historical Basis. By the Rev. Walter W. Skeat, M.A. (Oxford, Clarendon Press.)

A Concise Etymological Dictionary of the English Language. (Same author and publishers.)

MR. SKEAT has now completed his great undertaking. Of the character and merits of the work, of its many excellences and few shortcomings, we spoke at length in a notice of the first part of the larger dictionary when it appeared in 1879. In estimating the work as a whole we have little to add to or withdraw from the judgment which we then expressed of a part. The dictionary gives abundant proof of vast erudition and of enormous labour, but it does not to our mind show a lexicographical faculty of the first order. Mr. Skeat has few rivals in knowledge of the English language and its history; and as for philology, there is no doubt that the root of the matter is in him. Etymology with him is a scientific process, and not a mere series of guesses more or

less ingenious and successful. He is well read both in literature and philology, patient, industrious, and painstaking. Accordingly his dictionary is indispensable to all who would study the English language and its origin scientifically and historically. It is not only a copious *résumé* of modern philological research in a field which has been diligently and successfully cultivated, but it adds to the labours of others the mature results of Mr. Skeat's own profound studies in the same field.

Such is the general character of the work. But the praise which is justly due to it is subject to considerable deductions. The work is unequal; in some cases it is admirable, in others it is inadequate. We have already pointed out some of its defects in our notice of the first part. It was not to be expected, perhaps, that Mr. Skeat should alter the whole structure of his work after it had been begun and in part published, but it is none the less to be regretted that he should not have more carefully considered beforehand the true limits and conditions of such a work as he had undertaken. An etymological dictionary is not a philological treatise; still less is it the function of an etymological dictionary of the English language to give detailed accounts of words which really belong to another language in all but the spelling, type, or termination. If words of this kind—especially those which are really Greek and Latin, and not English at all—had been either omitted or treated, as they might have been, in a single line, the dictionary would have been considerably reduced in bulk and not impaired in value. Again, the use made throughout the book of what are called "Aryan roots" seems to belong rather to philology than to etymology, and to philology of a somewhat speculative type. It is a good lesson in philology, no doubt, to learn that *panorama*, *ornament*, *velvet*, *wool*, *ward*, and *garrison* may all possibly be traced to the same ideal Aryan root, but it does not add much to our practical knowledge of the etymology and history of any of these words.

In a very candid preface Mr. Skeat affords, unconsciously perhaps, some explanation of what we cannot but consider the shortcomings of his book. "Near the beginning of the work," he says, "I had no copy of Littré of my own, nor of Palsgrave, nor of some other very useful books." To have no copy of Littré of his own would be in any case a misfortune, though it might, of course, have been fully repaired if Mr. Skeat's work had been done in a library where a copy of Littré was at hand. But if Mr. Skeat's statement means that he began to work at an English etymological dictionary without having previously made a study of Littré, or that he pursued his task at the outset without continuous reference to his French *collaborateur*, the statement is little short of astonishing. Even this statement, however, is not more remarkable than one which follows. After confessing, with a candour that does him credit, that "it is proper to state that with many articles I am not satisfied," Mr. Skeat continues:—

> "Those that presented no difficulty and took up but little time are probably the best and most certain. In very difficult cases my rule has been not to spend more than three hours over one word. During that time I made the best I could of it and then let it go. I hope it may be understood that my object in making this and other similar statements regarding my difficulties is merely to enable the reader to consult the book with the greater safety, and to enable him to form his own opinion as to how far it is to be trusted. My honest opinion is that those whose philological knowledge is small may safely accept the results here given, since they may else do worse, whilst advanced students will receive them with that caution which so difficult a study soon renders habitual."

It will be seen shortly that we ourselves belong in Mr. Skeat's opinion to the category of those whose philological knowledge is small. We confess that, speaking in that capacity, we should have been disposed to use the 'Etymological Dictionary' with greater confidence if Mr. Skeat had told us that he had never found it necessary to give more than three hours to tracing the etymological history of words that presented no difficulty, but that in very difficult cases he had given just as much time as the particular case required; and we should certainly have liked to have some plain indication of the words of which Mr. Skeat made the best that he could in three hours and then let go.

It is of course difficult to judge of Mr. Skeat's work by selecting isolated specimens. But his treatment of the word "trifle" may be instanced as possibly one of which the best was made in a given space of time. He makes it a doublet of "truffle," and there is, of course, no doubt that in M.E. "trifle" was commonly spelt "truffle." But what is to be said to the following explanation?—"It is supposed that a *truffle* became a name for a small or worthless object, or a subject for jesting. Similarly in English the phrases 'not worth a straw,' 'not worth a bean,' 'not worth a cress' (now turned into *curse*), were proverbial; so also 'a *fico* for the phrase' or 'a *fig* for it.'" "Truffle" is no doubt *tartufola*, and that is probably *terræ tuber*, as Mr. Skeat says, following Diez, Littré, and others. It was originally used indiscriminately, perhaps, of any tuberous root, such as an artichoke, as well as a truffle; hence it has become in German *kartoffel*, a potato. But that *terræ tuber* should first have been worn down into "truffle," and then that the rare and much-prized tuber that bears the specific name should have been used for a thing of no value, like the *flosci*, *nauci*, *nihili* of the Latin Grammar, is simply incredible in default of specific evidence. "Not a *fico*" is intelligible enough; figs are as common in Italy as blackberries in England, and the Italian form of the word explains the English usage. But where and when have truffles been as common as figs? Until Mr. Skeat can find time to spend a number of hours on the word sufficient to produce an authentic instance of the usage he suggests, we must, although perhaps novices in philology, be allowed to exercise the caution which he recommends to advanced students.

"Trash" is another word which deserves a fuller treatment than Mr. Skeat has given it. After a full discussion of the word in the sense of "clippings of trees," and an adequate account, based upon Wedgwood, of its usage and probable etymology in this sense, Mr. Skeat seems to have reached his three hours' limit, since the article ends as follows: "This throws no light on *trash* as in Shak., 'Temp.,' I. ii. 81, which has prob. a different origin." We should have liked to have some explanation of this different origin, if, indeed, it is different, which we very much doubt. The passage is as follows:—

> Being once perfected how to grant suits,
> How to deny them, who to advance, and who
> To trash for over-topping.

Surely the word is merely a verb made out of the substantive in its original sense, and the metaphor is explained by the Roman fable of the tall poppy-heads. This explanation is given by Steevens in his note on the passage and supported by reference to a similar usage in books on gardening published in the time of Queen Elizabeth. There is, however, a usage of the word in Shakspeare which is referred to by Mr. Skeat, but in no way explained:—

> If this poor trash of Venice whom I trash
> For his quick hunting.
>
> *Othello*, II. i. 312.

The substantive here signifies a hound, as is clear from the context, and the verb may be a doublet of "thrash." We cannot but wish that Mr. Skeat had given a little more time to the elucidation and discrimination of these words.

Of omissions in Mr. Skeat's dictionary we mentioned some in our former notice. We had hoped to find the Oxford term "battel" in the Addenda; "manciple" is another word much in use at Oxford of which no notice is taken; and though "sconce" is explained in two senses, the local usage in the universities is entirely ignored. "Scrannel" again is a word which claims explanation, if only for its usage by Milton in a well-known passage. We are bound to acknowledge that in one article in the Addenda Mr. Skeat has condescended to notice one of our former criticisms. Under "carriage" he says:—

> "I give the etymology under *carry*. I have been taken to task for not mentioning that the use of the modern E. *carriage* has been affected by confusion with F. *carrosse*, a carriage, frequently spelt *caroche* in old authors. It seemed to me hardly worth while to mention a fact so obvious, as I had given the reference to Trench's 'Select Glossary,' and I presuppose *some* knowledge of English literature on the part of readers and critics. All this has nothing to do with the *etymology* of *carriage*, which I have given *quite correctly from the only possible source*."

"Carriage" does not occur in the body of the dictionary. The article on "carry" is as follows:—

> "*Carry*, to convey on a car (F.—C.). M.E. *carien* with one *r*; Chaucer, Ho. of Fame, iii. 190.—O.F. *carier*, to carry, transport in a car.—O.F. *car*, a cart, car. See Car. Der. *carri-age*, formerly *cariage* with one *r*, Prompt. Parv., p. 62; see Trench's 'Select Glossary.'"

We do not question the etymology, but we still think the history of the word and its usage are very imperfectly given both in the original article and in the addendum. "Carriage" rarely, perhaps never, means a coach or carriage of pleasure prior to its confusion with *caroche*, and in at least one sense its true original is the Low Latin *cariagium*. If Mr. Skeat's dictionary had been purely etymological like Brachet's, which gives no explanation or definition of the words investigated, his article on "carry" might have been sufficient and have sufficed

for "carriage" as well. But Mr. Skeat defines his words and also investigates their history; surely a word to which Todd's 'Johnson' gives eight several senses, which means both that which carries (as of a gun or a sword) and that which is carried (as in "We took up our carriages"), and which, though ultimately traceable to a Celtic original (or else to the Latin *currus*) through O.F. *car*, has two independent ancestors in *cariagium* and *carrosse* or *carrozza*, was entitled to separate treatment. The object, moreover, of a dictionary of such pretension as Mr. Skeat's should surely be to digest and reproduce the results of previous inquiries. It is hard for a student, who naturally expects to find what he wants in Skeat, to be referred back again to works of less completeness, less pretension, and less scientific character.

It is almost inevitable that the critic of such a piece of work as Mr. Skeat's should be led rather to point out shortcomings than to dwell upon excellences. It is all the more necessary, therefore, to say in conclusion that the merits of the whole work far transcend its occasional defects in detail. It is a very solid piece of work throughout, but, as has already been remarked, the execution is unequal. Mr. Skeat is a scientific philologist and a learned lexicographer, but he is not a scholar of the force of Littré or Grimm. In making this comparison we desire to be understood as saying a very great deal in favour of the book and very little against it.

There is little space left for noticing the 'Concise Etymological Dictionary,' which is based on Mr. Skeat's larger work. It is not a mere abridgment, as Mr. Skeat is careful to explain, but has been entirely rewritten. It is arranged on what the author calls "an unusual but excellent plan." All the derivatives of a given word are made to follow the original word, but the derivatives are also given in their alphabetical order with a cross-reference to the parent word. The plan is certainly unusual; as to its excellence there will probably be much difference of opinion. It is no doubt a useful and instructive philological exercise to find ranged under "regent" the following list of words running almost through the alphabet:—address, adroit, alert, correct, direct, dirge, dress, erect, escort, insurgent, insurrection, interregnum, rajah, real, realm, rectangle, rectify, regal, region, reign, resource, resurrection, royal, rule, sortie, source, surge, unruly; but it is a little startling to find such entries as "Trowsers, see 'torture,'" or "Synonym, see 'onomatopœia.'" It is doubtful if a dictionary can be made with advantage to do work of this kind; what is gained in philological precision is more than lost in time and temper. In spite of this rather whimsical and vexatious arrangement, the 'Concise Etymological Dictionary' conveys a great deal of very valuable instruction in a very compendious form.

Quatre Bras, Ligny, and Waterloo: a Narrative of the Campaign in Belgium, 1815. By Dorsey Gardner. (Kegan Paul, Trench & Co.)

FROM a scientific point of view the battle of Waterloo has lost much of its value, for since it was fought the conditions of warfare have undergone momentous changes. Moreover there was little manœuvring at any of the battles fought during the campaign, and but little tactical skill displayed on either side. As a great historical and military event, however, the brief struggle which closed on the 18th of June will always attract interest. Still we should have thought that the subject had been thoroughly threshed out, and that there was no room for any new contribution to the history of the campaign of 1815.

Mr. Gardner, who is apparently an American civilian, justifies the appearance of his book in the following words:—

"Of late years honest and capable investigators have collated the Waterloo literature of many countries and sifted out the truth from the overlying falsehood. None of them, it has so happened, has put the result of his labour into the form of consecutive narrative; yet they have made it possible for others to do so. The collecting of such an account is what has been attempted in the following pages."

Not only a mere narrative of the campaign, but also an acute and exhaustive criticism has been culled by Mr. Gardner from the best authorities, and both have been well put together. It is with the criticism only that we propose to deal. Skilful as was Napoleon's plan of campaign, the execution was below his reputation. The explanation is that both his health and mental powers had deteriorated. Thiers and Chesney have asserted that he "was physically capable of fully bearing the fatigues incident to a bold aggressive campaign"; but Mr. Gardner points out that on the evening of June 15th he was so knocked up that he went to bed at 9 P.M.; that on the following morning he was sunk in prostration and languor, unable to attend to business; that he went to bed immediately after the close of the battle of Ligny; that on the 17th access to him till late in the morning was impossible, though orders were needed, while that tendency to barren expatiation described by Charras caused a further delay of those orders till noon; that on the 18th he secluded himself till nearly noon, and that during the battle "he remained motionless for long intervals, seated at a table, frequently sinking forward upon it, asleep"; and lastly, that during the flight he was so drowsy that he could only be kept in his saddle by two of his officers holding him up. The fact was that not only was he liable to maladies of the bladder and stomach, but "he had lost," to quote Charras, "perseverance in elaborating thought, and, what was more, promptness and fixity of resolution. Like certain men in the decline of age, he loved to talk, to expatiate, and he wasted long hours in barren words." Without the key thus given much in the history of the campaign would be inexplicable, and it is to be regretted that this key has been strangely ignored.

Of course Wellington was not surprised in the ordinary sense of the word, but it is certain that he was a long time in doubt as to the direction of Napoleon's attack; and by believing that the emperor would attack his right instead of his left he very nearly lost the game. At 4 A.M. on the 15th the leading French troops came into contact with the Prussians near Thuin, and at noon the French were in possession of Charleroi, thirty-six miles from Brussels and thirteen miles from Quatre Bras, on the Charleroi-Brussels road. Zieten had at 4 A.M. sent an officer to inform Wellington of the advance of the French, but that officer took twelve hours to accomplish a ride of about forty miles. Wellington thereupon issued orders for such a concentration of his army as would have made Nivelles the easternmost point occupied by his troops, apparently overlooking the importance of maintaining connexion with Blucher by the occupation of Quatre Bras. Subsequent information received between 9 and 10 A.M. from Blucher, announcing that Napoleon had crossed the Sambre, and a despatch from Mons stating that the French in front of that town had moved towards Charleroi, did not induce him to materially change his dispositions or to modify his orders of a few hours previously that the Prince of Orange was to collect the bulk of his corps at Nivelles. Luckily, General Perponcher, commanding the Second Dutch-Belgian division, recognized the absolute necessity of retaining his hold on Quatre Bras, and in the absence of the Prince of Orange he took it on himself to order Prince Bernhard of Saxe-Weimar and his brigade to stand fast. The Prince of Orange, who arrived at 3 A.M. on the 16th from the Duchess of Richmond's ball, found that his outposts had been engaged the previous evening, and that at Quatre Bras there was about to be a serious battle, and approved of Perponcher's conduct. The other brigade of Perponcher's division came up by battalions during the early morning, and the Prince of Orange, assuming the offensive, regained from the French outposts some of the ground which they had wrested from Prince Bernhard the previous evening. This appearance of strength caused Ney to hesitate, and saved Wellington from a serious disaster. Englishmen naturally shrink from criticizing Wellington; but it must be admitted, first, that he ought not to have established his headquarters so far in the rear; secondly, that his arrangements for obtaining speedy information of the enemy's movements were very defective. One of the most inexplicable things connected with the battle of Waterloo itself was that Wellington not only detached 18,000 men to Hal, but kept them there throughout the day. Not only were they detached to Hal, about nine miles from the British right, but, to keep up communication with them, Chassé's Dutch-Belgian division, 6,669 strong, were at Braine la Leude, about three-quarters of a mile west of Wellington's reserve. This division was, however, at the crisis of the battle, brought into the second line. The explanation accepted by Chesney is that Wellington had resolved, if defeated, to fall back with his left wing in the direction of Wavre and with his right upon Hal. To our mind the true explanation is that Wellington, according to his own statement to Mr. Charles Greville, considered that Napoleon ought to have attacked in the direction of Hal, and thought that he would do so. Whatever, however, Wellington's anticipations were previous to the battle, he must have been pretty well aware, as early at least as 10 A.M. on the 18th, that no strong body of Napoleon's army was moving on Hal. If he were not so convinced from the display of the French army, surely a simple cavalry patrol

despatched from Hal at daybreak on the 18th would have ascertained that there was nothing to fear on that side. At all events, it must have been clear to Wellington's mind early on the 18th that the decisive blow would be struck where it was actually dealt. Such being the case, it seems strange that at 11 A.M. he did not send an aide-de-camp to bring up the force from Hal. It would have taken him less than an hour to deliver his message, and the 18,000 could have reached the British position in the course of the hour between 4 and 5 P.M. Now it was between 6 and 7 P.M. that the British position was nearly forced.

Mr. Gardner has done good work by exposing most fully and conclusively the gross inaccuracies—to use no harsher term—of Thiers; but it was almost a waste of time and trouble to deal with his statements, for he is already known by all who have studied military history to be but a writer of military romances, and not an historian at all in the true sense of the word. In order to thoroughly exhaust Waterloo literature, Mr. Gardner devotes a chapter to "Waterloo Poetry," a good deal of which is sad stuff and might well have been omitted.

Roumania, Past and Present. By James Samuelson. (Longmans & Co.)

A WISH has been freely expressed by Roumanians that some Englishman would write a book about their country; and they ought to be grateful to Mr. Samuelson, for he has fulfilled their desire in a manner which cannot fail to be pleasing to them. Their merits he has put prominently forward. Their demerits he has kept discreetly in the background, or at all events he has mentioned them with the reluctance of a chronicler who closed his ears, as he tells us, "to a good many things that savoured of scandal" during his visit to the country. Now and then he hints at the existence of something which falls short of perfection, as when he admits that the application of a little dynamite to the State Normal School for young men intended as country teachers might be productive of excellent results, "if it could be done without injury to human life." But he has generally the pleasure of recording vast changes for the better quite recently brought about. It has been stated by malignant statisticians that four-fifths of the young Roumanians who are sent to Paris for their education "return with a perfect acquaintance with the French language, the *cancan*, and nothing more." But Mr. Samuelson triumphantly proves that "of late years youths have in some cases been sent to our English universities and public schools rather than to those of the gay city." It is certain that in the "gay city" the representatives of what is now Roumania used not to bear the best of reputations. They were looked upon with distrust by various classes of men, but especially by publicans and gamblers. The general badness of their reputation may be gathered from an ancient joke, revived for their benefit some years ago in one of the French comic journals. "Do you see that youth of seventeen? He is a Moldo-Wallachian," says one Parisian to another. "Only seventeen, and *already* a Moldo-Wallachian!" is the reply. But, after all, this merry jest may have been due to the notorious haziness of the French mind as regards geography.

Mr. Samuelson has treated Roumania geographically, ethnographically, and historically, with a fulness of detail which deprives English readers of any excuse for such ignorance as was justly stigmatized by our Consul-General at Bucharest in an official report to the Foreign Office nine years ago. At that time he was obliged to state that

"ignorance seems to extend even to the geographical position of Bucharest. It is not surprising that letters directed to the Roumanian capital should sometimes travel to India in search of Bokhara, but there can be no excuse for the issue of a writ of summons by one of the superior law courts of the British metropolis, directed to Bucharest in the kingdom of Egypt, as I have known to happen."

This experience is as strange as that of the traveller who in the post-office of Hercules Bad, in Hungary, recently found letters waiting which were intended for luckless sailors on board H.M.S. Hercules. It must be admitted that not very long ago some justification might have been pleaded for the disinclination of Western Europe to become intimately acquainted with the Danubian Principalities. The country was only just emerging from that stubborn barbarism which long oppression engenders. The conduct of the public authorities was characterized—if the proclamation may be trusted which was issued by the Provisional Government on the compulsory abdication of Prince Couza—by "anarchy and corruption, violation of the laws, squandering of the national finances, and degradation of the country at home and abroad." And the behaviour of the private citizens who represented the Principalities in Parisian society was calculated to shock the susceptible delicacy of the French mind. Foreigners who deceived trusting women might possibly be pardoned; but when they intensified their guilt by defrauding trusting men of their gains at baccarat they became unendurable.

Very different is the state of what is now the kingdom of Roumania. With a government capable of making its decrees respected, a public credit which has succeeded in inspiring a certain amount of confidence in the minds of investors, an army that has proved its mettle to an unexpected degree, a court which has already exercised a bracing influence upon the relaxed moral tone of society, an agricultural population in process of being transformed from thralls into yeomen, and an upper class about to be edified by the brilliant example of those of its representatives whom an English public school and university training has indefinitely improved—with all these actual and potential advantages, Roumania is a land which deserves to attract the attention of Western Europe. To all readers who wish to study its history or its institutions Mr. Samuelson's conscientious and trustworthy account of the country may be safely recommended. It is based on solid personal knowledge, and its conclusions are supported by the evidence of those among our officials who are best acquainted with the subject, at the head of whom stands our present Minister Plenipotentiary at Bucharest, Mr. W. A. White. Having thus stated our opinion of the soundness and accuracy of Mr. Samuelson's work, we need criticize it no further, but proceed to notice a few of its points of special interest.

Mr. Samuelson speaks favourably of the common people. The Roumanian peasant is "old-fashioned and slow to move, but he has also excellent qualities." He is hardy and enduring, will work all day during the terrible heat of summer without complaining, and will face the keenest cold with a bared breast, satisfied with *mamaliga*, or maize-meal boiled and flavoured with a little salt, as his daily food. He is usually illiterate, he is apt to pass his Sundays in drinking, and he has of late taken to imbibing a liquor resembling our own gin instead of the good old plum spirit which used to exhilarate its recipient without driving him wild. "All things considered," we are happy to hear, "the future of the peasant is not dark." It is his own fault if he does not own his farm, and if his possessions do not annually increase. And Mr. Samuelson thinks that

"soon he will appreciate the fact, already known to all enlightened persons in Roumania, that upon the labours and exertions of the peasantry depend not only their own fortunes, but the future progress and prosperity of the fatherland."

Of the boyards, the aristocrats who used to hold all the soil, not much good can be said:

"Improvidence and *fermage* have sounded the knell of the old landed gentry. Their estates have in many cases been bought up by the *fermiers*, their sub-tenants; the peasantry have purchased considerable quantities of land in addition to that allotted them by the State, and merchants and traders have also obtained possession of a portion by purchase, thus laying the foundation of an influential middle class, which at the present time can hardly be said to exist in the country. The consequences of this change cannot fail to be the development of agriculture, provident landowners, and the general prosperity of the entire nation."

Mr. Samuelson's comparison "between the past land reforms of Roumania and those in progress in Ireland or impending in Great Britain," slight as it is, is worthy of the careful consideration of all whom such measures concern. The upper classes in Bucharest are described as being "remarkably hospitable and social," and Mr. Samuelson repudiates the statement made by some writers that their chief occupation is "getting divorced or being buried in state." He also protests against the idea that "the city of joy," as it is called by the Roumanians, is "a great continuous *Mabille*," offering a succession of romantic scenes peopled by "charming Roumanian belles, with flashing eyes and the sweetest of voices; dark-eyed gipsies, chaste as Diana and as fleet of foot; grave boyards, stately Turks," and the like. It is really "a large, irregular, straggling city of about 175,000 inhabitants, situated on a dirty little stream called the Dambovitza," the highly vaunted *apa dulçe* of which is a water less sweet than medicinal.

Much that is interesting might be quoted from Mr. Samuelson's pages with respect to the various institutions of the country, especially as regards the education of the people and the administration of justice, the prisons and the monasteries. The account of the gipsies is also very curious. But we will

content ourselves with a reference to what is said about the King and Queen of Roumania. King Charles is described as a handsome man, rather above the average height.

"He usually wears a somewhat severe expression, but the moment he begins to converse this at once disappears. His manner is quiet and earnest, although he often warms into enthusiasm, and he has the happy faculty of placing all with whom he comes into contact at perfect ease. He possesses a wide range of information, and speaks with evident knowledge on all matters of interest to his subjects or to civilization. Of course he is well acquainted with his adopted country and its resources, takes a lively interest in its trade and capabilities; and so far as the geographical configuration of Roumania is concerned, he not only knows all about the level country, but has either ridden or walked through every part of the Carpathians."

In politics, we are told, "although a Hohenzollern, he is a Constitutional Liberal," and, notwithstanding some misunderstandings with his ministers, "he has managed to steer clear of unconstitutional courses." His demeanour towards his subjects "is everything that can be desired"; he is "hospitable, genial, and very regular in his habits," and there can be no doubt that

"it is to his bravery as a general, and to his tact and patience as a statesman, that Roumania is largely indebted for her independence and her promise in the future."

Altogether he is a model monarch, and one on whom a kindly fortune has conferred the great gift of a worthy spouse. Of her Mr. Samuelson speaks with an enthusiasm which we believe to be well founded. Queen Pauline Elizabeth, formerly Princess of Wied—of whom, dressed in the national costume, a charming photograph is given—is of the middle height, and has "an amiable face and still more affable manner." She might pass for a lady from any Western country, there being very little to indicate her German nationality.

"Her voice is soft and melodious, and although she can speak well on literary and scientific subjects, there is not the slightest pedantry or affectation of learning in her discourse."

She speaks English remarkably well, and she is said to be able to express herself fluently in five other languages, including her native German.

"She is a poetess, and her verses are often marked by great depth of feeling. She possesses, too, considerable scientific knowledge and great taste in art, and one of her chief desires is to promote national industry."

In the interest of the lower classes, who stand greatly in need of popular instruction, she has done all in her power to circulate among them such publications as may be suited to their intelligence; and she has attempted, but without any great success, to win them over to knowledge by means of popular lectures. Under the pseudonym of Carmen Sylva she has published a volume of 'Rumänische Dichtungen,' part of the dedication of which is quoted by Mr. Samuelson. There is but one dark spot in the bright picture which he brings before our eyes while depicting the home life of the Roumanian royal couple: "Unfortunately, the sole offspring of their union, a little girl, lies interred in the grounds of the Asyle Hélène."

Of this Asyle Hélène, a kind of foundling asylum, in which about 250 girls are brought up, a very attractive account is given. It has all the advantages of which our best institutions for the education of young ladies can boast, and has one thrown in which has a special charm. A teacher or other young man who is bent upon marriage "applies to the committee for an introduction to a suitable girl." They, if they are satisfied that he is deserving of the boon, "ascertain which of the girls desires to be married," and present him to her. "The marriage takes place in the Asyle, the bride receiving her trousseau and a very respectable little dowry, and the event is always the occasion of great rejoicing." It is to be hoped that none of the young couples thus brought together has found it necessary afterwards to appeal to the Divorce Court, in which in the year 1880 no less than 3,891 couples were waiting for severance. Equally interesting institutions, though of a different nature, are the two salt-mines worked by convicts, a visit to one of which Mr. Samuelson graphically describes. Until the year 1848 the prisoners

"lived, or rather died a slow death, entirely in the mine. They were compelled to sleep in their clothes on the floor of rock salt; never saw the light of day after they had once entered the mine; and whatever might have been the nominal term of their sentence, disease and their unnatural surroundings invariably cut short their miserable existence after about four years' confinement."

They now leave the mine at the end of their day's work, and spend the night in a penitentiary a mile distant, sleeping "in dirty dormitories, where the men lie in long rows upon wretched pallets. The air of these dormitories is foul, and burning resin is used to fumigate them." On the whole, a Roumanian murderer might be justified in refusing to share Mr. Samuelson's admiration of Roumania's abolition of what he calls "the vindictive capital sentence of 'a life for a life.'"

NOVELS OF THE WEEK.

Northam Cloisters. By the Author of 'Alcestis.' 2 vols. (Smith, Elder & Co.)

Silken Meshes. By Temple Laurence. 2 vols. (Remington & Co.)

Fra le Corde. By Salvatore Farina. (Milan, Brigola.)

"'I HAVE done nothing all day,' he said; 'you shall go and sit in the stern,' pointing to the bows." This sentence is the most characteristic in the book of one defect which mars the author's style in 'Northam Cloisters.' There is a great deal of bright and educated writing in this as well as in the earlier novel, and much insight and sympathy in the treatment of the love affairs, which in this case are picturesquely surrounded by the old cathedral precincts or by the combes and bays of Somersetshire; but there is a good deal of strange confusion of a reprehensible sort which makes the book hard to read. Thus we have Thomas figuring as Edward and Buckler as Stuart, till one gets fairly puzzled among the numerous *dramatis personæ*. Some rather indifferent punctuation, which may be the printer's fault, contributes to the reader's distress. All this is the greater pity in that there is a good deal of descriptive power and occasionally much striving after detail, and a little more pains to ensure accuracy would have made the whole a life-like piece of writing. As it is we can sympathize the more, perhaps, with the unworldly professor, whose name seems to be William Milton, and who with so much misgiving wins the heart of Althæa, the canon's daughter. Althæa is a very gracious figure, her father's daughter, and, like fathers' daughters sometimes, all the more womanly for her touch of masculine teaching. Mrs. Vyvyan, the canon's wife, is well imagined, as a worldly and other-worldly person in violet tints, who soon consoles herself when her kindly, rather cynical husband leaves his daughter forlorn. Next in importance to the canon and Milton are Mr. Temple, the ambitious barrister, and an amiable young athlete and musician rejoicing in the name of Countismain Granfer, whose somewhat obscure method of conducting his love affairs so nearly leads Milton to an irremediable mistake about Althæa's feelings. Temple is too thick-skinned, in spite of his "culture," to make one wish he had been true to Caroline, a very noble sort of woman, who is far better matched with the young enthusiast Granfer. The politician has, however, the merit of pushing zeal for public life, unchastened by anything like respect or faith in anything higher than himself. On the whole, there are many shrewd sketches of character in the book, but all is too hasty and confused.

'Silken Meshes' is a rather sad little story, told without much power, but with a good deal of appreciation and in a pleasant, refined style. It is the story of a girl married by her mother's command to a man much older than herself, who treated her coldly, but without positive unkindness. Afterwards she fell in love with another man, and promised to send for him if ever she became free. The husband having been killed suddenly, all might have ended happily but for one of those little mishaps so dear to inexperienced novelists, which take place through the delay of a telegram. The story, if not original, is consistent, and the writer has drawn a good picture of a heroine who, with all her weakness of character, is never anything but a lady.

Under the title of 'Fra le Corde' Salvatore Farina has written a graceful idyllic novelette of village life in a typical Italian valley, whose half-southern, half-northern loveliness he has reproduced with happy touches. The story itself, though slight, is original in conception and handling. It is told with gentle humour by the village doctor, a secondary personage in the pretty love story that forms the pivot round which the plot revolves. The characters are happily sketched, especially that of the hero, Orazio, a musical monomaniac, whose endeavour is to translate into musical terminology the language of the trees, flowers, and streams of his native Alps.

THEOLOGICAL BOOKS.

Texte und Untersuchungen zur Geschichte der Altchristlichen Literatur. Von Oscar von Gebhardt und Adolf Harnack. Vol. I. Parts I. and II. (Williams & Norgate.)—The title of this volume indicates with sufficient clearness its object and aim. The two scholars, already well known by their edition of the apostolic fathers,

propose to print documents relating to the history of the Christian Church before Eusebius which have not been published before or have been published incorrectly. The plan does not exclude some works which were regarded by the early Christians as inspired, such as Jewish apocalypses, the Sibylline oracles, &c. Particular attention will be given to MSS. in this department of literature, and discussions of important questions will be forthcoming. The proposal commends itself to all who are interested in the history of the early Church, and desire to have light thrown upon it. The present volume deals in the first place with the Greek apologists of the second century, beginning with a description of the MSS. of Tatian. The second chapter relates to the works of the apologists both in the old Church and the Middle Ages, including Quadratus and Aristides, the writing ascribed to Aristo of Pella, the Disputation of Jason and Papiskus, the Oration of Tatian, Melito, Miltiades, and Theophilus. In the examination of Tatian, Harnack rightly objects to Zahn's opinion that his Diatessaron or Harmony was in Syriac. The volume is full of valuable matter which will be of great service to future historians. The list of all the MSS. of the Greek apologists, with a survey of those which are of most worth in the construction of an accurate text, is specially important. We recommend the work to the attention of scholars, believing it to be a welcome contribution to the department in which Halloix, Grabe, and Routh have earned well-merited praise. The scholars to whom we are indebted for it are highly competent to the work, and have made such preparations for its successful prosecution as must secure attainment of the object they have in view. None other in Germany could have undertaken the task with equal hope of its adequate execution.

The Question whether Marriage with a Deceased Wife's Sister is or is not Prohibited in the Mosaic Writings Answered. By Paul de Lagarde, D.D. (Göttingen, Dieterichs.)—Prof. Paul de Lagarde's dissertation arrives at the just conclusion that the well-known verse in Leviticus does not forbid marriage with a deceased wife's sister. His knowledge of the English language enables him to write in it, a thing quite exceptional among the professors at German universities. His learning, sagacity, and acuteness are well known. He can correct the mistakes which no mean scholars have made, suggest new views, and support them plausibly. Nothing that he writes is without value, and much of it is both original and correct. The dissertation consists of three parts. Starting with the Hebrew word צָרָה, the technical name of a secondary wife introduced by a husband into his house as an addition to the more fortunate first wife, the learned author directs his attention to the word translated "to vex," which he derives from צָרָה through the denominative verb צָרַר; so that he brings out the meaning "to make her a fellow-wife." Arabic, Syriac, and Chaldee are compared throughout—languages with which the author is familiar. He finds support for the new rendering in the Septuagint version and Jerome, but not in Onkelos. According to this novel interpretation, two exegetical clauses are appended to the first part of the verse, "Neither shalt thou take a wife to her sister," a thing not common; and the authority of Onkelos is lightly considered by the professor. The proposed translation and the way by which it is reached are ingenious. But it is hardly so certain as it looks to be, and the apparatus through which it is evolved might have been simpler. A denominative verb צָרַר is made from צָרָה in order to set aside the verb צוּר, from which the usual meaning is taken. Why should this course be adopted? Is there any valid objection to the common acceptation of the verb to which לְצָרֵר is referred by the lexicographers? Doubtless the Hebrew dictionaries, which are all spoken of disparagingly, may be corrected in some cases, but Gesenius's 'Thesaurus' cannot come with justice under De Lagarde's sweeping sentence. The scholar who will undertake to supersede it by the production of a better is still non-existent, and likely to be so for many years to come.

The Coptic Morning Service for the Lord's Day. Translated into English by John, Marquess of Bute. (Masters & Co.)—A preface tells us that the object of this publication is to provide English-speaking travellers with a means of following intelligently the Sunday morning service of the native Christians; and four or five pages contain some very brief remarks upon the offices of the Egyptian Church, certain modern practices observed in it, the arrangement of Egyptian churches, and the pronunciation of the Coptic language. Lord Bute, however, has not merely met the want of which he speaks, but has given to students of the Oriental liturgies a further help which will be found useful. The Liturgy is printed in two parallel columns; in one is the Coptic original, in the other an English translation, with an occasional note of explanation. An appendix is added upon the Divine, or daily, Office as distinguished from the Liturgy itself. We may cordially thank the Marquis of Bute for this contribution to books on ritual, although it can scarcely be put in the same rank for importance as his translation of the Roman Breviary.

DR. HENDERSON has sent us the *Processionale ad Usum Sarum*, which, we understand, he has edited for subscribers only. Like all Dr. Henderson's editions of the old service books, this has been very carefully done, printed in a clear type, and with fac-similes of the curious old woodcuts which occur in some of the editions of the sixteenth century. The Processional is one of the rarest and not the least important among the mediæval rituals of the English Church, and this edition—the first after an interval of more than three hundred years—is a welcome supplement to those which we already possess. The volume is preceded by a preface of about sixteen pages.

WE have on our table *Micah*, with notes and introduction by the Rev. T. K. Cheyne, published in the series of "The Cambridge Bible for Schools," under the general editorship of Dr. J. J. S. Perowne, Dean of Peterborough. Mr. Cheyne "allows for the possibility that the text has at certain points been incorrectly transcribed. Providence has not interfered to preserve the Scriptures from the ordinary errors of scribes and editors." He admits also that the headings have no binding authority, and that there are some interpolations in the text. This frankness does honour to the orthodoxy of the annotator; but it may be questionable if such remarks are in place in a school-book. The short introduction gives a fair account of the life of the prophet, of the arrangement of the book and its style and subject-matter, and of the contemporaneous social, religious, and political state of Judah. The notes, which of course must be limited in a school-book, contain a good deal of information, historical as well as philological. It is doubtful whether the prophecy in the first chapter of Micah refers to the same invasion by the Assyrians as that referred to in the tenth chapter of Isaiah. It is true that the localities mentioned in both chapters are situated in Philistia; but those of Isaiah are to the north of Jerusalem, whilst those in Micah are to the south. Mr. Cheyne is right in noticing likely readings of the text which the Greek translators had before them. It is beyond doubt that in i. 10 the translation "In Acco weep ye not" is preferable to "Weep ye not at all." Mr. Cheyne ought to have noticed that the word "shame" (i. 11) is not in the Septuagint (the reading *areha τὰς πόλεις αὐτῆς* for *eryah*, "naked," gives a better sense, "thou inhabitant of the fairest of its towns"), and is therefore in the Hebrew text a gloss, a sort of antithesis to the name of Saphir, "fair," analogous to *Ish Bosheth*, "man of shame," for *Baal* (1 Chron. viii. 33; ix. 39). In ii. 10 the right reading in the Hebrew text is *thekhubblu hebel*, "you shall be destroyed *with* a sore destruction." The theological subtleties about "Beth-lehem Ephratah" (v. 2) are unnecessary, since we find a similar combination of the ancient and modern names of a town in Beth-el Luzah (Joshua xvi. 2), LXX. *εἰς Βαιθὴλ Λουζᾶ*, A.V. "from Beth-el to Luz."

WE have received a reprint of the *Meditations and Disquisitions upon the First Psalm, the Penitential Psalms, and Seven Consolatory Psalms*, by Sir Richard Baker, Knight (first printed 1639–1640), edited with a "Memorial Introduction" by the Rev. Dr. Grosart, and published by Mr. Charles Higham. It is another of the many reprints which Dr. Grosart delights to issue. Sir Richard Baker (whose 'Chronicle' is well known to—it is difficult to say who) was a gentleman at one time of large means and some learning; he got heavily and hopelessly into debt, and thereupon was thrown into the Fleet Prison, where he died. Being insolvent he had to cast about for means to pay his dues and commons in the Fleet, and he took to writing for the booksellers. Among other works appeared these 'Meditations'—second-rate stuff, but such stuff as always finds readers, on its first appearance, among sombre spinsters of a certain age. When works like this are once dead and buried it is indeed a marvel that any man should care to look at them again. Dr. Grosart, however, has his own reasons for playing the part of literary resurrectionist, and who shall blame him? He is to be envied in that he has exactly found his *métier* and duly reaps his reward.

GUIDE-BOOKS.

MR. J. E. MUDDOCK is not troubled with false modesty. His guide-book to Switzerland, entitled *The Alps, and How to see Them* (Simpkin & Marshall), bears across its fly-leaf the word "Indispensable." Evidently he does not think accuracy indispensable. Looking through the book, his readers come at the outset to an historical sketch in which they find that about 917 A.D. "East Switzerland fell to Swabia, and the west to Burgundy"; and that Rudolf of Hapsburg "eventually succeeded in building up a kingdom and placing himself on the throne." Further on they come to the remarkable statement that at Geneva the southern side of the Rhone is French. Of course that ancient impostor Mont Iséran is named among the peaks of the Graian Alps; though, probably more by good luck than good guidance, no height is assigned to it. Blunders then come thick and fast. The height of Monte Rosa is given as 14,229 feet, and Mr. Muddock says that its ascent is *often* undertaken by ladies. Saas is spelt "Sass," and the Segnes Pass, "Sequer," in each case more than once; and, what is more grotesque, in each case both the right and the wrong forms appear in the index. Under the Riffelhorn and Mont Blanc fatal accidents which occurred on those peaks are mentioned, with errors as to details. These are, perhaps, not very important, but it would have been quite easy to have said nothing about them. The traveller who reads that Nauders is "at the foot of the Stelvio Pass" and sixty-eight miles from Landeck will be as agreeably surprised to find that he can reach the latter place in an easy day's walking as he will be disappointed to learn that it will take him at least as long to get to Eyrs, where the Stelvio road branches off from that which leads through the valley of the Etsch to Botzen. Finally, Monte della Disgrazia does not mean "the Disgraceful Mountain."

XUM

It may be said, on the other hand, that the introduction of a short account of the routes to Switzerland is of some use (though there was no need for several pages about the battlefields round Metz), and that the remarks about hotels are sometimes to be commended for their frankness. The price of the book — half-a-crown — also compares favourably with that of the older-established guides of the same bulk. But it must be confessed that this is quite as much as the book is worth.

Tourists' Guide to Berkshire, by Mr. E. Walford (Stanford), supplies a well-selected mass of memoranda, which, so far as they go, will prove invaluable to pedestrians and hasty travellers, such as bicyclists. Such a guide needed not to be made readable; abbreviations, systematic arrangement, and terse modes of description would have made room for interesting data we miss. We could have dispensed with many statistics of the nature of those which, on p. 19, declare that in Sonning there were, in 1871, 15,408 inhabited houses and only 10,918 inhabitants, while in Wantage 33,317 houses were required to accommodate a population of 9,850. We did not know that King Alfred's townsmen needed more than three houses each. Surely the compiler will verify this statement for the next edition of a book which is good enough to deserve improvement.

MESSRS. A. & C. BLACK send a new edition of Mr. C. B. Black's guide to *North France, Belgium, Lorraine, and Alsace.* It is a good guide-book, containing a great deal of information presented in a concise form. The routes are well laid down, the maps are abundant, and attention is paid to the inns. Mr. Black should revise his accounts of the campaign of 1815 with the aid of Mr. Dorsey Gardner's book, which we review in another column. The narratives of Scott and Sir Archibald Alison are altogether out of date.

OUR LIBRARY TABLE.

IN his volume on *The Growth of English Industry and Commerce* (Cambridge, University Press) Mr. W. Cunningham has attempted to give a compendious account of the origin and progress of English industry and commerce from the period when Britain became England until the commencement of the present century. For the purpose of doing so he has accumulated a considerable quantity of material, the sources of which are fully and faithfully set out for the further information of others in the list of "Authorities Cited" at the end of the work. Mr. Cunningham himself does not pretend to give much more than a sketch of his subject, and he has adopted a somewhat eccentric arrangement in doing so. Nevertheless the outline thus sketched is drawn with a bold and firm hand and displays true historical insight. It is deficient in some respects in its perspective, as when the establishment of the woollen manufacture as a staple industry under Edward III., and the great increase of all manufacturing industry in England after the Revocation of the Edict of Nantes, are not given as prominent a place in the narrative as they are entitled to; but, on the other hand, some details, equally necessary to the proper comprehension of the subject and not often adequately dealt with, are treated with skill and knowledge. This is especially the case with what may be termed the jurisprudence of the subject, and particularly its archaic jurisprudence. All that relates to that most fruitful field of research is treated judiciously, if briefly. The book is lacking in most of the ordinary elements of popularity, but contains good work and valuable matter nevertheless. To many readers it should be instructive; to all it must be suggestive.

The Earliest Known Printed English Ballad: A Ballade of the Scottysshe Kynge, written by John Skelton, Poet Laureate to King Henry VIII. Reproduced in Fac-simile, with an Historical and Bibliographical Introduction by John Ashton. (Stock.)—Mr. Ashton insists on claiming for the 'Scottysshe Kynge' the honour of being the first printed English ballad, although Prof. Skeat pointed out in these columns that the 'Nut-brown Maid,' printed in 1502, preceded it by eleven years. The 'Nut-brown Maid' was not printed separately, but as a part of a book, Arnold's 'Chronicle,' while the 'Scottysshe Kynge' was issued with title-page and colophon. Skelton's piece, therefore, is the earliest ballad printed in ballad form,—not the earliest printed ballad. But so great is Mr. Ashton's affection for his *protégé* that he refuses to recognize the 'Nut-brown Maid' as a ballad at all, on the ground that there "are no antiphonal ballads properly so called." We are not disposed to enter upon a discussion as to what constitutes a ballad, but content ourselves with remarking that a definition which would exclude 'Sister Helen' is clearly inadequate. It may safely be predicted that the 'Nut-brown Maid' will continue to hold its time-honoured place in the forefront of early English ballads notwithstanding Mr. Ashton's assault. The interest attaching to the 'Scottysshe Kynge' is mainly antiquarian. In his "ribble rabble rhimes Skeltonical" the balladist taunts the poor Scots most unmercifully. The piece was written immediately on the receipt of the news of the battle of Flodden Field, before the facts were properly known; for the writer speaks of King James, who fell on the field of battle, as a prisoner at Norham:—

> For to the castell of norham
> I understonde to soone ye cam,
> For a prysoner there now ye be
> Eyther to the deuyll or the trinite.

On July 26th, 1613, while King Henry was engaged in besieging Tereouenne, a town in the province of Artois, the Scotch king sent him a letter, wherein, after raking up a number of old grievances, he peremptorily demanded that Henry should stay all hostilities with Louis. This letter is quoted by Mr. Ashton, together with Henry's reply, from Hall's 'Chronicle.' Throughout the ballad the court poet is chiefly engaged in attacking James for his presumption in daring to use such freedom of speech towards his "souerayne lorde." The piece begins as follows:—

> Kynge Jamy | Jomy your. Joye is all go
> Ye sommnoed our kynge why dyde ye so
> To you no thyng it dyde accorde
> To sommon our kynge your souerayne Lorde.
> A kynge a somner it is wonder
> Knowe ye not salte and auger asonder
> In your somnynge ye were to malaperte
> And your harolde no thynge experte
> Ye thought ye dyde it full valyauntolye
> But not worth thre skppes of a pye.

In this strain it continues through seventy-three lines, concluding with the loyal wish:—

> God save kynge Henry and his lordes all
> And sende the frensshe kynge suche an other fall.

Both editor and publisher have done their best to render the book attractive. The copious extracts from Hall are agreeable reading, and the editor is careful to write as little as possible in the first person. His abstinence is to be commended, for the opening chapter, on the "Origin of Ballads," is clumsily put together.

WE have received the half-yearly volumes of the "rival magazines," the fifth volume of the *Antiquary* and the first volume of the *Bibliographer*, published by Mr. Stock, and the first volume of Mr. Walford's *Antiquarian Magazine and Bibliographer*, published by Mr. Reeves. Of Mr. Stock's periodicals the *Bibliographer* seems to be distinctly the better, and will probably prove a valuable help to a branch of literature ill represented in this country. Mr. Walford has secured some good contributors, and may be congratulated on having made an excellent start. He might, however, acknowledge a little more frequently his indebtedness for items of news to the *Athenæum*.

WE have on our table *Notes and Jottings on Animal Life*, by the late Frank Buckland (Smith & Elder), — *The Sun*, by C. A. Young (Kegan Paul),—*Handbook of the Polariscope and its Practical Applications*, from the German edition of H. Landolt (Macmillan), — *Notes on the History of the Liturgical Colours*, by J. W. Legg (Leslie),—*Familiar Allusions*, by W. A. Wheeler and C. G. Wheeler (Chatto & Windus),—*The Tea Industry in India*, by S. Baildon (Allen & Co.),—*Egyptian Obelisks*, by H. H. Gorringe (Trübner),—*Percy Pomo* (Griffith & Farran), — *Week-Day Living*, by S. Pearson (Kegan Paul),—*Prairie and Forest*, by P. Gillmore (Allen & Co.),—*The Old Bridge of Athlone*, by the Rev. J. S. Joly (Dublin, Herbert),—*Stephanie*, by L. Veuillot (Dublin, Gill),—*Scenes from the Life of 'Goody Two-Shoes,'* by E. Ransome (Griffith & Farran), —*Poems*, by L. Berry (Rugby, Kenning),—*A Birth Song*, by W. Freeland (Glasgow, MacLehose),—*English Work and Song*, by an Englishman (Low),—*Wiclif's Place in History*, by M. Burrows (Isbister),—*The Book of Judges*, by the Rev. J. J. Lias (Cambridge Press),—*Study of the Church Catechism*, by C. S. Dawe (Rivingtons),—*Importance of Faith in Scripture Miracles* (Haughton),—*A Critical Greek and English Concordance of the New Testament*, by C. F. Hudson, H. L. Hastings, and E. Abbot (Bagster),—*A Philosophy of Immortality*, by the Hon. R. Noel (Harrison), — *Sacred Similes*, by P. E. Vizard (S.S.A.),—*Passio et Miracula Beati Olaui*, edited by F. Metcalfe (Oxford, Clarendon Press),—*Otium Norvicense Pars Tertia, Notes on Select Passages of the Greek Testament*, by F. Field (Oxford, Hall),—*Die Pflanze*, by Dr. F. Cohn (Breslau, Kern),—*Sophokles' Oedipus Tyrannos*, edited by F. Brandscheid (Trübner),—and *Iordanis de Origine Actibvsque Getarvm*, by A. Holder (Williams & Norgate). Among New Editions we have *Pearson's Exposition of the Creed*, by the Rev. R. Sinker (Cambridge Press),—*Memorials of Theophilus Trinal*, by T. T. Lynch (Clarke), —*Jean Paul Marat*, by E. B. Bax (Modern Press),—*The Agamemnon of Aeschylus*, by B. H. Kennedy (Cambridge Press),—*Elementary History of Music*, by N. D'Anvers (Low),—*Out of Court*, by Mrs. Cashel Hoey (Low),—*Wholesome Houses*, by E. G. Banner (Stanford),—*Useful Information on Electric Lighting*, by K. Hedges (Spon),—*Elements of Acoustics, Light, and Heat*, by W. Lees (Collins),—*The Andria of Terence*, by W. Wagner (Bell),—and *The Havton Timorvmenos of Terence*, by W. Wagner (Bell).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Alexander (Rev. W. L.) and Clemance's (Rev. C.) The Pulpit Commentary: Deuteronomy, roy. 8vo. 15/ cl.
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THE REV. THOMAS MOZLEY AND MR. HERBERT SPENCER.

In the 'Reminiscences, chiefly of Oriel College,' by the Rev. Thomas Mozley, there occurs on p. 146, vol. i., the following passage:—

"I had indulged from my boyhood in a Darwinian dream of moral philosophy, derived in the first instance from one of my early instructors. This was Mr. George Spencer, [honorary] Secretary of the Derby Philosophical Association founded by Dr. Darwin,* and father of Mr. Herbert Spencer. My dream had a certain family resemblance to the 'System of Philosophy' bearing that writer's name. There was an important and saving difference between the two systems, between that which never saw the light, and perished before it was born, without even coming to wither like grass on the housetops, and that other imposing system which occupies several yards of shelf in most public libraries. The latter makes the world of life, as we see and take part in it, the present outcome of a continual outcoming from atoms, lichens, and vegetables, bound by the necessities of existence to mutual relations, up to or down to brutes, savages, ladies and gentlemen, inheriting various opinions, maxims, and superstitions. The brother and elder philosophy, for such it was, that is mine, saved itself from birth by its palpable inconsistency, for it retained a Divine original and some other incongruous elements. In particular, instead of rating the patriarchal stage hardly above the brute, it assigned to that state of society a heavenly source, and described it as rather a model for English country gentlemen, that is, upon the whole, and with certain reservations."

As I find by inquiring of those who have read it, this passage leaves the impression that the doctrines set forth in the 'System of Synthetic Philosophy' as well as those which Mr. Mozley entertained in his early days were in some way derived from my father. Were this true, the implication would be that during the last five-and-twenty years I have been allowing myself to be credited with ideas which are not my own. And since this is entirely untrue, I cannot be expected to let it pass unnoticed. If I do, I tacitly countenance an error and tacitly admit an act by no means creditable to me.

I should be the last to under-estimate my indebtedness to my father, for whom I have great admiration, as will be seen when, hereafter, there comes to be published a sketch of him which I long ago prepared in rough draft. But this indebtedness was general and not special—an indebtedness for habits of thought encouraged rather than for ideas communicated. I distinctly trace to him an ingrained tendency to inquire for causes—causes, I mean, of the physical class. Though far from having himself abandoned supernaturalism, yet the bias towards naturalism was strong in him, and was, I doubt not, communicated (though rather by example than by precept) to others he taught as it was to me. But while admitting, and indeed asserting, that the tendency towards naturalistic interpretation of things was fostered in me by him, as probably also in Mr. Mozley, yet I am not aware that any of those *results* of naturalistic interpretation distinctive of my works are traceable to him.

Were the general reader in the habit of criticizing each statement he meets, he might be expected to discover in the paragraph quoted above from Mr. Mozley reasons for scepticism. When, for example, he found my books described as occupying several yards of library shelves, while in fact they occupy less than two feet, he might be led to suspect that other statements, made with like regard for effectiveness rather than accuracy, are misleading. A reperusal of the last part of the paragraph might confirm his suspicion. Observing that, along with the allegation of "family resemblance," the closing sentence admits that the course of human affairs as conceived by Mr. Mozley was the reverse in direction to the course alleged by me—observing that in this only respect in which Mr. Mozley specifies his view it is so fundamentally anti-evolutionary as to be irreconcilable with the evolutionary view—he might have further doubts raised. But the general reader, not pausing to consider, mostly accepts without hesitation what a writer tells him.

Even scientific readers, even readers familiar with the contents of my books, cannot, I fear, be trusted so to test Mr. Mozley's statement as to recognize its necessary erroneousness; though a little thought would show them this. They would have but to recall the cardinal ideas developed throughout the series of volumes I have published to become conscious that these ideas are necessarily of much later origin than the period to which Mr. Mozley's account refers. Though, in Rumford's day and before, an advance had been made towards the doctrine of the correlation of heat and motion, this doctrine had not become current; and no conception, even, had arisen of the more general doctrine of the correlation and equivalence of the physical forces at large. Still more recent was the rise and establishment of the associated abstract doctrine commonly known as the "conservation of energy." Further, Von Baer's discovery that the changes undergone during development of each organic body are always from the general to the special was not enunciated till some eight years after the time at which Mr. Mozley was a pupil of my father, and was not heard of in England until twenty years after. Now, since these three doctrines are indispensable elements of the general theory of evolution (the last of them being that which set up in me the course of thought leading to it), it is manifest that not even a rude conception of such a theory could have been framed at the date referred to in Mr. Mozley's account. Even apart from this, one who compared my successive writings would find clear proof that their cardinal ideas could have had no such origin as Mr. Mozley's account seems to imply. In the earliest of them—'Letters on the Proper Sphere of Government'—published in 1842 and republished as a pamphlet in 1844, the only point of community with the general doctrine of evolution is a belief in the modifiability of human nature through adaptation to conditions (which I held as a corollary from the theory of Lamarck) and a consequent belief in human progression. In the second and more important one, 'Social Statics,' published in 1850, the same general ideas are to be seen, worked out more elaborately in their ethical and political consequences. Only in an essay published in 1852 would the inquirer note for the first time a passing reference to the increase of heterogeneity as a trait of development, and a first recognition of this trait as seen in other orders of phenomena than those displayed by individual organisms. Onwards through essays published in several following years, he would observe further extensions in the alleged range of this law; until, in 1855, in the 'Principles of Psychology,' it begins to take an important position, joined with the additional law of integration, afterwards to be similarly extended. Not until 1857, in two essays then published, would he find a statement, relatively crude in form, of the law of evolution, set forth as holding throughout all orders of phenomena, and joined with it the statement of certain universal physical principles which necessitate its universality. And only in 1861 would he come to an expression of the law approximating in definiteness to that final one reached in 1867. All which facts the scientific reader who took the trouble to investigate would see are conclusive against the implication contained in Mr. Mozley's statement; since, were this implication true, my early writings would have contained traces of the specific doctrine set forth in the later ones. But, as I have said, even a reader of my books cannot be trusted to recall and consider these facts, but will certainly in many cases, and probably in most, passively accept the belief Mr. Mozley suggests.

Seeing this, I have felt it requisite definitely to raise the issue; and for this purpose have written to Mr. Mozley the following letter. It is made long by including a general outline of the doctrine of evolution, which it was needful to place before him that he might be in a position to answer my question definitely. Perhaps I may be excused for reproducing the letter in full, since ninety-nine out of a hundred do not know what the doctrine of evolution in its wider sense is, but suppose it to be simply another name for the doctrine of the origin of species by natural selection:—

"My dear Sir,—The passages from three letters of my father, sent herewith—one written in 1820, which was about the date referred to in your account of him, one written some thirteen years later, and the other twenty years later—will prove to you how erroneous is the statement you have made with regard to his religious beliefs. Having in this case clear proof of error, you will, I think, be the better prepared to recognize the probability of error in the statements which you make concerning his philosophical ideas and the ideas which, under his influence, you in early life elaborated for yourself.

"The passage in which you refer to these gives the impression that they were akin to those views which are developed in the 'System of Synthetic Philosophy.' I am anxious to ascertain in what the alleged kinship consists. Some twelve years ago an American friend requested me, with a view to a certain use which he named, to furnish him with a succinct statement of the cardinal principles developed in the successive works I have published. The rough draft of this statement I have preserved; and that you may be enabled definitely to compare the propositions of that which you have called 'the younger philosophy' with that which you have called 'the elder,' I copy it out. It runs as follows:—

"'1. Throughout the universe in general and in

* It was more than a dozen years after Dr. Darwin's death in 1802 when my father became honorary secretary. I believe my father (who was twelve years old when Dr. Darwin died) never saw him, and, so far as I know, knew nothing of his ideas.

detail there is an unceasing redistribution of matter and motion. 2. This redistribution constitutes evolution where there is a predominant integration of matter and dissipation of motion, and constitutes dissolution where there is a predominant absorption of motion and disintegration of matter. 3. Evolution is simple when the process of integration, or the formation of a coherent aggregate, proceeds uncomplicated by other processes. 4. Evolution is compound when, along with this primary change from an incoherent to a coherent state, there go on secondary changes due to differences in the circumstances of the different parts of the aggregate. 5. These secondary changes constitute a transformation of the homogeneous into the heterogeneous—a transformation which, like the first, is exhibited in the universe as a whole and in all (or nearly all) its details; in the aggregate of stars and nebulæ; in the planetary system; in the earth as an inorganic mass; in each organism, vegetal or animal (Von Baer's law otherwise expressed); in the aggregate of organisms throughout geologic time; in the mind; in society; in all products of social activity. 6. The process of integration, acting locally as well as generally, combines with the process of differentiation to render this change not simply from homogeneity to heterogeneity, but from an indefinite homogeneity to a definite heterogeneity; and this trait of increasing definiteness, which accompanies the trait of increasing heterogeneity, is, like it, exhibited in the totality of things and in all its divisions and subdivisions down to the minutest. 7. Along with this redistribution of the matter composing any evolving aggregate there goes on a redistribution of the retained motion of its components in relation to one another: this also becomes, step by step, more definitely heterogeneous. 8. In the absence of a homogeneity that is infinite and absolute, that redistribution, of which evolution is one phase, is inevitable. The causes which necessitate it are these—9. The instability of the homogeneous, which is consequent upon the different exposures of the different parts of any limited aggregate to incident forces. The transformations hence resulting are complicated by—10. The multiplication of effects. Every mass and part of a mass on which a force falls subdivides and differentiates that force, which thereupon proceeds to work a variety of changes; and each of these becomes the parent of similarly-multiplying changes: the multiplication of them becoming greater in proportion as the aggregate becomes more heterogeneous. And these two causes of increasing differentiations are furthered by—11. Segregation, which is a process tending ever to separate unlike units and to bring together like units—so serving continually to sharpen, or make definite, differentiations otherwise caused. 12. Equilibration is the final result of these transformations which an evolving aggregate undergoes. The changes go on until there is reached an equilibrium between the forces which all parts of the aggregate are exposed to and the forces these parts oppose to them. Equilibration may pass through a transition stage of balanced motions (as in a planetary system) or of balanced functions (as in a living body) on the way to ultimate equilibrium; but the state of rest in inorganic bodies, or death in organic bodies, is the necessary limit of the changes constituting evolution. 13. Dissolution is the counter-change which sooner or later every evolved aggregate undergoes. Remaining exposed to surrounding forces that are unequilibrated, each aggregate is ever liable to be dissipated by the increase, gradual or sudden, of its contained motion; and its dissipation, quickly undergone by bodies lately animate and slowly undergone by inanimate masses, remains to be undergone at an indefinitely remote period by each planetary and stellar mass, which since an indefinitely distant period in the past has been slowly evolving: the cycle of its transformations being thus completed. 14. This rhythm of evolution and dissolution, completing itself during short periods in small aggregates, and in the vast aggregates distributed through space completing itself in periods which are immeasurable by human thought, is, so far as we can see, universal and eternal—each alternating phase of the process predominating now in this region of space and now in that, as local conditions determine. 15. All these phenomena, from their great features down to their minutest details, are necessary results of the persistence of force, under its forms of matter and motion. Given these as distributed through space, and their quantities being unchangeable, either by increase or decrease, there inevitably result the continuous redistributions distinguishable as evolution and dissolution, as well as all those special traits above enumerated. 16. That which persists unchanging in quantity but ever changing in form, under these sensible appearances which the universe presents to us, transcends human knowledge and conception—is an unknown and unknowable power, which we are obliged to recognize as without limit in space and without beginning or end in time.'

"I am not aware that my father entertained any of these views, either definitely or vaguely. But if he did, or if under his influence you reached views similar to these or any of them, it will, I presume, be possible to indicate the resemblances. Or if specific resemblances are not alleged, still it will be possible to point out what were the ideas you received from him which potentially involved conclusions such as are above set forth.

"I fear I am entailing some trouble upon you in asking an answer to this question, but the importance of the matter must be my apology. I am, my dear sir, faithfully yours,

"HERBERT SPENCER."

In Mr. Mozley's reply he stated that he had been obliged already to send off his corrections for a second edition, adding that, "as therefore nothing can be done now, you would not care for any discussion." The result is that I remain without any reply to my question. One passage, however, in Mr. Mozley's letter serves to give a widely different meaning to his statement; and, having obtained his permission, I here quote it as follows:—"You will observe that I have only a vague idea of my own 'philosophy,' and I cannot pretend to an accurate knowledge of yours. I spoke of a 'family likeness.' But what is that? There is a family likeness between Cardinal Newman's view and his brother Frank's."

Now, if the "family likeness" alleged is not greater than that between the belief of a Roman Catholic and the belief of a Rationalist who retains his theism, my chief objection is removed; for just as the views of the brothers Newman have a certain kinship in virtue of the religious sentiment common to them, so Mr. Mozley's early views and my own may have had the common trait of naturalistic interpretation—partially carried out in the one and completely in the other: a common trait, however, which would give Mr. Mozley's early views a "family likeness" to other philosophies than mine. This being understood, the only further objection to Mr. Mozley's statement which I have to make is that I do not see how, even in this vague sense, a likeness can be alleged between that which he names and describes as "a *moral* philosophy" and "a system of philosophy" of which the greater part is concerned with the phenomena of evolution at large—inorganic, organic, and super-organic—as interpreted on physical principles, and of which only the closing portion sets forth ethical conclusions as corollaries from all the conclusions that have preceded.

There remains only to answer the question—How could Mr. Mozley have been led to imagine a resemblance between things so different? He has himself gone far towards furnishing an explanation. In his introduction (p. 1) he admits, or rather asserts, that "reminiscences are very suspicious matter"; and that "the mental picture of events long passed by, and seen through an increasing breadth of many-tinted haze, is liable to be warped and coloured by more recent remembrances, and by impressions received from other quarters." He adds sundry illustrations of the extreme untrustworthiness of memory concerning the remote past; and in chap. lxxxiii. he characterizes Denison's Reminiscences of Oriel College as "a jumble of inaccuracies, absurdities, and apparent forgets." Moreover he indicates (p. 4) a special cause of distortion; saying of those "whose memory is subordinate to imagination and passion" that "they remember too easily, too quickly, and too much as they please." Now, as is implied by his religious ideas and ecclesiastical leanings, and as is also shown by a passage in which he refers to the scientific school with manifest aversion, Mr. Mozley is biassed towards an interpretation which tends to discredit this school, or a part of it; and obviously, to fancy a resemblance between scientific views now current and those which he describes as a "dream" of his youth, which disappeared with his manhood, is not unsatisfactory. On looking through the "many-tinted haze" of sixty years at what he admits to be "a vague idea" of his early philosophy, he has unconsciously "warped and coloured" it, and imagined in it a resemblance which, as I have shown, it could not possibly have had.

I will add only that serious injustice is apt to be done by publication of reminiscences which concern others than the writer of them. Widely diffused as is Mr. Mozley's interesting work, his statement will be read and accepted by thousands who will never see this rectification.

HERBERT SPENCER.

A COMPLAINT.

I DO not know how far it is permissible for one author to use the materials of another without acknowledgment, but here is a case in point to which I should like to call attention. In the 'Life of Victor Emmanuel,' by G. S. Godkin, published 1879, and the 'Life of Garibaldi,' by Theodore Bent, published in 1881, not only are the extracts from Italian authorities in many cases identical, but the original composition shows at times such a similarity as could hardly be accidental. The following passages are specimens:—

'Life of Victor Emmanuel.'	*'Life of Garibaldi.'*
"All Italy was on fire. Lombardy and Venice were already in arms, and the Milanese after five days' terrible fighting drove the Austrian troops out of the city. The declaration of the war of independence could no longer be delayed."—P. 27.	"All Italy was thereat aroused. Lombardy and Venice were already in arms, and the Milanese, after their 'glorious five days,' had driven the Austrians out of their city March 23. So the declaration of the war of independence could no longer be postponed."—P. 45.
"The Lombards, who had begun the war with such heroism as was displayed in the five days' struggle, did not maintain the same noble bearing throughout. They were divided against themselves, and failed to support the Piedmontese as the king had been taught to expect. They and the Venetians spent the precious time in disputing as to what form of government they would have while the Austrians were still in possession of Italian soil. The Mazzinians were busy haranguing against monarchies and circulating libellous stories about the Savoy family," &c.—P. 42.	"The Lombards too, after their five days' struggle, became divided among themselves, and so did the Venetians, fighting as to what form of government they should have while Austria was still in possession. And Mazzini was busy too, running down monarchies the while, and spreading libels about the King of Sardinia."—P. 49.
"Aspromonte gave the final blow to the Rattazzi ministry. Never very popular, it was utterly shaken by the reaction in favour of Garibaldi. Now that the danger was passed and the untamable old lion *hors de combat*, his rash inconsiderateness, his violation of the laws, were overlooked, and only his past glorious services remembered."—P. 249.	"Aspromonte gave a final blow to the Rattazzi ministry, never, indeed, very popular, but now utterly shaken by their conduct to Garibaldi. Now that the untamable old lion was for the time laid aside, nothing but his past glorious services were remembered. Nobody for a moment thought that his futile attempt on Rome had been in any way rash or inconsiderate."—P. 215.

I do not pretend to say that these passages contain anything very original or novel. Mr Bent could easily have obtained the information by reading the accounts of the Italians who took part in, or were spectators of, the Revolution, if he chose to take the trouble of looking up the original authorities and condensing for himself. But when he wanted to make his book in a hurry and use the readiest materials that came to his hand, he ought to have given references to the works which supplied them.

G. S. GODKIN.

MORE KARAITE MANUSCRIPTS.

Cannon Street Hotel, July 19, 1882.

IN an article in the *Athenæum* of July 15th, headed "Karaite Manuscripts," I mentioned that I would write soon more on the fifth division (K e) of my catalogue, containing six MSS. on grammar and lexicography, and one Yemenite book on the Massorah, which I gladly do before leaving London.

The chief elements necessary to a sound understanding of the Old Testament and to the execution of a good translation are unquestion-

ably the following:—First, a good ancient text or texts; secondly, good vowel-points and accents; thirdly, good ancient lexicons translating the Hebrew into a living language; and fourthly, good and early translations and impartial commentaries. Until lately, however, these four necessary elements have not been all that could be desired.

The collections acquired in 1881 of good ancient texts and the great work of Dr. Ginsburg on the Massorah have remedied in a measure the want of the first.

There is now in the British Museum material enough to enable any diligent Hebrew student to work out the different systems of the so-called Assyrian and Palestinian punctuations. Nothing has as yet been done for the study of the different systems and the gradual development of our twenty-six forms of accents (I myself possess several old MSS. with different systems of accents). But the greatest hindrance to a right understanding of the Bible, and especially of words touching on natural history or of a technical character, was the lack of ancient Biblical lexicons explaining those terms in a living language, by authors who lived in Bible lands, and were able to take advantage of the near relationship which exists between kindred tongues. The Targum and even the Talmud are often a great help in this respect, but, alas! they often need an interpreter. The Aruch and Kimshi, who wrote only Hebrew, could not help us much there.

It is true the Bodleian Library possesses an excellent Hebrew-Arabic Talmudical lexicon of Tanchum Jerushalmi, called 'Murshid el Kafiah,' and the Imperial Library of St. Petersburg possesses now a Biblical Hebrew-Arabic lexicon of Ali ben Saleiman. (In my new collection, now in the British Museum, are many works of the last-mentioned author, dated twice A.D. 1035, who was only known till now by his lexicon and never mentioned in any of the Karaite books.) But what are the opinions of a few authors of not very great critical ability on such an important point as the translation of the Bible? Any additional help to that aim seems to me of great importance; I will therefore point out the interest of this small division of seven books now in the British Museum.

No. 1 of the division K is a large fragment (three hundred pages small quarto) of a unique Arabic-Hebrew lexicon, in which the difficult words of the Bible and Mishnah are well and clearly worked out. For instance, of the word עכביות, acubijoth —mentioned in the Talmud as being the דרדר (thistles) of Gen. iii. 18—our author says that it is a plant with many thorny leaves which grows in abundance around Damascus, and that at the top of it is a thistled crown, which is the favourite food of the camel, and is called in Damascus "acub." It is also, he says, found in abundance in Morocco and Andalusia, where the thorns are peeled and cooked or roasted together with garlic and eaten. They are of two colours; some are ash-grey and some rosy. It is also a favourite dish in Cairo, but it is called there "lach-lach," לחלח. The "ar-ar" (ערער) of the Bible is also, according to the Targum of Onkelos, the well-known "acub." Then he goes on to say: "The general opinion that 'dardar' and 'acubijoth' are the fruit of 'badngan' (egg plant) is only held by those who talk from hearsay, without having any real knowledge of the thing. They ought to have known that this plant 'badngan' was never planted in Palestine in early days, neither did the Jews of old know it; even Galen, who lived after the second exile, does not mention 'badngan,' because he never saw it. Even Rabbi Haii Goan makes a mistake in rendering it by the word 'banjar,' בנזר (beet-root, &c.); and Ebn Ganaeh translated it 'harshaph,' חרשף, which is also not the real 'acub' or thistle, although 'harshaph' has also many thistles and may be of the same kind," &c. It is a pity that this lexicon comprises only six letters of the Hebrew alphabet.

No. 2 is most probably the earliest Arabic-Hebrew and Arabic-Chaldaic lexicon yet known. The forms of its triliteral roots, its order and Chaldaic part, require description by scholars more competent than myself.

No. 3 is the well-known 'Sepher-harikma' of the most highly praised and much abused Ebn Ganaeh, in the original Arabic, but not complete.

No. 4 is a special treatise on the Yemenite Massorah. The author, who must have lived only two or three centuries ago, is very interesting to us for several reasons:—First, for his quotations of early Massoretic works and authors not known to us, *e.g.*, Posikta, Massorah of Saadia Gaon, Mesorta Denardai, Ben Melch, &c.; secondly, for his pointing out the variations between the Jerusalemitic and old Yemenite texts, even with regard to full words; thirdly, for showing the difference between the Yemenite Targum and our Targum.

No. 5 is a concordance to the similar terminations of words of the Bible (for lyric purposes).

No. 6 comprises six fragments of Biblical as well as Talmudical Hebrew-Arabic lexicons, mostly very old. In order to give an idea of their high value, and to encourage collectors in searching for more lexicons of this kind, I shall give here in the original one of the shortest articles, upon the word מעצד (the root עצד), as follows:—

אלעין ואל צאד ואל דאל (עצד)

מעשה ירי חרש במעצד הו
אלפאם ופי כלאם אלאויל אם היה
חרש נותנין לו שני מעצדין אי פאסין
הכדא פסר פיה רבינו האיי גאון ז"ל
ופי כלאמהם איצא מה שהחרש
מוציא במעצד הרי אלו שלו ותרנם
מעצד חצינא וראיתי לרב שרירא
גאון פי תפסיר אלפאט שבת אן
חצינא הו אלפאם והדא אתבאת
עלי אן מעצד הי אל פאם · עלי
אן בעד אלגאונים כד פסר פיה אל
קורנאם והו שביה באלפאם ולים קול
אלאויל וקורנס על הסדין לאן תפסיר
דלך אלמטרקה עלי אלסנדאן והכמא
פסר פיה גאון.....

No. 7 is an alphabetical list of all the passages and anecdotes to be found in the Talmud Babli and Jerushalmi. It has over 6,000 texts, some very long.

The fourth element necessary to a good understanding of the Hebrew, namely, ancient impartial translations and comments in Arabic or any other living language (of which there was hitherto a great want), is now well supplied by the new acquisitions of the Trustees of the British Museum. I will return to this part of my collection in your next number.

M. W. SHAPIRA.

EMERSON TO CARLYLE.

WE publish two more letters from Emerson to Carlyle. Bronson Alcott, mentioned in the first letter, was the father of Miss Alcott, the author of 'Little Women.' Dr. Tuckerman, mentioned in the second letter, was a Unitarian minister. The journal started by Margaret Fuller was, of course, the *Dial*.

Concord, March 15, 1839.

MY DEAR FRIEND,—I will spare you my apologies for not writing, they are so many. You have been very generous: I very promising and dilatory. I desired to send you an account of the sales of the 'History,' thinking that the details might be more intelligible to you than to me, and might give you some insight into literary and social as well as bibliopolical relations. But many details of this account will not yet settle themselves into sure facts, but do dance and mystify me as one green in ledgers. Bookseller says 991 copies came from Binder, 9 remaining imperfect, and so not bound. But in all my reckonings of the particulars of distribution I make either more or less than 991 copies. And some of my accounts are with private individuals at a distance, and they have their uncertainties and misrememberings also. But the facts will soon show themselves, and I count confidently on a small balance against the world to your credit.

The Miscellanies go forward too slowly, at about the rate of seventy-two pages a week, as I understand. Of the *Fraser* articles and of some others we have not a single copy—such are the tough limits of some English immortalities and editorial renowns, but we expect the end of the printing in six weeks. The two first volumes, with title-pages, are gone to the binder—260 copies—with strait directions; and I presume will go to sea very soon. We shall send the two last volumes by a later ship. You will pay nothing for the books we send, except freight. We shall deduct the cost of the books from the credit side of your account. We print of the second series 1,250 copies, with the intention of printing a second edition of the first series of 500 if we see fit hereafter to supply the place of the emigrating portion of the first. You express some surprise at the cheapness of our work. The publishers, I believe, generally get more profits. They grumbled a little at the face of the account on the 1 January; so in the new contract for the new volumes I have allowed them 9 cents more on each copy sold by them. So that you should receive 91 cents on a copy instead of $1. When the 250 copies of our two first volumes are gone to you I think they will not have but about 100 copies more to sell.

Your books are read. I hear, I think, more gratitude expressed for the Miscellanies than for the History. Young men at all our colleges study them in closets, and the Copernican is eradicating the Ptolemaic lore. I have frequent and cordial testimonies to the good working of the leaven, and continual inquiry whether the man will come hither. *Speriamo.*

I was a fool to tell you once you must not come: if I did tell you so, I knew better at the time, and I did steadily believe, as far as I was concerned, that no polemical mud, however much was thrown, could by any possibility stick to me; for I was purely an observer; had not the smallest personal or *partial* interest; and merely spoke to the question as a historian; and I knew whoever could see me must see that. But, at the moment, the little pamphlet made such stir and excitement in the newspapers; and the whole thousand copies were bought up. The ill wind has blown over. I advertised, as usual, my winter course of Lectures, and it prospered very well. Ten Lectures—I. Doctrine of the Soul; II. Home; III. The School; IV. Love; V. Genius; VI. The Protest; VII. Tragedy; VIII. Comedy; IX. Duty; X. Demonology.

I designed to add two more, but my lungs played me false with unseasonable inflammation, so I discoursed no more on "Human Life." Now I am well again. But, as I said, as I could not hurt myself, it was foolish to flatter myself that I could mix your camp with mine and hurt you. Nothing is more certain than that you shall have all our ears, whenever you wish for them, and free from that partial position which I deprecated. Yet I cannot regret my letter, which procured me so affectionate and magnanimous a reply.

Thanks, too, for your friendliest invitation. But I have a new reason why I should not come to England—a blessed babe, named Ellen, almost three weeks old, a little fair soft lump of contented humanity, incessantly sleeping, and with an air of incurious security, that says, she has come to stay, has come to be loved,—which has nothing mean, and quite piques me.

Yet how gladly should I be near you for a time. The months and years make me more desirous of an unlimited conversation with you; and one day, I think, the God will grant it, after whatever way is best. I am lately taken with the Onyx Ring; which seemed to me full of knowledge, and good bold true drawing. Very saucy, was it not? in John Sterling to paint Collins; and what intrepid iconoclasm in this new Alcibiades to break in among your Lares and disfigure your sacred Hermes himself in Walsingham. To me, a profane man, it was good sport to see the Olympic lover of Frederica, Lili, and so forth, lampooned, and by Alcibiades, too, over whom the wrath of Pericles must pause and brood ere it falls. I delight in this Sterling, but now that I know him better, I shall no longer expect him to write to me. I wish I could talk to you on the grave questions, graver than all literature, which the trifles of each day open. Our doing seems to be a gaudy screen or popinjay to divert the eye from our non-doing.

I wish you could know my friends here. A man named Bronson Alcott is a majestic soul, with whom conversation is possible. He is capable of truth, and gives me the same glad astonishment that he should exist which the world does.

As I hear not yet of your reception of the Bill of Exchange, which went by the Royal William in January, I enclose the duplicate. And now all success to the Lectures of April or May! A new kingdom with new extravagances of power and splendour I know. Unless you can keep your own secret better in Rahel, &c., you must not give it me to keep. The London Sartor arrived in my hands 5 March, dated 15 November, so long is the way from Kennett to Little & Co. The book is welcome, and awakens a sort of nepotism in me—my brother's child.

R. W. EMERSON.

I rejoice in the good accounts you give me of your household; in your wife's health; in your brother's position. My wife wishes to be affectionately remembered to you and yours. And the lady must continue to love her *old* Transatlantic friend.

New York, March 18, 1840.

MY DEAR FRIEND,—I have just seen the steamer 'British Queen' enter the harbour from sea, and here lies the 'Great Western' to sail to-morrow. I will not resist hints so broad upon my long procrastinations. You shall have at least a tardy acknowledgment that I received in January your letter of December, which I should have answered at once, had it not found me absorbed in writing foolish lectures which were then in high tide. I had written you, a little earlier, tidings of the receipt of your 'Fr. Revolution.' Your letter was very welcome, as all your letters are. I have since seen tidings of the 'Essay on Chartism' in an English periodical, but have not yet got my proof-sheets. They are probably still rolling somewhere outside of this port, for all our packet ships have had the longest passages; only one has come in for many a week. We will be as patient as we can.

I am here on a visit to my brother, who is a lawyer in this city, and lives at Staten Island, at a distance of half-an-hour's sail. The city has such immense natural advantages and such capabilities of boundless growth, and such varied and ever increasing accommodations and appliances for eye and ear, for memory and wit, for locomotion and lavation, and all manner of delectation, that I see that the poor fellows that live here do get some compensation for the sale of their souls. And how they multiply! They estimate the population to-day at 350,000, and forty years ago, it is said, there were but 20,000. But I always seem to suffer from loss of faith on entering cities. They are great conspiracies; the parties are all masquers, who have taken mutual oaths of silence not to betray each other's secret and each to keep the other's madness in countenance. You can scarce drive any craft here that does not seem a subornation of the treason. I believe in the spade and an acre of good ground. Whoso cuts a straight path to his own bread, by the help of God in the sun and rain and sprouting of the grain, seems to me an universal workman. He solves the problem of life not for one but for all men of sound body. I wish I may one day send you word, or better, show you the fact that I live by my hands without loss of memory or of hope. And yet I am of such a puny constitution, as far as concerns bodily labor, that perhaps I never shall. We will see.

Did I tell you that we hope shortly to send you some American verses and prose of good intent? My vivacious friend Margaret Fuller is to edit a journal whose first number she promises for 1 July next, which I think will be written with a good will if written at all. I saw some poetical fragments which charmed me,—if only the writer consents to give them to the public.

I believe I have yet little to tell you of myself. I ended in the middle of February my ten lectures on the Present Age. They are attended by 450 to 500 people, and the young people are so attentive and out of the hall ask me so many questions, that I assume all the airs of age and sapience. I am very happy in the sympathy and society of from six to a dozen Persons who teach me to hope and expect everything from my countrymen. We shall have many Richmonds in the field presently. I turn my face homeward to-morrow, and this summer I mean to resume my endeavour to make some presentable book of Essays out of my mountain of manuscript, were it only for the sake of clearance. I left my wife, and boy, and girl – the softest, gracefullest little maiden alive, creeping like a turtle with head erect all about the house—well at home a week ago. The boy has two deep wells for eyes, into which I gladly peer when I am tired. Ellen, they say, has no such depth of orb, but I believe I love her better than ever I did the boy. I brought my mother with me here to spend the summer with William E—— and his wife and ruddy boy of four years. All these persons love and honour you in proportion to their knowledge and years. My letter will find you, I suppose, meditating new lectures for your London disciples. May love and truth inspire them. I can see easily that my predictions are coming to pass, and that having waited until your Fame was in the flood-tide we shall not now see you at all on western shores. Our saintly Dr. Tuckerman, I am told, had a letter within a year from Lord Byron's daughter, informing the good man of the appearance of a certain wonderful genius in London named Thomas Carlyle, and all his astonishing workings on her own and her friends' brains—and him the very monster whom the doctor had been honouring with his best dread and consternation these five years. But do come in one of Mr. Cunard's ships as soon as the booksellers have made you rich. If they fail to do so, come and read lectures which the Yankees will pay for. Give my love and hope and perpetual remembrance to your wife, and my wife's also, who bears her in her kindest heart, and who resolves every now and then to write to her, that she may thank her for the beautiful Guido.

You told me to send you no more accounts. But I certainly shall, as our financial relations are grown more complex, and I wish at least to relieve myself of this unwonted burden of booksellers' accounts and long delays, by sharing them. I have had one of their estimates by me a year, waiting to send. Farewell.

R. W. E.

SALES.

THE sale of the first portion of the Hamilton-Beckford Library was concluded at the rooms of Messrs. Sotheby, Wilkinson & Hodge on Thursday, and the prices paid for the work of eminent binders continued to be enormous. Having in former numbers noticed the first ten days' sale of Mr. Beckford's library, we proceed to mention the choicer articles knocked down on the eleventh and twelfth days, and the prices realized. The principal attraction of the eleventh day was a copy of the 'Iconographie' of Van Dyck, in all probability the finest, and certainly the most complete, ever offered for sale. The impressions of the portraits were brilliant, and many of them in three and four states, especially his own excessively rare etchings, that of Vander Wauwer in the first state being, as we have before mentioned, finer than Mr. Bale's, which has always been considered unique, and was purchased by Baron E. de Rothschild for 450*l*. This collection was eagerly contested, the first bidding being one thousand guineas, the second fifteen hundred guineas, gradually rising by fifty pounds in succession, until knocked down to Mr. Thibaudeau (it is understood for Baron Edward de Rothschild) at 2,850*l*. Amongst other choice articles were the following: — Dunker's Vignettes et Culs de Lampes pour l'Heptameron, 28*l*. 10s. Du Noyer, Lettres Historiques, Madame de Pompadour's copy, bound by Derome, 36*l*. Dupleix, Mémoires des Gaules, the dedication copy to Louis XIII., 190*l*. Du Puy, Histoire des Favoris, bound by Derome, 23*l*. Dürer's Engravings, 185*l*.; Passio Christi, the quarto woodcuts, with artist's autograph inscription, 51*l*.; and another without, 41*l*. Du Somerard, Arts du Moyen Age, 126*l*. Dutch Etchings, 70*l*. Du Val, Rosa-Hispani-Anglica, with the rare frontispiece by Hollar, a presentation copy to the famous Duke, then Marquis, of Buckingham, with his arms on binding, 25*l*. Duvet, Apocalypse Figurée, 23*l*. Dyalogus Creaturarum Optime Moralizatus, with curious woodcuts, 58*l*. Edwards's Drawings of British Birds, 100*l*. Description de l'Egypte, 59*l*. Elizabeth I. of Russia, her Coronation, the dedication copy to the Czarina, 29*l*. 10s. Entrée de Charles IX. en Paris, De Thou's copy, 80*l*., having sold in the Sauvageot sale for 155 francs. Erasmi Paraphrases, bound by Desseuil, 27*l*. 10s. Euripides, Cura Canteri, De Thou's copy, 78*l*. European Magazine, with manuscript notes by Mr. Beckford, 39*l*. Eutropius et Paulus Diaconus, Paris, 1560, a beautiful specimen of the library of Marguerite de Valois, 100*l*., in common condition repeatedly sold for two shillings. Everdingen's Views, 35*l*. 10s. Fabritii Proverbi, 34*l*., sold in Hibbert's sale for 24*l*. 10s. Faithorne's Portraits, 72*l*. Fénélon, Avantures de Télémaque, first edition, giving the whole of the author's manuscript, printed in 1717, bound by Boyer, 85*l*.; the edition of Amsterdam, 1734, with the suppressed Examen de Conscience, Vie, &c., 58*l*. 10s. Fêtes pour le Mariage du Dauphin, bound by Padeloup for Louis XV., 60*l*. Fian the Sorcerer, 60*l*., purchased for 6*l*. 6s. in the sale of G. Steevens, who quotes it frequently in his notes to 'Macbeth.' Fielding's Works, bound by Staggemeier, 34*l*. Filholii Sacra Regum Historia, from the library of Marguerite de Valois, 65*l*. Flamen, Paisages, Emblemes, Figures des Oyseaux et Poissons, 82*l*. 2s. 6*d*. Flaminii Psalmorum Expositio, from the library of the poet Desportes, 34*l*. Flandin, Voyages en Verse, 31*l*. Florentinum Museum, 51*l*. Flores, Aurelio et Isabelle, the 1555 edition, bound by Boyer for Count Hoym, 30*l*. 10s. Florus, printed by Elzevir, 1631, Count Hoym's copy, 48*l*. 10s. Folengii Opus Macaronicorum, Count Hoym's copy, 71*l*.; another copy with autograph, "Grolierii et Amicorum," 25*l*. 10s. Fontenelle, Œuvres, three volumes, large paper, bound by Derome, 32*l*. Fonthill and Hafod, views, 40*l*. Foreign Portraits, by Visscher, &c., 100*l*. Fowler's Mosaic Pavements, 34*l*. Fouquet, Defenses, Archbishop Colbert's copy, with his arms as Abbé of Bec, 29*l*. A collection of thirty-six Maps, executed for Henry IV., and bound for him by Clovis Eve, 375*l*. Franchini, Poemata, from the libraries of Grolier, De Thou, and Marquis de Menars, 230*l*. Franeau, Jardin d'Hyvers, De Thou's copy, 28*l*. Frobisher's Three Voyages, with two rare maps, 300*l*. Froissart's Chronicles, translated by Col. Johnes, 26*l*. Fuller's Worthies, with index (reprint), 32*l*. 10s., having been bought in at the Fonthill sale for 17*l*. 5s., &c. The twelve days' sale comprised only 3,197 lots, and realized 31,516*l*. 5s.

The sale of the third portion of the Sunderland Library commenced at Messrs. Puttick & Simpson's on Monday last. The following are some of the most important prices obtained during the first three days of the sale:— Gorges (Jardin), America painted to the Life, 4 parts complete, small 4to. 1659, 42*l*. Lydgate's Siege of Troye, R. Pynson, 1513 (bound with Gower's De Confessio Amantis, T. Berthelet, 1532), 145*l*. Gregorius IX., Decretales (with arms of Louis XIII.), printed by P. Schoeffer, 1473, 30*l*. Gruterus, Inscriptiones Antiquæ, 2 vols., crimson morocco, Amsterdam, 1707, 21*l*. Jacques de Guesle, Les Remonstrances, large paper, bound in old red morocco, Paris, 1611, 21*l*. Coustumes d'Orleans, printed upon vellum, and bound in old morocco, Orleans, 1583, 75*l*. S. Hieronymi Epistolæ et Tractatus, 2 vols., old morocco, Romæ, Sweynheym et Pannartz, 1468, 50*l*. Higden's Polycronycon (imperfect), Southwark, P. Treveris, 1527, 25*l*. 10s. Homeri Opera Omnia Græcè, *editio princeps*, 2 vols., old morocco, Florent. B. et N. Nerliorum, 1488, 48*l*. Homeri Opera Græcè, a fine specimen of contemporary Venetian morocco binding, Venet. Aldus, 1524, 50*l*. The Horaces took up nearly the whole of Thursday's sale, many of the minor editions producing from 2*l*. up to 15*l*. Horatius, Sermones, 1470, 8 ll., 29*l*.; Opera cum Comment. Acronis et Porphyrionis, 2 vols. mor., Mediol. Ant. Zarotus, 1474, 20*l*.; Landinus, Comment. in Horatium, *editio princeps*, printed upon vellum, 150*l*.; Opera, the first Aldine edition, in contemporary morocco of a chaste Italian design, small 8vo., Venet., 1501, 92*l*.; second Aldine edition, old morocco, 8vo., Venet., 1509, 19*l*. 10s.; Poemata, first Giunta edition, in contemporary morocco, 8vo., 1514, 18*l*. 10s.; Poemata, fourth Aldine edition, old morocco, Venet., 1527, 15*l*.; Opera, Elzevir edition of 1629, complete, 8vo., Ludg. Bat., 1629, 10*l*. 10s.; Opera, Pine's first edition, 2 vols., uncut, 8vo., 1733-37, 39*l*.; De Arte Poetica, 4to., impensis Petri Os de Breda, *s.a. et l.* (16 ll. only), 22*l*. 10s.; Epistolæ, lit. goth., printed on vellum, and the first book printed in Caen by J. Durandus in 1480, 290*l*. The total of the day's sale was over 1,000*l*.

XUM

Literary Gossip.

THE journals kept by the late Mr. Nassau W. Senior during his residence in Egypt in the winter and spring 1855–56 will shortly be published. Although the events are past and the situation is changed, these journals may certainly be expected to add to our knowledge of individuals at a juncture which contributed much to the making of subsequent history.

MR. EIRIKR MAGNUSSON, of the University Library, Cambridge, has nearly completed his long expected edition of the 'Saga of Thomas à Becket' in the Rolls Series, which will establish several points of great interest and novelty. Mr. Magnusson will be able to show the singular veneration which Becket enjoyed in Iceland, and the especial influence of his principles on Bishop Gudmund Arason, of Hólar (1203–1237), whose fanaticism eventually cost Iceland its independence. He will also be able to determine for the first time the dates and order of the contemporary lives of Becket, showing that the earliest, those of Fitzstephen and Benedict of Peterborough, were written before July, 1172; that William of Canterbury's compilation of Becket's miracles was then in progress; and that the others were written before 1176, except that of Alan of Tewkesbury (1180) and Herbert's (1187). Alan's, there is every reason to believe, was derived from those "magna volumina" which John of Salisbury states to have been left behind by Becket himself.

THE election to the Professorship of Jurisprudence connected with Corpus Christi College, Oxford, has been deferred. Owing to the confused wording of the statute, there is difficulty in ascertaining the minimum amount of residence required of the professor, and the chair will not be filled until an effort has been made to remove the ambiguity.

THE British Museum has lately received from the neighbourhood of Babylon three beautiful boundary stones covered all over with inscriptions, hieroglyphs (those generally considered as zodiacal signs), and very nice human figures. The first stone bears the name of Meli-sikhu, king of Babylon (whose name is contained in the list of kings discovered by Mr. T. G. Pinches), who ruled about 1175 B.C. The second is dated in the fifth year of Nabu-kaïn-abli, king of Babylon, whose name has not yet been found either in the cuneiform documents or in the classics, but by the style of writing his reign ought to be placed at the beginning of the seventh century B.C.; on this stone are the image of the king and that of Ziria, to whom the estate was granted. The third stone is more interesting; it has been engraved with great care, and one side is entirely covered with the so-called zodiacal signs. We understand this care when we learn from the inscription that the stone was set up by order of Nebuchadnezzar as a memorial of the taking back of a piece of land from the Elamites and its restoration to the country of Akkad. The document contains no date. Mr. Rassam, who is at Bagdad, has recovered from the fall from his horse which lately disabled him. Thirteen cases of antiquities in all have recently arrived at the British Museum from Bagdad.

ACCORDING to the last accounts M. Maspero remains at Cairo. MM. Emil Brugsch and Vasalli have left.

MR. FROUDE, one of the Honorary Fellows of the Royal Historical Society, has been selected by the Council for the new class of Emeritus Fellows, which is limited to two in each year.

THE Council of the Camden Society are glad to be able, contrary to their expectations, to publish during the present year a holograph letter-book of Gabriel Harvey, of Saffron Walden. It is a small quarto volume of one hundred and five folios, of which ff. 1–34 and ff. 85–105 contain fair copies of his letters during his residence at Pembroke Hall, Cambridge. The middle part of the book is filled with rough drafts of his poems and correspondence—mostly unpublished—with his great friend Edmund Spenser the poet, under the *nom de plume* of "Immerito," about the year 1579. This portion of the book—from the many allusions to the contemporary literature and drama of the day, as well as the mention of Sir Philip Sidney, George Gascoigne, Edward Dyer, Tarleton the Jester, and many other celebrities—is extremely valuable and interesting, being, in fact, the earliest chap-book or private note-book of an English poet and author. Unfortunately it is just anterior to Shakspeare's time, otherwise we might have expected some curious notices of him, or at least of his works. The book will be edited by Mr. E. J. L. Scott, of the British Museum.

MESSRS. HANSARD'S Monthly List of Parliamentary Papers for June, 1882, contains fifty-eight Reports and Papers, thirty-four Bills, and thirty Papers by Command. Among the first will be found the Statement of the Moral and Material Progress and Condition of India during the Year 1879–80; a Return of the Population, &c., of Parliamentary Constituencies; a Return showing the Financial Position of the Irish Church Temporalities Commission, now represented by the Land Commission; the Indian Finance and Revenue Accounts; and the Report and Evidence on the Artillery Ranges Bill and on the Electric Lighting Bill. Among the Bills occur the titles Ancient Monuments and Public Offices Site (amended). The Papers by Command include the Return of Accidents on the Railways of the United Kingdom during the Year 1881 (with plans), and the Statistical Abstract for the Colonial Possessions of the United Kingdom in each Year from 1866 to 1880, being the eighteenth number of the series.

MR. CHARLES DARWIN, a kinsman of the late distinguished naturalist, has been appointed manager of the *Yorkshire Post* (published at Leeds); and Mr. Charles Pebody, of the *Bristol Times and Mirror*, who lately wrote a volume in "Cassell's Shilling Library" on 'English Journalism, and the Men who have Made It,' has been appointed editor of the same important daily newspaper.

THE last design from the pencil of "Phiz" was a frontispiece to 'A Salad of Stray Leaves,' by George Halse, which is now in the press.

AN article on 'Personal Recollections about Garibaldi,' by Karl Blind, will appear in the next number of *Fraser*.

MESSRS. HURST & BLACKETT will shortly publish a new novel, in three volumes, entitled 'Saint and Sibyl,' by C. L. Pirkis, author of 'A Very Opal' and 'Wanted an Heir.' The same firm will also issue during August 'New Babylon, or Daughters of Eve,' by Paul Meritt and "Owl."

THE death of Canon Robertson, which we announced last week, is a great blow to Kentish antiquaries. He was always eager to encourage archæologists and to render assistance from his own abundant stores of knowledge. Nor was he a mere Dryasdust. He was well read in modern poetry and fiction, and sympathized with all workers, however dissimilar their studies from his own. He had won the esteem alike of rich and poor by his kindliness and generosity.

PART X. of the entire series of 'Roxburghe Ballads,' beginning a new volume, is being issued to members of the Ballad Society—the fourth of this large and important work, and first of those under the editorship of Mr. J. W. Ebsworth. The "Group of Anti-Papal Ballads" is given in this part. It is preceded by "Miscellaneous Ballads," and will be speedily followed (in Part XI.) by others of similarly varied character. Altogether, the opening "Miscellaneous Ballads," conjoined with the "Anti-Papal Group," now form twenty-one sheets, or 336 pages, and contain fully ninety-four complete ballads or poems. Every one of the numerous fresh woodcuts has been drawn and engraved single-handedly by the editor, in fac-simile of the rare originals, and entirely gratuitously.

THE August number of the *Atlantic Monthly* will have a portrait of Emerson, engraved on steel, which is thought by the family to be the best.

A JESUIT Father, Rev. W. Forbes Leith, has been compiling for some years an account of the Scots men-at-arms in the service of France. The volume will be ready shortly.

A CORRESPONDENT writes:—

"All who had the good fortune to number among their friends the late Mr. Henry Hill, whose sudden death on the 17th is announced in the *Times* of Thursday, will share the deep regret with which the sad intelligence will be received by all his colleagues in the various literary societies of which he was so active and intelligent a member. His strong common sense, high principles, and thorough business habits rendered him valuable to such societies, while his genial temperament and uniform good temper endeared him to his associates."

A NEW edition, by M. Efremof, of the works of Poushkin is announced from Moscow. Besides all that was comprised in the last, the eighth edition, in which the latest texts published during the author's lifetime were followed, and in many instances collated with the original manuscripts, the present edition will include an additional volume of the poet's letters to intimate friends and kinsfolk, and constitute in all seven volumes. The new edition will be adorned by the portrait of the author, engraved by Wright, which Poushkin had intended should head the third edition of his works, which he was preparing for the press at the time of his death. There will be also another portrait of the poet which has never

yet been published. This is a sketch made by Poushkin himself in 1820, and now preserved in the Moscow Museum. The 'History of the Revolt of Pougatchof' will also be accompanied by a portrait of that remarkable pretender.

AN unfinished work of Kant, never before printed, is to appear in the *Altpreussische Monatsschrift*.

THE old struggle between the Persian-Urdu and the Devanagari alphabets has broken out again in India. The *Liberal*, Keshub Chunder Sen's paper, stands up for Devanagari. "Which alphabet," it asks, "is the better, fuller, and more scientific? All India, from the Himalayas to Comorin, will answer the Devanagari, and not the Persian-Urdu. We may use any words we like, Sanskrit, Persian, or English, but the alphabet must be the Sanskrit, as being the fullest and best that has been discovered up to this time. The objection generally brought to the Devanagari relates to its elaborate and complicated structure, whereas Urdu, they say, may be written faster and easier. This argument is not worth much. The Urdu may be written faster, but it is unintelligible even, perhaps, to the writer. As a system of stenography it will be found to be a failure, if ever tried. We, however, have used Bengali, a related alphabet to Devanagari, in reporting, and we have found it as easy as English. In Northern India we have found Devanagari written very fast—as fast again as Bengali. If it is a question of scientific principle, then one cannot ignore the indigenous alphabet of India; but if the rulers wish to pamper prejudices and foster race jealousy, then Urdu must be found to be the only practical alphabet in the world."

SCIENCE

A Manual of the Geology of India: Part III. *Economic Geology*. By V. Ball, M.A., F.G.S.—*Memoirs of the Geological Survey of India*. Vol. XVIII. Parts I., II., III. —*Palæontologia Indica*. Vol. III. Parts XI., XII., XIII.—*Records of the Geological Survey of India*. Vol. XV. Part I. (Trübner & Co.)

MR. MEDLICOTT, Superintendent of the Geological Survey of India, in his preface, states that in 1879 the first two parts of the "Manual," with a general geological sketch map of nearly the whole of India, were published. A corresponding summary of the mineral resources of India was part of the design of the work, but this, from some unexplained cause, "was postponed under various pretexts more or less justifiable." Eventually Mr. V. Ball has thoroughly accomplished the work which has been so long postponed. The information available regarding the probable value of the metalliferous deposits of India is without doubt defective, but notices of the occurrence of ores in many places are abundant enough. Mr. Ball has carefully studied the isolated observations, both published and unpublished, and colligated all the scattered information in groups of subjects and districts, indicating the relation to the geology of those parts of the country which have been examined by the officers of the Geological Survey of India.

After an introduction, in which Mr. Ball explains the objects of his work and indulges in some replies to "insensate attacks made against the small body of officers constituting the Geological Survey of India," which are not, in our opinion, very discreet, he proceeds with the examination of the occurrence of the diamond, graphite, and amber. The examination of the diamond-bearing strata has not resulted in throwing any definite light on the conditions under which the crystallization of carbon took place; and the author, no doubt correctly, refers this to its being still a matter of doubt whether in any single case in India a diamond has been found in its original matrix. Each diamond-producing district is carefully described, the history of the discoveries given where any information is obtainable, and some interesting myths are related regarding diamond seeking, and the superstitions of the natives as to the special patronage of the goddess Lakshmi and the sacrifices made to propitiate her and restore diamonds to exhausted streams. Plumbago receives a satisfactory notice, but of amber we are told the only worked source of any value is Payentoung in Burma. The coal-fields of India, which have been fully discussed in the *Memoirs* of the Geological Survey of India, are succinctly described in this volume, and the economy of the production, the laws and rules by which the workings are regulated, given in sufficient detail.

Looking at the large and probably extravagant outlay now being made upon the gold-fields of Madras, it would have been valuable in such a work as this to have found some trustworthy information given by the officiating Deputy-Superintendent of the Geological Survey of India as to the present condition of the gold-mines and their probable prospects. Instead of this, short descriptions of each district are given, a few assays, and tables of the total yield. Four chapters are devoted to the consideration of the copper and lead ores, to zinc and tin and the rarer metalliferous minerals. The important subject of iron ore is dealt with in one chapter, in which Mr. Ball discusses the question of leaving the manufacture of iron and steel to the support of Government, the general conclusion being that the manufacture of iron is carried on at a loss.

The remainder of this volume is devoted to the more or less important earthy minerals, ornamental stones, building materials, fire-clays, and kaolin. The appendices give the values of the imports of mineral products and of coal into British India, which we think somewhat out of place in a volume devoted to the economic geology of British India. The index to references is an example of the most painstaking industry, and furnishes in a clearly classified method references to nearly every book or memoir which has been published on the subject treated of in this volume. There are several excellent maps, and a few lithographs and woodcuts, which add to the usefulness and interest of a really valuable book devoted to a very important national subject.

Each part of the *Memoirs* of the Geological Survey of India is devoted to a memoir. Part I., by Mr. C. L. Griesbach, is an important contribution to our knowledge of an interesting country, 'Geology of the Section between the Bolan Pass in Beluchistan and Girishk in Southern Afghanistan.' Mr. V. Ball in Part II. gives 'The Geology of the Districts of Mánbhum and Singbhúm'; while in Part III. Mr. W. King deals with the 'Geology of the Pránhita-Godavari Valley.'

The *Palæontologia Indica*, by Dr. Ottokar Feistmantel and Dr. William Waagen, maintains its high character for the delicate execution of the plates of the fossils and the concise and clear descriptions by which these are accompanied.

The *Records* contain the annual report, seven memoirs by the members of the Geological Survey, analyses of and experiments on coal and fire-clay, and general statements of matters relating to the Museum and the Library at Calcutta.

GEOGRAPHICAL NOTES.

LIEUT. GIRAUD, of the French navy, who has recently left for Eastern Africa, will remain during three or four months at Zanzibar to study the language. He will then endeavour to push inland as far as Lake Bangweolo, travelling either by the ordinary trade route to Ujiji or by the road first explored by Mr. Thomson. Having succeeded in reaching the lake, he will launch upon its bosom an English-built boat, which he carries with him. If successful in all his plans he will reappear at Brazzaville, on the Lower Congo.

L'Esploratore publishes Capt. Casati's map of the route from Rumbek to Tangasi in the Mombutto country, and not far from Munza's old residence. Capt. Casati, after visiting the grave of his countryman Miani and having an interview with Dr. Junker at Mambanga's, on the Welle, made an effort to push in a south-westerly direction into the unexplored parts of Africa. His progress was, however, stopped at Azanga's town, five days' journey beyond Tangasi. Capt. Casati's last letter bears date December 31st, 1881, and, looking to the present condition of Egypt and the Sudan, many months must elapse before any further information from him can reach us.

Signor Mosconas, in the same number of *L'Esploratore*, furnishes a few particulars on the career of Mohammed Ahmed, who claims to be the Imâm Mehdi, whose resurrection on the Day of Judgment is believed in by the Shiya. This impostor is in reality an old agent of Ziber Pasha, the slave dealer, whose son Suleiman was shot by Capt. Gessi. He claims that the fact of his being Mehdi was revealed to him in the appearance of that name on leaves and the shells of eggs, and succeeded in gathering the Bakkara and other nomad tribes around his standards. He aims at getting rid of both Turks and Europeans. His first act was to murder the Mudir of Fashoda. Soon after one of his adherents, Ahmed Tahir, summoned the city of Sennar to surrender; but Jotad Effendi, although disposing of only three hundred soldiers, succeeded in defeating his assailants, and Ahmed Tahir himself was taken prisoner. "Thus ends the career of Mehdi," says Signor Mosconas, whose letter is dated Kasala, May 22nd, 1882.

Petermann's *Mittheilungen* publishes the first instalment of Dr. Emin Bey's journeys, between March and May, 1881, to the west of the Bahr-el-Jebel, accompanied by a most valuable map, on a scale of 1 : 500,000. Starting from Gondokoro, Dr. Emin travelled through Belinyan and Liria to Tarangolle in the Latuka country, first made known to us by Sir S. Baker. The Latuka differ from all the surrounding negroes in physique and language, but they are not apparently Gallas, whose country begins, how-

ever, a few days' journey to the east of them. The Behr or Berri to the north and the Shuli or Wagan in the south are kin. The map embodies the information collected by Mr. F. Lupton, for some time Dr. Emin's representative among the Latuka, and since appointed Mudir of Bahr-el-Ghazal.

The same number of the *Mittheilungen* brings an account of the Jeannette expedition, with maps and illustrations taken from the *New York Herald*, and an article on M. Désiré Charnay's discovery of the "phantom city" in the territories of the Lacandones. In Dr. Behm's "Monthly Report" will be found a letter from Dr. Schweinfurth, who spent April and May in an exploration of the edges of the valley of the Nile between Siut and Assuàn, in the course of which he made several discoveries which will show even on a small-scale map of Egypt. Incidentally he alludes to politics. He says that the people he came in contact with are unanimously in favour of Arabi, and exhibit a childish (*kindische*) joy at Egyptian soil having at length produced a "character." They are content with the existing Government, and curse the days of Ismail Pasha. "The European in the interior is, as ever, an object of veneration, and I nowhere met with a want of politeness or respect." This, it is to be observed, was written in the beginning of June.

The *Revue de Géographie* for July contains a paper on the projected canal across the isthmus of Kra, by M. François Deloncle, who came expressly to England in order to consult documents at the India Office and elsewhere. The paper is apparently compiled with much care, and it might be worth while to translate it.

ASTRONOMICAL NOTES.

HERR A. THRAEN, of Dingelstaedt, Thuringia, from four normal places of Wells's comet (the first of which was made on March 22nd, the last on June 2nd), has computed a set of elliptic elements giving the somewhat long period of 3,617 years. Mr. Lewis Boss, Director of the Dudley Observatory at Albany, N.Y., where that comet was discovered, communicates to *Astronomische Nachrichten*, No. 2441, observations of it made at midday with the transit circle on June 11th and 12th, after the perihelion passage which occurred about midnight of our time on the 10th. At the observation of June 11th, which was sixteen hours after that, "the true nucleus was plainly seen (with magnifying power 180) as a perfectly round and sharply-defined disc of moderate illumination. The nebulosity of the coma was quite uniform and faint, and about 10″ in diameter." Next day, June 12th, the comet "was a very easy object. The nebulosity had increased in brightness. The image was very unsteady, however, and, either for that reason or because of the increased brightness of the vaporous screen, the nucleus proper could not be seen."

The observations of Mars by the famous Schröter at Lilienthal have been at last published under the superintendence of Prof. Van de Sande Bakhuyzen, Director of the Leiden Observatory. The author's death in 1816 prevented his publishing them in a collected form himself.

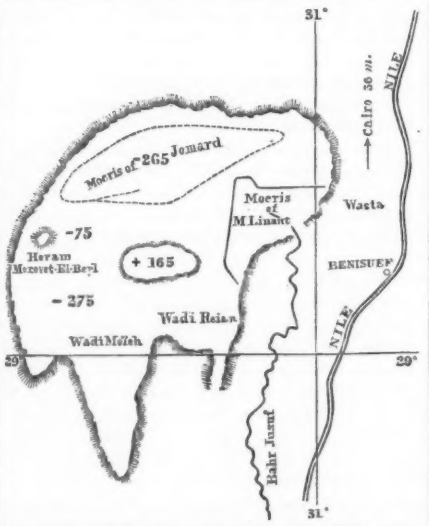
The tail of the comet shown on the photographs taken during the total eclipse of May 17th is considerably inclined to a line drawn from the sun's centre to the head of the comet. It is evident that this cannot be due merely to an effect of perspective, for if the tail were directed away from the sun's centre it would appear radial to the sun from whatever position it was viewed. In *Knowledge* Mr. Ranyard argues that since the tails of comets are usually directed away from the sun, the inclination to the radial in this instance was probably due to the passage of the comet through the resisting medium of the corona, which caused the tail to incline backwards as if blown by a wind. The head of the comet was situated at about a solar diameter from the sun's limb and the tail has a slight curvature towards the south, so that the comet was probably moving upwards in space, but there is nothing to indicate whether it had come up to, or had passed, perihelion. The comet has not been seen since the eclipse, so that it probably decreased rapidly in brightness on leaving the sun.

We have received the *Memoirs* of the Italian Spectroscopical Society for May. The most interesting communications contained in it are observations of the spectrum of Wells's comet (*a*, 1882) by Profs. Tacchini, Riccò, and Zona; and a determination of the orbit of the comet (*e*, 1881) discovered by Mr. Barnard in America on the 17th of September, made by Prof. Millosevich, of the Royal Observatory of the Collegio Romano at Rome.

We have received another instalment of the valuable 'Bibliographie Générale de l'Astronomie' of MM. Houzeau and Lancaster, comprising the completion of the second part and a general introduction. This second part (Memoirs and Notices), which will ultimately form the second of the three volumes, is thus published first, as being a more pressing and general desideratum. The authors remark that the last astronomical bibliography, that of Lalande, was published in 1803, and was not even complete for the last fifty years of the eighteenth century. It is here revised, completed, and the extensive additions made which are rendered necessary by the great and constantly increasing scientific activity of the present age. Great care has been used in bringing it up to the date 1880, and we have frequently ourselves had occasion, when referring to it, to notice the accuracy of the information conveyed.

LAKE MOERIS.

THE other day Mr. Cope Whitehouse gave an account, at the rooms of the Ascham Society, of his efforts to solve the problem of Lake Moeris. We have already mentioned that his conclusions differ from those hitherto held. Finding on the one hand that a substantial agreement developed itself from a critical examination and collation of the various passages, and that on the other the errors of the maps, as far as they were successively detected, removed objections which had been urged as fatal, Mr. Whitehouse determined to examine the desert between the parallels of Gizeh and Behnesa. The result of these explorations may be seen on the following map:—



Lucas (1707) first identified the Birket el-Qerun with Lake Moeris. D'Anville (1765) placed it in the Nile valley. Jomard (1800), with the advantage of a personal examination of the Fayoum, reverted to the Birket el-Qerun, which he supposed had been about 20 feet deeper. The depth of 300 feet he ignored. The circumference of 125 miles instead of 450 miles was due to "a successive confusion of two 'schoenes' and two 'stadia.'" The direction of Moeris from north to south presented a great difficulty against a lake which runs from east to west, which he avoided by a forced translation.

The most important result of Mr. Whitehouse's explorations is to show that to the south of the Fayoum there is a large basin excavated or eroded in the extremely friable nummulite limestone over 270 feet below the level of high water at El-Lahun, and connected through the Bahr Jûsuf with the Nile. It contains no trace of human occupation, and bears in two places the name of Meri or Moïeh ("Moeyl," Calliaud), and resembling in a striking manner the Lacus Meridis of the Ptolemaic maps of the Roman family. The remains in the Fayoum proved to be of a late Greco-Roman period, so that this basin also might have been filled to the Nile level in the time of Herodotus. If the dyke or weir of El-Lahun is destroyed by the retreating insurgents, or even, left unprotected, crumbles away at high tide, an appalling catastrophe, overwhelming a population of upwards of 150,000 souls, will show what might have happened in the time of "Menes."

Having spoken of the geological formation, the alluvial deposit, the traces of water, the shore, and the ancient remains, and compared the accounts of Herodotus, Diodorus Siculus, Strabo, Mutianus, and Pliny, confirmed by Ælius Aristides, Stephen of Byzantium, and the text and maps of Ptolemy, Mr. Whitehouse showed that in length, volume, position, purity of water, colour, depth, in its rich fisheries, its desert coast, its pyramids, its direction and utility, it satisfied every condition; and that the ancient maps, the papyrus of Boulaq, the folios of Cl. Ptolemy, the mediæval representations of the Fayoum, contained nothing at variance with this view, but corroborated it against the modern maps. The distinguished chairman of the meeting, Dr. Birch, expressed his warm interest in the subject and his agreement with the opinion, expressed in letters, of Stone Pacha and Dr. Schweinfurth, that a minute survey of this southern basin was in the highest degree desirable, and might lead to a partial restoration of the ancient lake.

SOCIETIES.

ANTHROPOLOGICAL INSTITUTE.—*July* 11.—General Pitt-Rivers in the chair.—Lord Talbot de Malahide read a paper 'On the Longevity of the Romans in North Africa.' The author gave several instances of epitaphs and inscriptions on tombs of persons whose age had exceeded 100 years; in some cases an age of 120, 130, and even 140 years had been attained.—Capt. R. F. Burton read a paper on some neolithic stone implements and other objects brought by himself and Capt. Cameron from Wásá, on the Gold Coast.—General Pitt-Rivers read a paper 'On the Egyptian Boomerang.'—A large collection of Bushman drawings was exhibited by Mr. M. Hutchinson.

MEETINGS FOR THE ENSUING WEEK.

TUES. Horticultural, 11.—Scientific and Fruit and Floral Committees.
— Photographic, 8.
FRI. Quekett Microscopical, 8.—Annual Meeting.

Science Gossip.

ENTOMOLOGISTS may be glad to know that Mr. Grote, president of the New York Entomological Club, has written an essay on the Noctuidæ of North America, with coloured illustrations of some forty-five species, which will be published in this country by Mr. Van Voorst.

THE first part of *Philosophical Transactions* of the Royal Society for the present year has just been published. Among the contents we find Dr. Sanderson's paper 'On the Electromotive Properties of the Leaf of Dionæa in the Excited and Unexcited State'; a paper on 'Lucifer, a Study in Morphology,' by Mr. W. K. Brooks,

of the Johns Hopkins University, Baltimore; a paper by Mr. W. K. Parker 'On the Structure and Development of the Skull in Sturgeons'; Mr. G. H. Darwin's paper 'On the Stresses caused in the Interior of the Earth by the Weight of Continents and Mountains,' being one of a series on the same subject published in previous parts; 'Experimental Determination of the Velocity of White and of Coloured Light,' by Dr. J. Young and Prof. G. Forbes, in which, by very ingenious experiments, a measurable difference is demonstrated; and Dr. Tyndall's interesting paper 'On the Action of Free Molecules on Radiant Heat, and its Conversion thereby into Sound.'

MR. VAN VOORST has nearly ready for publication a volume which ought to be of importance to all interested in gas manufacture, viz., Prof. Lunge's treatise on coal-tar distillation.

MR. THOMAS FLETCHER, of Warrington, exhibited at the Soirée of the Society of Chemical Industry at Owens College, on the 6th inst., an example of flameless combustion of considerable interest and much practical value. A gas flame was directed on a mass of iron wire until it became red hot; a blast of air being turned on, the flame totally disappeared, but the iron fused and ran into drops. It was evident that the highest heat was obtained when the flame was entirely absent.

M. ANTOINE BREQUET, the son of the well-known M. Brequet, the member of the Institute, died quite suddenly on the 8th inst. of heart disease, at the age of thirty years. For two years he had been editor of the *Revue Scientifique*, and the director of the Brequet optical workshop. After the electrical exhibition, to which he gave great aid, M. A. Brequet was created Chevalier of the Legion of Honour, and made President of the Chambre Syndicale by the unanimous vote of the electricians.

PROF. ELIAS LOOMES, of Yale College, furnishes to the *American Journal of Science* for July his seventeenth paper, 'Contributions to Meteorology,' being results derived from an examination of the observations of the United States Signal Service and from other sources, which have especial reference to the relation of rain areas to areas of low pressure.

PROFS. JOSEPH LE CONTE AND W. B. RISING, of the University of California, give in the *American Journal of Science* a most instructive paper 'On the Phenomena of Metalliferous Vein Formation in progress at Sulphur Bank, California.' This paper discusses a series of most important facts, and is deserving of the closest attention as giving evidence of mineral veins in the state of actual formation.

MR. R. S. NEWALL writes:—"Will you allow me to point out a mistake in the notice at p. 53 of the *Athenæum* of my pamphlet, 'Facts and Observations relating to the Invention of the Submarine Cable, and to the Manufacture and Laying of the first Cable between Dover and Calais in 1851'? I do *not* claim to have *laid* the first ocean telegraph, but I do claim to have designed it. It has been the model of nearly every cable that has been laid since then, and it is still in operation."

MM. WITZ AND OSMOND have extracted vanadium from the basic scoriæ of the Creusot Ironworks in industrial quantities. They stated at the Séance of the Académie des Sciences of July 3rd that the Creusot scoriæ contained vanadium which they estimated to be equal to 60,000 kilogrammes annually; and that they are able to extract either metavanadate of ammonium or other vanadic products specially applicable to the manufacture of aniline blacks with chlorides.

M. LECOCQ DE BOISBAUDRAN on July 3rd brought before the Académie des Sciences a notice of a peculiar decomposition of protochloride of gallium. Metallic gallium is dissolved in the cold state in concentrated hydrochloric acid. The clear liquor produced if left to itself yields gas very slowly, but if water be added gas is poured forth in torrents.

FINE ARTS

The GROSVENOR GALLERY.—SUMMER EXHIBITION.—NOW OPEN, from Nine till Seven.—Admission, 1s.; Season Tickets, 5s.

ROYAL SOCIETY OF PAINTERS in WATER COLOURS.—The EXHIBITION will CLOSE on SATURDAY, July 29th.—5, Pall Mall East, from Ten to Six.—Admission, 1s. Catalogue, 6d.; Illustrated ditto, 1s. ALFRED D. FRIPP, Secretary.

The EIGHTEENTH ANNUAL EXHIBITION of PICTURES by Artists of the British and Foreign Schools is NOW OPEN at THOMAS McLEAN'S Gallery, 7, Haymarket.—Admission, including Catalogue, 1s.

LAST THREE WEEKS.—EXHIBITION of ROSA BONHEUR'S great Picture, THE LION AT HOME.—This great Chef-d'œuvre is NOW ON EXHIBITION DAILY, at L. H. LEFÈVRE'S Gallery, 1a, King Street, St. James's, from Ten to Six. Unanimously acknowledged by the Press as being the finest work by this celebrated Artist ever shown since 'THE HORSE FAIR.' Has been visited by thousands during the Season.—Admission, 1s.

THE PARIS SALON.—BRITISH and AMERICAN ARTISTS.—The Pictures by these Artists, which have attracted so much attention in the Paris Salon this year, are NOW ON VIEW at the FINE-ART SOCIETY'S, 148, New Bond Street.

DORÉ'S GREAT WORKS, 'CHRIST LEAVING the PRÆTORIUM,' 'CHRIST ENTERING JERUSALEM,' and 'MOSES before PHARAOH,' each 33 by 23 feet, with 'Ecce Homo,' 'The Ascension,' 'Dream of Pilate's Wife,' 'Soldiers of the Cross,' 'A Day Dream,' &c., at the DORÉ GALLERY, 35, New Bond Street. Daily, Ten to Six.—1s.

Japanese Marks and Seals. By J. L. Bowes. Illustrated. (Sotheran & Co.)

THE privilege of dedicating a book "by direct permission to His Imperial Majesty the Mikado" is, for the present, reserved to the wealthy citizen of Liverpool who has aided materially in making the art of Japan known in England. This privilege will doubtless soon cease to be unique; meanwhile, it is not a mere feather in our collector's cap, but equal to a grant of a right to use the imperial chrysanthemum or kiku badge by way of augmentation of honour—a sort of Japanese imprimatur, if not a voucher for the correctness of this richly illustrated collection of signatures. The need for such a collection, if it were only to be used for comparisons of marks the one with the other and for identification of wares and examples, calls for no proof. Since the sixteenth century, when the manufacture of true porcelain was begun in Hizen, the craftsmen of that province, to say nothing of other Japanese workmen, have diligently impressed or painted Chinese marks on their wares, adopting modifications of dates and badges (not crests, as our author calls them) which are at once trademarks and signatures. The modern potters of Hizen courageously forge the marks of Chinese dynasties without the slightest reverence for the Ming dynasty itself, whose mode of "six-marking" was, till lately, dear in every sense to all who go by marks, signatures, names, and stamps. Those who believe nothing but documentary evidence will find abundance of materials for puzzling themselves in the thousands of ciphers of every sort which Mr. Bowes, Mr. Franks, and others have transcribed and secured for use in a future time when our knowledge of Japanese ceramic art is no longer what it is at present, almost wholly tentative.

As to the history of Japanese "pots," little will be learnt from the marks placed on Hizen ware by the makers, who, until quite recently, never thought of putting their own names on their wares. In Satsuma it is a rare act to sign a piece. On the other hand, Kaga ware very generally bears painted signatures. The manufactories themselves differ in age, from the more ancient works of Hizen to those of Owari, not a specimen of which is more than fifty years old. As the Greek potters of the main land and of Samos stamped their wares with their own names—imprints which are as much loved by one class of students as the ciphers of Dürer and the emblem of the "Master of the Caduceus" are by other amateurs—so the potters Dohachi and his fellows, of the province of Kioto, paint, or much less often stamp, their names on precious porcelain, the manufacture of which differs materially in Japan and China. Chinese characters are almost invariably used in Japan for marks and seals—a circumstance which goes far to confirm the accepted history of the origin of Japanese ceramic works. This point has before escaped notice. The custom of marking these wares, being very general, will facilitate future researches into the history of a beautiful craft, which, as every traveller says, is rapidly deteriorating under modern trade customs and commercial immorality. Some very interesting examples in the great collection at Dresden, which was formed while porcelain and pottery were untainted in Japan, bear the marks of Chinese date-periods and yet were unquestionably manufactured in the island empire. One of these dates is that of the Tch'ing-hoa period, 1465–1487. It occurs on a dish which bears a representation of the baptism of Christ, a subject which could only have been handled subsequently to the introduction of Christianity into Japan in 1549. So says Mr. Bowes; but he adduces no evidence to prove that, although we need not deny the Japanese origin of the dish, its maker did not, while he copied the Chinese date, likewise copy a Chinese design of the baptism. Whatever may have been the ignorance of the Japanese at the period in question, about which much has been assumed, there is no doubt that the Chinese were better informed about the life of Christ.

Among the anomalies of marking which Mr. Bowes is not the first to notice, although he does so in a very efficient manner, is the fact that Japanese potters of Seto in Owari frequently decorate their wares with lines of Chinese verse. Conspicuous illustrations of this and similar practices have appeared in very remote parts of the world, greatly to the bewilderment of antiquaries. Japanese characters proper are, as Mr. Bowes affirms, employed as auxiliaries to the Chinese letters, to connect or complete a sentence in an inscription rather than simply to form one. Occasionally, when the maker desired to state that he had taken unusual pains in the production of certain pieces of his ware, he added the characters *sei sei*, a sort of "fecit." When working "to order," the potters add "respectfully made" to their marks. An equivalent to "& Co." attests the co-operation of more than one hand. A copyist admits his indebtedness by placing "Utsusu" after his name. Eleven generations of potters of the Chojiro family have continued to use characters derived from a gold seal given to the first of them by Jaico Sarma, and bearing the character *Raku* (enjoyment). This seal was given to Ameya, the son of a Corean potter, who settled in Kioto in 1550; and the wares so marked, although rude in form and devoid of decoration, are highly prized, especially during the tea-drinking ceremonies called "Cha-no-yu," to which we referred while reviewing Mr. Franks's 'Japanese Pottery,' a book which should be studied before Mr. Bowes's collections of marks are considered. Mr. Bowes gives eight of the eleven seals of this family, borne on the black ware which displays the character

Raku and is known by its name. The examples are tea-bowls of the type represented on p. 53 of Mr. Franks's book. They are extremely rough, and bear traces of fingers. The hereditary descent of a craft is shown by the further instance of the Yeiraku family, members of which have practised potting during thirteen generations: the tenth member invented a stamp signifying "everlasting enjoyment." It seems likely that before the break up of feudalism in their country, some, at least, of the Japanese craftsmen in earthenware and porcelain were in the direct employment of the provincial daimios in whose territories they laboured. Students of the history of Occidental ceramics will remember more than one example of an analogous practice. The so-called Henri Deux "pots" were made by F. Charpentier for a provincial noble, Hélène de Hangest, Dame de Boisy, and her son. Dresden, Sèvres, and other factories are due to the same system. A prince of Hizen not only founded the factory at Ohokawachi, but reserved all its productions for himself and his friends. Some of the badges on the wares of this category are very beautiful in design; for example, that of the Tokugawa family consists of three lotus-like flowers pointing to the centre of a circle which encloses them, and is as finely designed as an artist of the best mediæval times could have made it.

Mr. Bowes groups his numerous examples of seals and marks according to the provinces where they are employed, and copiously illustrates the whole. A section of this book, which treats of illuminated manuscripts and printed books so far as their marks are concerned, will be very useful to the many collectors of such relics, and possesses attractions different from those of the ceramic signatures. Lacquer ware, enamels, carvings in wood and ivory, *cloisonné* enamels (the dates of which the writer does not attempt to fix), and works in metal, such as mirrors and weapons, afford materials for a useful chapter. A good index concludes the book, which is an honourable labour of love.

Antiquities of Ionia. Published by the Society of Dilettanti. Part IV. 31 Plates. (Macmillan & Co.)

AFTER having had more than one occasion to complain that works professing to initiate the modern world into a better knowledge of ancient art fall short egregiously of perfection in the style and execution of their illustrations, we open with delight this magnificent folio. It places securely and adequately on record the details of Ionic architecture as practised by the Greeks in the latest age which retained pure and dignified principles of design. It worthily supplements, corrects, and completes the three parts already before the world. We know, indeed, of no work on classical architecture that can compare with it in elegance but the 'Ægina and Bassæ' of the late Prof. Cockerell.

It is well known that the Society of Dilettanti, now flourishing in its hundred and forty-eighth year, combines social geniality with interest in classical art; its history proves that art has been a gainer by the alliance. The publications the Society has originated and promoted constitute the most important authorities for an exact knowledge of pure Greek architecture. Their materials have been obtained from time to time by costly missions to Greece and Asia Minor, and the results given to the world with an unsparing employment of the best skill of the engraver that could be commanded. The journey of Chandler, Revett, and Pars in 1764, of Sir William Gell with the architects Gandy and Bedford in 1812, and of Mr. Penrose in 1849, produced the three previous parts of the 'Antiquities of Ionia,' the 'Unedited Antiquities of Attica,' and the palmary work of Mr. Penrose himself on the Parthenon. In 1862 the Society commissioned Mr. R. P. Pullan to proceed to Asia Minor and make a preliminary report upon sites where it might still be possible to rescue important monuments from threatened obliteration between the upper and nether millstones of civilization and barbarism—from the carver of turban-stones and the road-maker. Upon his representation it was determined to concentrate resources on the thorough excavation of three Ionic temples—that of Priene, of highly refined style, which had only been superficially examined and in consequence imperfectly published; that of Dionysus at Teos, with which the same was the case; and the temple of Apollo Smintheus in the Troad, which had recently been discovered by Capt. (now Admiral) Spratt. The results of these necessarily prolonged operations are now before the world, and lay claim to the admiration of a wider public than the architectural profession. If we see with some regret that the Society has resorted to the assistance of foreign artists, we must needs be content to acquiesce in their decision. It is too true that at the present time, easy as it is to secure at home the most satisfactory rendering of mediæval architecture and details, Greek subjects, unless serious disappointment is to be risked, must be entrusted to what these beautiful engravings prove to be the conscientious skill of artists on the Continent.

A few years since it might have been thought that, whereas the Society originally was in advance of architectural knowledge and taste, it might be likely in a later publication to find that fashion, at least, if not exactly taste, had passed it by. It may not be too sanguine now to hope that certain signs of the time intimate a revived esteem for refined proportions, exact finish, and reasoned combinations in details as in design at large—qualities which commended themselves pre-eminently to the Greeks, but which are also of the very essence of fine art on whatever lines it may proceed. We would refer in conspicuous illustration of these qualities to plates xi., xii., xiii.; these exhibit a series of varied profiles of mouldings accurately transferred by the cymagraph, which are delightful to the eye even as merely graceful and gracefully combined curves; and this charm they have apart from the enhancement of beauty by exquisite effects of graduated sharpness and shadow which they receive when the models are executed in the solid and in the round.

The frontispiece of the work is a beautiful perspective view of the temple of Athene Polias at Priene with the true local background. The ruins of this temple were in such confusion that the precise height of the column, which it was a chief object of the exploration to recover, could not be determined by the recomposition of any single shaft; but all the scattered drums on the ground were carefully measured, and by study of these and of the indicated entasis a result was laboriously but satisfactorily obtained which is admirably verified by the grace and majesty of the restored elevation. The date of the temple is but slightly later than that of the Mausoleum, with which it agrees in many characteristics of style. The stone bearing the finely incised dedication by Alexander the Great was found in perfect preservation and is now in the British Museum.

The text of the work is contributed by four members of the Society. The interesting and comprehensive introduction, 'On the Origin of the Greek Orders of Architecture,' is by Mr. Fergusson, and is distinguished by the acuteness and by the independence which are expected from the author of the 'History of Architecture.' The very lucid argument has bearings of importance on the history of Hellenic art generally. It is made clear that the Doric column was no spontaneous evolution from the primitive wooden post, but in respect both of the capital and fluted shaft the modified type of an Egyptian example, of which specimens belonging to a very early date make it probable that more have perished. This type of proto-Doric style, however, only comprises the column, and is far from attaining even there to the true refinements of the member, which declare themselves as due without precedent to Hellenic genius. Of pure Hellenic origin also are the details of the entablature and pediment, and in these we are directed to recognize reminiscences of carpentry construction, for which Egyptian monuments gave as little suggestion as for the weather-fending types of the roof and cornice.

The leading suggestions of the details and proportions of Ionic architecture are traced with equal cogency to Persia and to constructions as uniformly of wood as those of Egypt were of stone. Mr. Fergusson points out that the process by which details of carpentry are transferred to stone architecture, and which may be followed step by step in the Lycian monuments, has a close parallel in the development of architecture in India.

Mr. C. T. Newton gives completeness to the work by chapters on the history of the cities so far as known. That of Priene receives remarkable extension by some curious inscriptions; he also supplies notes on the sculptures obtained from the ruins and presented by the Society to the British Museum. Among these is a fragment of a Gigantomachia, which has much analogy to the groups from Pergamus now at Berlin.

An appendix comprises an analysis of the systems of proportion of the temples by Mr. Watkiss Lloyd, and a demonstration of the refined and peculiar entasis of the Priene column by Mr. Penrose. As regards proportions, the result arrived at is that the Ionian architects, like the Athenian, held it important to regulate dimensions by definite proportions of low numbers, but that they were contented with comparatively simple schemes of variation.

It is not likely that any Ionic temple of a

fine period remains to be discovered hereafter and demand renewed exertions for illustration of the style. By the publication of this beautiful volume the Society of Dilettanti has so far covered its ground; but other fields of Hellenic art are open, and in due time no doubt further proof will be given of the vitality of that interest in "Grecian taste" which comes down from predecessors who were immortalized by their colleague Sir Joshua Reynolds in the two most elaborate groups of portraits he ever painted.

L'Année Artistique, par V. Champier, 1881–1882 (Paris, Quantin), comes to us very late in the season, and would have been more welcome had it been published sooner. This delay is ascribed to changes in the Administration des Beaux-Arts in France which occurred early in the current year. The volume contains a vast mass of official and public information in connexion with the arts in most civilized countries. The lists of French artistic officials and things in general, including sales of works at the Hôtel Drouot, are complete. This portion might be more useful if the examples sold were grouped, with dates of the selling, under the names of the artists, and not, as now, indiscriminately and sale by sale. We turned with interest to the account of English art and were much disappointed to observe its many defects. Not a word is said about the Print Room, although the literary and antiquarian departments in the British Museum have fair mention. In the matter of obituaries also England is not well treated. It was William Burges, A.R.A., who died in April, 1881 (p. 509), and not "Mr. John Bagnold Burges." According to last advices the latter is still a living A.R.A., whose name is spelt with two *s*'s. "Burtou" (Decimus) should be Burton (p. 510), and "Caster" (p. 544) should be Carter. Apart from such occasional errors, which are pardonable, there can be no doubt of the great value of this volume.

The Journal of Decorative Art. Vol. I. (Manchester, Sutherland & Sons; London, Vickers.)—The first volume of this periodical contains matter useful to decorators and other art workmen, with patterns and types of ornament. The standard generally affected in these examples is by no means the highest—it is, indeed, rather popular than good; but it is at least a little above the taste, or no taste, of ordinary middle-class persons. The technical information about marbling, graining, and painting on wood and glass is likely to be acceptable to practical men. Examples of excellent taste judiciously applied abound among the numerous illustrations. Trade news of all sorts forms an element of this journal.

The Life and Works of Jacob Thompson. By L. Jewitt. Illustrated. (Virtue & Co.)—Mr. Llewellynn Jewitt undertook a kindly office when he proposed to write a biography of his deceased friend. Mr. Thompson achieved no fame, but led a happy rural life at Penrith. He was born in 1806 at Penrith, showed in early youth strong artistic tendencies, and, after desperate struggles to become a painter, was allowed to study at home. Attracting the notice of the late William, Earl of Lonsdale, he was sent to London, trained at the earl's expense at Sass's school, the British Museum, and the Royal Academy. At Somerset House he exhibited landscapes and portraits in 1832, 1833, and later. He copied pictures, took likenesses of the nobility, their dogs, and their houses, and taught them and their children to draw. Some of his portraits were engraved as well as 'The Highlands,' a landscape, of which J. T. Willmore's print is often taken to be a transcript of a Landseer. This and another which was thought to be exceedingly bad were at the Westminster Hall Exhibition in 1847. The print of the former has many fine points. Thompson married a sister of George Bidder, the engineer, and in 1841 settled at Penrith, where he remained peaceful, contented, and almost obscure, till death took him in 1879. One of his achievements was painting in 1845 two pictures in oil for St. Andrew's Church, Penrith. These, if they remain in the perfect condition ascribed to them in this book, are, on that account, at least, worthy of the attention of would-be fresco painters. They appear to have been severely tried by damp, gas-smoke, and fires. The painter describes, p. 31, his process of execution. The materials included Roman cement spread on oak laths, and saturated with linseed oil; the surface was covered, before painting on (with Roberson's Medium as a vehicle), with mastic spread with a trowel. Soon after completion the pictures were covered with two coats of coach-painter's copal varnish. This book is handsomely printed, copiously illustrated with pretty wood engravings, and looks fit for any drawing-room table; but, notwithstanding all Mr. Jewitt's affection and care, it is not likely to be often taken up. The subject did not afford matter for more than a few paragraphs.

A PORTRAIT OF CARLYLE.

Sandhills, Witley, July 15, 1882.

WILL you be so good as to permit me a few words in regard to an etching in the present Royal Academy exhibition? It is from a drawing by me of the late Mr. Carlyle, but the etcher has thought fit to add on the margin (by way of what is called *remarque*) the figure of a porcupine, with two books beside it. I have not been able to visit the exhibition, and have only just heard, with surprise and vexation, of this to my mind most objectionable addition, against which I would have strongly protested had I heard of it in time, as I now, with your leave, disown all share in it. During the six years and more in which I had the honour of knowing Mr. Carlyle, I never found him for a moment other than kind, gentle, and most friendly; but even had my own experience been different, I would no less have objected to such a marginal note upon the portrait.

HELEN ALLINGHAM.

SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 15th inst. the following miniatures from Hamilton Palace:—R. Cosway, A Lady, in a black dress, with pink ribbon in her hair, 194*l.* Unknown: Another Portrait of the same Lady, 204*l.*; Prince Charles Edward Stuart, in armour, with the blue ribbon, 210*l.*; A Pair of Illuminations from a Missal, with the Madonna and Child enthroned, and St. Joseph and the Virgin, 162*l.* S. Cooper, The Earl of Sandwich, in brown dress and lace cravat, 267*l.* J. Hoskins, Sir John Maynard, in black dress, white collar, and black skull-cap, 231*l.* P. Oliver, Lady Digby, after Van Dyck, 294*l.* N. Hilliard, Lady Arabella Stuart, with long flowing hair, lace ruff, and richly embroidered dress, 273*l.*; James I., in lilac dress brocaded with gold, blue ribbon, and lace collar, 2,835*l.* P. de Champagne, The Coronation of Henri IV., a miniature of unusual size, 325*l.* Janet, Portraits of Henri II., Henri III., Charles IX., Catherine de' Medici, Le Grand Dauphin, and Claude de France, whole lengths, 1,758*l.* J. Petitot, Louis Dauphin, Duc de Bourgogne, 682*l.*; Jean Baptiste Colbert, Minister of Louis XIV., in black dress, with lace collar, 241*l.*; Portrait of a Lady in blue dress and black lace head-dress, 189*l.* Such prices were never before given for Janets, Petitots, or Hilliards.

On the 18th inst., a bust of Peter the Great, in armour, in bronze, fetched 1,060*l.*; and a bust of the Empress Catherine II. (companion), 210*l.*

Fine-Art Gossip.

EVERY Londoner will be glad to hear that the Royal Academy intends to memorialize the Government on the proposed alterations at Hyde Park Corner, and pray that the Duke of Wellington and his horse may remain anywhere else than on the top of Decimus Burton's arch. Readers of our obituary notice of that architect (No. 2826, p. 858) will remember that he provided by will 2,000*l.* for the removal of the group, and thus the bequest remained until he withdrew it, and left his fame to the justice of his countrymen, that is, when they recover their artistic senses. The monstrosity was arranged to please an ignorant committee of subscribers to the monument, whom Lord Melbourne's government desired to conciliate. When, years after, the precious scheme was about to take effect because Wyatt, who was almost as much disgusted as Burton, had finished the group, the authorities of that day, repenting of the arrangements of their forerunners, protested in vain, and even offered to provide a pedestal and erect the monument between the club-houses in Waterloo Place, or on the Parade in St. James's Park. All remonstrances were rejected, so the memorial went up where it has been a laughing-stock for a whole generation. It is to be hoped the Academy will allow the memorial to be signed by all the artistic world.

AMONG the pictures exhibiting in the European Galleries, New Bond Street, is an important work by Mr. William Linnell, dealing with a subject admirably suited for classical landscape painting. It represents the 'Capture of Io.' Io with her companions, women, children, and men, is descending a rough woodland path at the foot of a mountain, the vista of which closes beyond, while over the shoulder of the spur of the hill a glowing champaign is displayed, with the distant sea in sunlight. The Phœnician traders who beguiled her stand on our left, and offer pearls and other jewels to the unsuspecting princess. One man holds up an idol. The figures, most of which are in a state of nature, or nearly so, are distinguished by wealth of deep tones, graceful and animated movements. The well composed groups, full of expressive incidents, are carefully adapted to the story, and original in all respects. Much fine colour and wealth of character mark this painting. The nude, when displayed on such a scale, demands thorough and searching draughtsmanship. This is not wanting, although a still finer touch and even higher finish would add to the charm of a remarkable production. In the same gallery are good paintings by MM. Van Seben, De Haas, Valles (of Rome), and others, besides a large and pretentious work of the decorative and spectacular sort by M. Maccari.

THE *Builder* records the death of an architect of note, Mr. George Somers Clarke, a pupil of Sir C. Barry. Mr. Clarke published many drawings and illustrated the Houses of Parliament in conjunction with Mr. J. Johnson. A number of drawings of Northamptonshire churches made by Clarke our contemporary praises highly; they have not been published. He was one of the architects appointed to compete for the designing of the Law Courts, National Gallery, and Foreign Office. His taste and studies led him to adopt Italian modes of design, and the drawings he prepared for the competitions, even when they exhibited Gothic forms, showed the effects of his training. His chief works in London are the Auction Mart, the offices of the General Credit Company, and Messrs. Brett's warehouses in High Holborn. Many country seats were designed by him. The chief of these is said to be Wyfold Court, Oxfordshire. Among his "restorations" is Dunstable Priory Church.

IN the Fine-Art Society's rooms may now be seen the pictures by artists of the United States and Great Britain to which we referred on the

24th ult. (p. 803) as having been selected from the *Salon* of this year. They include Mr. Sargent's 'El Jaleo,' a large, energetic, and original work.

MESSRS. CHRISTIE, MANSON & WOODS will sell to-day (Saturday) the famous drawings by Turner, the property of Mr. Ruskin, to which we referred on the 24th ult. (p. 803).

IT has been stated in error that the Steenwyck recently purchased by Mr. Burton will represent that painter for the first time in the national collection of pictures. 'The Palace of Dido,' No. 141, bequeathed by Lieut.-Col. Olney, bearing the name of this master, was lent to the National Gallery of Ireland about twenty years ago.

AT the Art Furnishers' Alliance, 157, New Bond Street, may be seen some interesting examples for mural decoration, the materials of which are papers of cheap kinds.

THE French journals of art express disappointment at the nation not having acquired important pictures at the Hamilton Palace sale. Insufficient funds hampered the French agent.

THE loan exhibition of pictures at the Royal Institution, Manchester, which had been open for eight weeks, closed on the 8th inst. As regards payment for admission it was a failure, nor has it attracted, as was expected, the working classes, although as an inducement to them to visit it during the last week it was open no charge was made for admission, and the hour of closing it was extended. Small results followed these concessions.

IT is understood Mr. Dennis has, for a time, suspended his excavations at Sardis.

THE Belgian sculptor M. Eugène Simonis died on the 11th inst., aged seventy-two years. He for a long time acted as Director of the Academy at Brussels. His chief work is the equestrian group of Godefroy de Bouillon in the Place Royale, Brussels.

MUSIC

NEW SHEET MUSIC.

IT is by no means an easy task to examine the quantities of new musical publications which are poured forth in a never-ending stream, with the view of calling attention to those compositions possessing merits of a kind superior to the average of their class. The dull level of conventionality is but seldom passed, and it is sufficiently evident that in the vast majority of instances a mere ephemeral popularity is the highest mark at which composers aim. With regard to pianoforte music there has, however, been a change of style amounting almost to a revolution within the last few years. The brilliant operatic fantasia appears to be a thing of the past, and the taste of the day inclines to a mild form of æstheticism, which finds its expression in reproductions of the old dance measures, and in endless nocturnes, romances, and reveries. The comparative simplicity of the present drawing-room pianoforte music must also be noted, scarcely half-a-dozen pieces of the immense number lying before us answering to the needs of advanced players. If this may be taken as a proof that those who have passed the elementary stage now concern themselves chiefly with standard and classical works, it is fair to indulge in a feeling of complacency at the improvement in public taste.

Leaving generalities, we may select for primary mention *Youth and Age*, six tone pictures by Mr. Baptiste Calkin (Ashdown & Parry). The composer of these little *genre* sketches is perhaps best known as a church musician, but the influence of Stephen Heller may be traced in his present efforts, which are carefully written and moderately effective, though the absurd and fantastic titles constitute a drawback which might have been easily avoided. The example set by Schumann in this matter is one that is too frequently followed. The same objection will apply to a series of seven easy pieces by Victor Delacour, which surely cannot be rendered more attractive by such meaningless titles as *Cœur Joyeux*, *Jeunesse d'Amour*, and the like. Otherwise these effusions might be recommended without qualification as being melodious, graceful, and in no respect vulgar. The same remarks will apply to a set of five pieces by Paul Delacour, save that in two instances—a *Souvenir de Seville* and a *Caprice Espagnol*—the name does convey some idea of the character of the music. A word of praise may be given to *The Chippendale Gavotte*, by Cotsford Dick; *Harvest Song*, by Henry Rogers; *Am Springquell*, by Carl Hause; and *Gavotte in F minor*, by E. Silas. The piece last named, however, has as much the character of a tarantelle as of a gavotte.—By the same composer we have *Gavotte, Minuet, and Jig*, Op. 103, and *Rigaudon*, Op. 104 (Weekes & Co.). The Jig in A minor is suitable as a study for acquiring facility in rapid finger work, and the Rigaudon is rather pretty. The others are not very interesting. Four pieces, entitled *Seconde Gavotte Moderne*, *La Blondine*, *La Brunette*, and *A Fairy Tale*, by Berthold Tours, may be recommended as simple and agreeable recreations for players not far advanced beyond the elementary stage; and with them may be coupled *Danse Romanesque*, by Henry J. Edwards.

The Fan Series (Lamborn Cock) deserves mention as consisting of a selection of short pieces by the best composers. The numbers before us contain a Fantasia in C, by Handel; Rubinstein's Romance and Melody in F; the final movement of Dussek's Sonata, Op. 9, No. 3; and a Gavotte and Courante in G of J. S. Bach. Mr. W. H. Holmes sends us a "fantasia sonata" in B flat minor, entitled *The Initials*. The name seems to have been suggested by the letters G A, being the initials of Prof. Macfarren's Christian names, and with these notes the work opens. The first movement, *allegro agitato*, is vigorous, with the contrast afforded by a Mendelssohnian second subject; the next section, an *allegretto* in F sharp, is undeniably pretty; and the final movement, *allegretto scherzando*, is pleasing and unlaboured. On the whole, Mr. Holmes's sonata may be considered a well-written and effective work, worthy of attention by pianists in search of novelty. Among drawing-room pieces issued by this firm, mention may be made of transcriptions of *The Unfinished Song* and *Sowing and Reaping*, two songs by Ciro Pinsuti; *Fifth Reverie in A flat*, by C. H. Couldery; and *Chant du Pêcheur*, by Francesco Berger.—A *Nocturne in D flat*, by Kate Ockleston (Forsyth Brothers), shows decided talent; but the composer in the endeavour to avoid conventionality has given the effect of restlessness by too frequent shifting of the tonality.—As teaching pieces of very moderate difficulty we may name *Deux Valses Impromptu*, in A flat and D flat, by Ignace Gibsone, Op. 87 (Stanley Lucas); *Idyll*, by G. E. Bambridge (same publisher); *Gavotte Pastorale*, by C. Tourville (Joseph Williams); and *Andante*, from a sonata by E. A. Sydenham (Novello, Ewer & Co.).—A good word must also be said for a melodious and well-written *Reverie* for piano and violin, by A. W. Nicholson (Wood & Co.).

We have before us a pile of ninety-one new songs, of which the following may be considered on the whole the most meritorious, although in very few instances are the effusions far removed from commonplace. In *Six Songs*, composed by Ann Mounsey Bartholomew (Stanley Lucas), the composer has wisely selected her words from standard poets from Shakspeare to Edgar Allan Poe. The musical setting is in each instance simple and straightforward, and in style thoroughly English. No. 1, 'Crabbed Age and Youth,' lies rather high for ordinary voices, but this defect will not be found in the remainder. *Ave Maria*, by Maude Valérie White, is a setting of the Latin text for contralto voice, flowing and melodious save for an ugly skip of a major seventh from F to E on the fourth space. Female amateurs desiring to meet with new and pleasing ballads will perhaps find *The Fisherman's Wife*, by Alice Williams, *Troubadour's Song*, by Dinah Shapley, and *Hesperus*, by C. A. Macirone, to their taste; while tenors and baritones may be pleased with *The Love that ne'er Grows Old*, by Ernest Ford, *To thee, my Love*, by Edward Holmes, *She and I*, by Rozelle, and *My Lady Sleeps*, by J. Bond Andrews. The last-named song has a violin *obbligato*. The same publisher sends us *Eventide*, a two-part song by Theo Marzials, and *Welcome*, a three-part song by E. J. Hopkins, both for ladies' voices and good of their kind.—*Night in Spring* and *The Zephyr's Wooing*, by Florence May (Lamborn Cock), are quiet and graceful little ditties, with English and German words, and with something of the German *Lied* character. *Time Passes On* and *Ten Years Ago* are by Walter Maynard. The first of these is an expressive song in this popular composer's best vein, but the other is extremely flimsy and commonplace. *Consider and hear me*, by W. A. Howells, and *I praised the earth*, by J. Greenhill, are acceptable sacred songs; while to those who prefer a lively ditty, *I love but one fair face*, a hunting song from the practised pen of Mr. John Hullah, may be strongly recommended. Among vocal duets *Cupid's Curse*, a musicianly setting of George Peele's words, with violin *obbligato*, by Alice Mary Smith, and *Day now is breaking*, by Masini, a graceful *morceau*, deserve mention. The former is for soprano and tenor, the latter for soprano and contralto. From the same publisher we have new editions of Handel's *Where'er you walk*, from 'Semele'; *Let me wander not unseen*, from 'L'Allegro'; and *What's sweeter than the new-blown rose?* from 'Joseph'—pieces which carry their own recommendation.

From a large number of songs published by Weekes & Co. we may select for commendation *The King's Ambassador*, a bright and spirited song for baritone, by Duncan Hume; *The Shepherdess*, by Hugo Beyer, a quaintly pastoral effusion with an odd five-bar rhythm; and, in the more conventional ballad style, *True as Gold* by A. J. Caldicott, for soprano; *Love's Ebb and Flow*, by Walter Spinney, and *At the Lattice*, by Otto Booth, for contralto; and *Down the River*, by H. J. Edwards, and *Dearest*, by George Belcher, the last two for male voice.—*May Morn*, *More than All*, and *The Captain's Daughter*, by Florian Pascal (Joseph Williams), are three pleasing and gracefully written songs; and *Stars*, by J. L. Hatton, will commend itself to contralto vocalists who appreciate this facile and popular composer.—Messrs. Boosey & Co. send us eight songs by Mr. Villiers Stanford, which on account of the composer's distinguished position demand careful consideration. They are quite removed from the stereotyped ballad style, and therefore may not contain the elements of popularity; but to that portion of the public which prefers something of a more artistic nature these compositions may be heartily commended. A setting of Heine's *Tragödie*, and one of the poem entitled *Requiescat*, by Mr. Matthew Arnold, are fine expressive songs, but necessarily of a melancholy nature; while Byron's *There be none of beauty's daughters* has received an extremely graceful though simple musical illustration. Three Cavalier songs from Browning's 'Dramatic Lyrics,' for baritone solo and male chorus, would be extremely effective if well sung. *Serenade* and *Lullaby*, by A. Goring Thomas, are pleasing, elegant songs, with somewhat of French character.

More in the stereotyped manner, but still good of their kind, are *Only a Year*, by C. S. Hartog, and *Old-fashioned Friends*, by Michael Watson (Ashdown & Parry); and a good word may be said for *The Cottage by the Sea* and *Strew on her Roses*, by H. Crossley (Novello, Ewer &

Co.); *A Shadow*, by Kate Ockleston (Forsyth); and *Dying Embers*, by Lindsay Sloper (International Musical Association).

Musical Gossip.

The Royal Italian Opera season, which closes this evening, has been one of the least eventful on record. Two operas have been performed for the first time at Covent Garden, but 'Mefistole' could not be regarded as a novelty, and M. Lenepveu's 'Velleda' proved an unqualified failure. The production of M. Massenet's 'Herodiade' would have given some interest to the campaign, but the work was only promised conditionally, and no one could have indulged in sanguine expectations of hearing it. The new singers have been few in number, and only Mdlle. Stahl, contralto, Signor Lestellier, tenor, and M. Bouhy, baritone, deserve mention as having rendered valuable service to the enterprise.

'The Sleeping Queen,' an operetta with four characters, by Balfe, was revived at the Avenue Theatre on Monday evening. The trifle, which is an adaptation of Boisselot's 'Ne touchez pas à la Reine,' was produced at the Gallery of Illustration sixteen years ago. The libretto is absurd, but some of the music is in Balfe's happiest vein. The present performance is below mediocrity.

The prospectus of the Three Choirs' Festival, which will be held this year at Hereford on September 12th, 13th, 14th, and 15th, has just been issued. The principal vocalists engaged are Madame Albani, Miss Marianne Fenna, Miss Anna Williams, Madame Patey, and Miss Hilda Wilson; and Messrs. Edward Lloyd, C. W. Fredericks, Frank Boyle, F. King, and Santley. The works to be given at the performances in the cathedral are 'Elijah,' 'Judas Maccabæus,' Goetz's '137th Psalm,' Bach's 'Magnificat,' 'St. Paul,' Dr. Garrett's cantata 'The Shunammite,' Beethoven's Mass in C, a selection from Molique's 'Abraham,' and the 'Messiah.' Miscellaneous concerts will be given at the Shire Hall on the evenings of the 12th, 14th, and 15th, at which the only novelty of importance announced is the setting by Mrs. Meadows White of Collins's 'Ode to the Passions.' Mr. Langdon Colborne, the organist of the cathedral, will conduct, and Mr. J. T. Carrodus will be the leader.

The programme of the approaching Birmingham Festival, which has just been issued, is most satisfactory, both as regards the number of important novelties which it contains and the recognition shown by it of the due claims of English composers. It commences on Tuesday morning, August 29th, with a performance of 'Elijah.' On the Tuesday evening Sir Julius Benedict's cantata 'Graziella' will be produced, followed by a miscellaneous selection, including Mr. F. H. Cowen's 'Language of the Flowers.' Wednesday morning will be devoted to Gounod's new oratorio 'The Redemption'; and on the same evening Mr. A. R. Gaul's sacred cantata 'The Holy City,' Mr. Villiers Stanford's Orchestral Suite, composed for the festival, and other works will be performed. The 'Messiah' is to occupy Thursday morning, and Gade's new cantata 'Psyche' will be given in the evening, Mr. Parry's new symphony forming an item of the miscellaneous programme which follows. The concert of Friday morning will be especially interesting, comprising Mozart's Symphony in G minor, Brahms's 'Triumphlied,' Cherubini's Fourth Mass, and Beethoven's 'Mount of Olives.' A repetition of Gounod's oratorio on Friday evening will bring the festival to a close. The soloists engaged are Madame Albani, Miss Anna Williams, Miss Eleanor Farnol, Madame Marie Roze, Madame Patey, Madame Trebelli, Messrs. E. Lloyd, W. H. Cummings, Maas, Santley, and F. King, and Signor Foli. Mr. Stimpson will, as usual, preside at the organ; Mr. W. C. Stockley will officiate as chorus master; while the announcement that Sir Michael Costa has sufficiently recovered his health to be able to discharge the duties of conductor will be received with general satisfaction.

Messrs. Schulz-Curtius have issued a preliminary announcement of six concerts to be given at St. James's Hall in October and November next under the conductorship of Herr Richter. A similar series of nine concerts is also announced to be given during April, May, and June of next year.

A musical festival is to be given at Brussels on the 20th and 21st of August, in which a chorus of 400 and an orchestra of 110 performers will take part. The programme will include Handel's 'Alexander's Feast'; Brahms's 'Deutsches Requiem'; a choral work, 'Die Rückkehr,' by Ad. Samuel; a 'Hymn to Beauty,' by Peter Benoît; an overture by Radoux; Gluck's overture to 'Iphigénie en Aulide'; and Mozart's 'Ave Verum.'

Mr. W. Reeves has just published, under the title of 'Art in Earnest; or, Wagner and No End,' an essay by B. F. Wyatt-Smith on the 'Meistersinger' and the 'Ring des Nibelungen.' We confess our inability to find out the appropriateness, or even to understand the meaning, of the second title; but the little essay is well considered and carefully thought out. Its chief object is to point out the seriousness of Wagner's art views; and while we think the author sometimes too favourable in her judgments, we cordially agree with the general tone of her remarks.

Under the title of 'A Compendium of Thorough Bass for Self-Instruction, compiled by F. W. von Kornatzki, exemplified on his Patent Chord-Denoter,' Messrs. Weekes & Co. have issued an ingenious apparatus for teaching harmony. The special feature of the invention is a glass plate on which the lines of the stave are ruled, and beneath which slides of cardboard, on which the examples are printed, can be placed. By means of an adjustment mark on the slides they can be so arranged beneath the glass plate as to show the harmonies in any key that may be desired, instead of each example being (as in ordinary instruction books) given only in one key—generally in that of C major. The chord-denoter is simple in its action, easy to use, and not liable to get out of order.

M. Massenet intends next winter to give symphonic concerts in Berlin, Hamburg, and Vienna, at which selections from his own works will be performed. It is said that his opera 'Hérodiade' is to be given in these cities.

In commemoration of the 250th anniversary of the founding of the Athenæum at Amsterdam, a festival performance of Berlioz's 'Damnation de Faust' was recently given.

The reorganization of the National Russian Opera is at present engaging attention at St. Petersburg. The chorus is to be increased to 120 and the orchestra to 100 members. For costumes, scenery, &c., a credit of 1,000,000 roubles has been granted. The next season is to be opened with Glinka's opera, 'Life for the Czar.'

DRAMA

THE WEEK.

Drury Lane.—Performance of Signora Ristori: 'Elizabeth, Queen of England,' a Drama in Five Acts, from the Italian of Giacometti.

Vaudeville (Morning Performance).—'Gammon,' a Comedy in Three Acts, from 'La Poudre aux Yeux' of Labiche and Martin, by Jas. Mortimer.

Of Signora Ristori it cannot be said as Shakspeare said of Cleopatra, "Age cannot wither her nor custom stale her infinite variety." It can, however, allowing for poetic exaggeration, be maintained in words that may be Shakspeare's, since they are found in the 'Two Noble Kinsmen':—

> The very lees of such millions of rates
> Exceed the wine of others.

Her Elizabeth of England remains a noble performance. Loss, rather than gain, attends the substitution of English for Italian as the language spoken. Such mastery of English as is displayed in Lady Macbeth, which Signora Ristori has obviously studied with patient and untiring labour, is not shown in Elizabeth. A good deal of the dialogue assigned Signora Ristori was indistinct and portions of it were unintelligible. At times, indeed, the general interpretation suffered from the efforts of the actress to recollect what came next, and from the nervousness sure to attend a task so arduous as that undertaken. While, however, much indulgence may be claimed by one who pays a homage to our literature and language such as Signora Ristori has yielded, and who accomplishes a feat which, in its line, has never perhaps been equalled, but little indulgence is required. The representation is a masterpiece of interpretation, and difficulties far greater than are encountered might well be faced for the sake of contemplating a triumph such as is obtained. For Lady Macbeth Signora Ristori is physically unfitted. She can neither look the character nor charge it with the requisite venom. Elizabeth meanwhile, as conceived by Signor Giacometti, is presented to the life. The points which were most noteworthy in her previous representations are those which again arrest attention. The close of the fourth act, when, after the news has reached her of the death of Essex, Elizabeth orders every one from the room, and, sinking in attitude of prayer, falls prone with her forehead in the dust, is even more impressive than before. This is the highest point of the performance. The death scene is a marvel of realistic detail. Complete as is, however, the conquest obtained by the realistic school—and it is now practically undisputed—we grudgingly accept it. So long as the absolute accompaniments of different kinds of deaths are conventional—and such they yet are and must ever be—the point at which realism is to stop must always be fair subject of dispute. If the death scene of Elizabeth in Signora Ristori's impersonation does not go beyond the limits of art, it at least suggests a feeling that the limits of art are reached. In other portions of the performance Signora Ristori's noble method is seen to high advantage. Her performance should be watched by all who care to charge their memories with such recollections as will not hereafter be easily attainable. At present, unhappily, the attendance at Drury Lane has been small. The support afforded Signora Ristori in the various characters is indifferent.

Plays produced for one occasion only might be supposed rarely to challenge criticism. During recent years, however, the representations given under such conditions have greatly improved. Sometimes, indeed, a performance of this class affords an opportunity of showing an actor in a line of parts he has no other opportunity of essaying. The representation at the Vaudeville of 'Gammon,' Mr. Mortimer's version of 'La Poudre aux Yeux,' was excellent. Mr. J. F. Young, an actor of whom London has seen comparatively little, evinced capacity

to play *bourgeois* parts; Mr. Edward Price gave an excellent representation of a comic countryman; and Miss Lydia Cowell exhibited an excellent study of character. Mr. Maclean, Mr. Crauford, Mr. Lestocq, Mrs. Sidney, and Mrs. Leigh were also seen to advantage. Mr. Mortimer has departed further than is his custom from the original. With the view of popularizing his dialogue he has made it almost coarse. 'La Poudre aux Yeux' is a two-act drama of M. Labiche written in collaboration with M. E. Martin, and first produced at the Gymnase on the 19th of October, 1861. It ridicules very happily *bourgeois* pretence and affectation, and is so innocent and healthy in plot that the fact that it has remained until this time unadapted may well cause astonishment. Mr. Mortimer has added an act without, however, making any important addition to the plot or dialogue. Though a little thin in story, 'Gammon' might easily win acceptance as a regular entertainment.

Dramatic Gossip.

A PERFORMANCE at the Gaiety Theatre by Miss Alleyn of Juliet in the balcony scene from 'Romeo and Juliet,' given on the occasion of the benefit to Mr. Odell, had slight claims upon attention. If we mention it, it is to point out a reading in this scene which no Juliet, so far as we know, has ever accepted. Two lines in the speech beginning "Thou know'st the mask of night," &c., are as follows:—

Dost thou love me? I know thou wilt say "Ay,"
And I will take thy word.

The "I" in the second line involves a play upon words the effect of which is equally sweet and natural. It ought accordingly to be pronounced caressingly and with slight emphasis:—

I know thou wilt say "*Ay*,"
And *I* will take thy word.

In support of the view, which, however, needs no confirmation, it may be said that in the Folio the text runs thus:—

I know thou wilt say I,
And I will take thy word.

'BILLEE TAYLOR,' by Messrs. Stephens and Solomon, has been revived at the Gaiety. With it is given a new farce, with musical accompaniments, by the same author and composer, entitled 'Through the Looking-Glass.' The piece met with an unfavourable reception and scarcely deserved a better fate.

THE regular season at the Gaiety will commence on the 7th of August with a revival of Mr. Burnand's burlesque 'Little Dick Whittington'; and that at Drury Lane on the 5th with a drama by Messrs. Pettitt and Harris, entitled 'Luck: a Story of 50,000*l*.'

THE regular season at the Olympic will close in a fortnight. The theatre will then pass temporarily into the hands of an American company, who will produce a piece entitled 'Fun on the Bristol.' On the 28th of August Miss Litton and the company at present with her at the Olympic will commence at Liverpool a two months' tour.

'LE ROI S'AMUSE' of M. Victor Hugo will be presented in November next at the Comédie Française with the following cast; François Ier, M. Mounet-Sully; Sallabadil, M. Febvre; Saint Vallier, M. Maubant; Clément Marot, M. Thiron; M. de Cossé, M. Garraud; Triboulet, M. Got; Blanche, Mdlle. Bartet; Maguelonne, Madame Samary; and Madame de Cossé, Mdlle. Feyghine. Fifty years will have elapsed in November since the first and only representation of this play. The performance will accordingly be announced as the second representation of 'Le Roi s'Amuse.'

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SATURDAY, JULY 29, 1882.

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LITERATURE

Natural Religion. By the Author of 'Ecce Homo.' (Macmillan & Co.)

IF it be the function of genius to interpret the age to itself, this is a work of genius. It gives articulate expression to the higher strivings of the time. It puts plainly the problem of these latter days, and so far contributes to its solution; a positive solution it scarcely claims to supply. No such important contribution to the question of the time has been published in England since the appearance, in 1866, of 'Ecce Homo.' That the same man should have written both books, that none but himself can be his parallel, argues a unique order of mind. He is a teacher whose words it is well to listen to. His words are wise but sad; it has not been given him to fire them with faith, but only to light them with reason. His readers may at least thank him for the intellectual illumination, if they cannot owe him gratitude for any added fervour.

The object of this book, one might say with logical precision, is to extend the connotation of the term "religion." It groups together all the great idealisms—art, science, culture—and claims that these are natural religion. Thus, according to this author, everything that takes us beyond and above our selfish aims is religion. The opposition between science and theology becomes vain and of no effect: both are forms of religion. The indifference of art for the conventions is but another form of the struggle against worldliness, and here again art and religion join hands. "Wer Wissenschaft und Kunst besitzt," said Goethe, and our author repeats the saying with approval, "hat auch Religion." Prof. Huxley and Mr. Burne Jones will be somewhat surprised to find themselves regarded as great lights in the religious world. The old triad of ideals, the good, the true, and the beautiful, are classed by this observer under the one genus of religion.

Turning to the practical side of the book, we have the demand that the Church should learn the error of her ways in not recognizing her two companions in the struggle against the lower life, and should renounce the parts of her doctrine that conflict with their ideals. The idea of development must be applied to religion as to everything else, and the conception of prophecy be revived in the modern form of a philosophy of history. Let the cultured classes teach culture, which is religion, to the lower classes, who will otherwise lapse into Nihilism; and let the cultured nations of Christendom spread the light of religion till one great bond of civilization span the earth. Above all, if we wish to master the art of life, let us study the experiments that have been made by time in the field of history and learn the lessons of "philosophy teaching by example."

Such, in main outline, are the theorems and problems of this brilliant book. The boldness of the *eirenicon* cannot but strike every reader; but the age is bold in these matters, and this quality is only another mark of the timeliness of the book. In looking at its practicability, however, a critic has to remember that while it takes two parties to make a quarrel, it also requires two to patch one up. Our author is wanting in one of the qualities of the peacemaker that are almost necessary for the due performance of his office: he lacks sympathy with one of the sides. He is entirely on the side opposed to the angels, and assumes too confidently that supernatural religion is spiritually defunct and its advocates ready to own their inefficiency. He is candid and clear-sighted, and sees distinctly that what he calls religion will be called in turn pantheism and paganism by "religious" people. But he trusts too readily that they will be convinced that in using these names they are miscalling persons of practically the same creed as themselves. He greatly underrates, one cannot help thinking, the power that such conceptions as miracles, and heaven and hell exert upon minds that have once firmly grasped them. At times this miscalculation leads him to adopt a tone towards the adherents of supernatural religion which is, to say the least of it, by no means conciliatory. Take, for instance, the following sentence:—

"The Eternal and the Infinite and the All-embracing has been represented as the head of the clerical interest, as a sort of clergyman, as a sort of schoolmaster, as a sort of philanthropist."

The reminiscence of Mr. Matthew Arnold might remind our author that Mr. Arnold has scarcely reconciled Dissent, however he may have undermined it. In short, our author appears to agree with Goethe when he cynically concludes the above-quoted epigram,

Wer Wissenschaft und Kunst nicht besitzt
Der habe Religion.

Further, our author is scarcely so successful in showing the fundamental identity of art and religion as of science and religion. When touching on the latter point he draws some instructive and novel analogies between the creed of science and the faith of the Old Testament:—

"I say that man believes in a God who feels himself in the presence of a Power which is not himself and is immeasurably above himself, a Power in the contemplation of which he is absorbed, in the knowledge of which he finds safety and happiness."

"But now, either under the name of God, or under that of Nature, or under that of Science, or under that of Law, the conception works freshly and powerfully in a multitude of minds. It is an idea indeed that causes much unhappiness, much depression. Men now reason with God as Job did, or feel crushed before Him as Moses, or wrestle with Him as Jacob, or blaspheme Him; they do not so easily attain the Christian hope."

"We have spoken of science as replacing miracle; prophecy it does not so much replace as restore. As it grasps human affairs with more confidence it begins to unravel the past and with the past the future. It shows the significance of each new social or political phase as the Hebrew prophets studied to do."

These quotations may serve to illustrate the author's main contentions as to the relation of science and religion. But it is more difficult to explain his views as to the connexion of the artistic and religious ideals. He points out the great influence of the poet on the higher life of the time, reviving Mr. Arnold's "criticism of life" view; and he recognizes the ideal tendencies of the Antinomianism that is generally associated with artistic impulses. But he almost invariably regards art as solely dealing with beautiful objects of sight, and thus bringing it into contact with the scientific observation of nature. We have throughout observed not one word devoted to music, yet there are thousands nowadays with whom the cultus of rhythmic and harmonic sounds has usurped the place of almost all other worship, and a work on natural religion should have taken notice of their case. And on art in general, barring a few excellent pages on Goethe and Wordsworth, little is said that justifies the position given her alongside of science and religion. That position may be deserved; but the arguments brought forward in this book do not show adequate appreciation of the artistic mind.

Apart from this lack of sympathy with the orthodox schools of religious opinion and an inadequate estimate of the artistic ideal, it is possible to find fault with other lines of the argument. There is, perhaps, a certain amount of professional exaggeration in the estimate formed of the historian's office. It is, to say the least, paradoxical to assert, "It is not exclusively but only *par excellence* that religion is directed towards God." It is obscuring a fundamental distinction to include, as our author often does, humanity in nature. The argument from Mohammedanism that there may be a religion without miracles (p. 192) may be turned another way when we reflect how inevitably the earliest traditions introduced miraculous events into the life of the prophet. And interesting as is the attempt to widen the meaning of religion, it too often results in mere paradox, and manages only to evade difficulties by denying that they exist. Still the aim of the author, which is to point out the large amount of agreement among conflicting parties, is perfectly legitimate, and permits a certain exaggeration in looking only at common qualities and neglecting divergencies.

Turning to the more pleasant and more profitable task of pointing out the many novel ideas and brilliant thoughts contained in this book, one has first to notice the power of acute social diagnosis that is throughout displayed. Take, for instance, the following *résumé* of the scientific temper:—

"Instead of that painful conflict with temptation which moralists describe, there may be an almost unbroken peace arising from the absence of temptation; instead of the gradual formation of virtuous habits, there may be the gradual disuse of all habits except the habit of thought

and study; there may be perpetual self-absorption without what is commonly called selfishness, total disregard of other people, together with an unceasing labour for the human race; a life in short like that of the vestal, 'the world forgetting, by the world forgot,' yet without any love or heavenly communion."

Or, again, take the few but weighty words dealing with Nihilism; or the account of the epidemic character of crime; or the remarks on the rise of self-distrust consequent on the decline of authority; or the view that the modern schoolmaster is a kind of professional parent. And joined to this power of observation is found the power of expressing its results in short, pithy phrases or sentences that stick in the memory. "Life is interesting if not happy" is a whole answer to Mr. Mallock. "Is life but a livelihood?" is a home thrust at a certain school of politicians. "Worship is habitual admiration" is not likely to be bettered for some time as a working definition.

Nowadays one is not allowed to call a book brilliant unless it says some witty and therefore spiteful things. Even these are not wanting in the pages of 'Natural Religion.' Let us cull a few that display this quality:—

"If you want to see the true white heat of controversial passion, if you want to see men fling away the very thought of reconciliation, and close in internecine conflict, you should look at controversialists who *do not differ at all*, but who have adopted different words to express the same opinion."

"What should we think then if its name and its glories formed the staple of our religious worship, if our church-goers sang—'Oh pray for the peace of England—they shall prosper that love thee'?"

"'Erudition' and 'philosophy' are terms of contempt in their mouths. They denounce the former as a busy idleness, and the latter as a sham wisdom, consisting mainly of empty words, and offering solutions either imaginary or unintelligible of problems which are either imaginary or unintelligible themselves."

But of far more importance than these isolated instances of acuteness of thought or phrase are the many new positions taken up in this book. The distinction between theology and religion has never been brought so clearly into connexion with the difference between scientific and imaginative knowledge. The three different phases of atheism—by which term is meant by this author want of adaptation to the environment—are excellently discriminated.

It may cause some surprise, but cannot fail to cause as much enlightenment, to find our author, most modern of the moderns as he is, advocating the closest possible union between Church and State, and defending his position by all the wealth of his historical knowledge. But has ever the modern temper been hit off more exactly than in the following passage?—

"Another maxim has to be learned in time, that some things are impossible, and to master this is to enter upon the manhood of the higher life. But it ought not to be mastered as a mere depressing negation, but rather as a new religion. The law that is independent of us and that conditions all our activity is not to be reluctantly acknowledged, but studied with absorbing delight and awe. At the moment when our own self-consciousness is liveliest, when our own beliefs, hopes and purposes are most precious to us, we are to acknowledge that the universe is greater than ourselves, and that our wills are weak compared with the law that governs it, and our purposes futile except so far as they are in agreement with that law."

But enough. We have given the main argument of the book, and selected some of its details for discussion or for admiration. It remains to discuss its probable effect on the two parties between whom, in a measure, it attempts to effect a reconciliation. It has already been pointed out that the religious world will regard its religion as having been misunderstood and not sympathized with; and this complaint will be just. It is natural at this point to compare the somewhat similar attempts of Mr. Matthew Arnold in this direction; and it must be owned that with regard to knowledge of, and sympathy with, orthodox belief, the whilom Oxford professor is the superior of his Cambridge rival, if we may venture so to term the author of 'Ecce Homo.' Mr. Matthew Arnold was bent on battling with religious Philistinism, and did not disdain to deal it some heavy and rather unfair blows, chiefly by way of irony. Our author, on the contrary, cares more to expound the position of *nous autres*, and has for the first time given an adequate exposition of the creed of culture. "Religion," he says, "has been revived under the artificial name of culture"; and again, "The momentary evanescence of the Church in modern life is only caused by the decay of one sort of Church coinciding in time with the infancy of another." In thus boldly pointing out that the spiritual currents now flow in other channels than those that are technically called religious the book says what many have been feeling. It must necessarily give courage to the Antinomians, and give for the first time a true sense of their position to the followers of ancient lines of thought. That the followers of culture will consent to call their ideal by the name of religion, and that the believers of religion in its old sense will grant that name, full of the most sacred associations, to the pursuit of truth and of beauty, are very doubtful propositions. So far, therefore, as our author seriously aims at these innovations his efforts appear doomed to failure. No *eirenicon* can be effected between two opposing schools by inducing them to adopt the same name on their banners. It is by bringing into full consciousness the thoughts and feelings of modern men that this book will exercise its chief influence. It will enable the adherents of the old and of the new faith to know for what the strife is being carried on. And it shows how fast and far the world has been drifting since 1866 to reflect that this book takes the place of an exposition of "Christ's theology" promised in the preface of 'Ecce Homo.' But the second or "practical" part of the book is not practical in any sense that leads to action. It merely shows that the natural religion which is his theme is really in action among us in influencing men's lives. It may set men thinking, it cannot lead them to act. Meanwhile let us close this notice of a book which we assume will be read by most thinking Englishmen with a final quotation, which shows at once the power and the weakness of the writer, his clear vision and his depressing tone:—

"For Art and Science are not of the world, though the world may corrupt them; they have the nature of religion. When therefore we see them shaking off the fetters of the reigning religion, we may be anxious, but we are not to call this an outbreak of secularity; it is the appearance of new forms of religion, which if they threaten orthodoxy threaten secularity quite as much. Now secularity is the English vice, and we may rejoice to see it attacked. It ought to be the beginning of a new life for England that the heavy materialism which has so long weighed upon her is shaken at last. We have been perhaps little aware of it, as one is usually little aware of the atmosphere one has long breathed. We have been aware only of an energetic industrialism. We have been proud of our national 'self-help,' of our industry and solvency, and have taken as but the due reward of these virtues our good fortune in politics and colonization. We have even framed for ourselves a sort of Deuteronomic religion which is a great comfort to us; it teaches that because we are honest and peaceable and industrious, therefore our Jehovah gives us wealth in abundance, and our exports and imports swell and our debt diminishes and our emigrants people half the globe."

La Jeunesse de Madame d'Épinay. Par Lucien Perey et Gaston Maugras. (Paris, Calmann Lévy.)

THE attitude of impatience is doubtless unworthy of the scholar, but it is difficult to resist that feeling in reference to the editing of certain French classics. It would, perhaps, while we still possess only an imperfect edition of Pepys's 'Diary,' be more strictly honest to omit the word French. But the fears, the carelessness, or the caprice of the editors of memoirs, letters, and diaries are, perhaps, more noticeable to the student of French literature because of the vast mass of such matter which that literature contains. It is not against MM. Perey and Maugras that his evil passions are aroused—on the contrary, they come to fill up the shortcomings of their predecessors; but it is rather too bad that the former editors of so well-known a book as Madame d'Épinay's 'Memoirs' should have taken upon them to omit a very considerable proportion of the MS. matter without giving the least indication of their proceedings, and without, as far as can be seen, any motive except mere caprice. Nor, while we make every allowance for the present writers, can we think that their own method is the ideally best. They have recovered the MS. of the 'Memoirs' and a great quantity of other MSS. from different sources, chiefly family records, but they have not attempted a new or complete issue of the 'Memoirs' themselves. They have in this volume (which is to be followed by another bearing the complementary title of 'La Vieillesse de Madame d'Épinay') arranged, partly in extract and partly in narrative, what they think most interesting of the unpublished matter as a supplement to the published 'Memoirs,' though of course they frequently refer to, and sometimes draw upon, matter published in those 'Memoirs' themselves. As a result, all, or almost all, the information desirable will doubtless be at the reader's disposal in one form or another; but it will lack symmetry.

Meanwhile this volume provides plenty of interesting reading for students of the eighteenth century, though in short, quotable passages of piquancy and individual attraction it is perhaps inferior to the published

'Memoirs.' The authors or editors have conceived a great affection for their heroine—an affection with which it is not, on the whole, easy to sympathize. Madame d'Épinay was not a bad specimen of the eighteenth century lady with no morals—indeed, she was a rather favourable one because of her unfailing amiability; but she had the peculiarly irritating quality of being absolutely wax in the hands of anybody who chose to mould her. Her husband might have kept his authority over her (despite the fact that they were cousins, and that the match was the afterglow of a boy and girl passion) if it had not been for her mother's interference and his own scandalous infidelity, for which that interference afforded some faint excuse. After she had quarrelled with him, her various lovers and mentors, Francueil, Duclos, Grimm, did with her whatever they pleased. MM. Perey and Maugras are very severe upon Duclos, still more so on Rousseau; they are not very well inclined even to Diderot, who was unquestionably the most disinterested of all the circle, courtly or literary. But they have an incomprehensible passion for Grimm. Conscious that two such magicians as Rousseau and Mr. Carlyle may have prejudiced us against this person, we look with hopeful doubt for a real rehabilitation. It is with some surprise that we find that the only proof of Grimm's excellences offered is that he took prompt measures for getting everybody else—Francueil, Duclos, Rousseau—out of the lady's good graces. Now this is exactly the charge made against him: *habemus confitentes*.

In the most debated part of the whole Grimm-Rousseau-Diderot-Épinay matter—the very ugly hypothesis, not necessary to give here at length, as to the reason which Grimm and Madame d'Épinay had for wishing Rousseau to accompany her to Geneva—the biographers are uncompromisingly on the side of their heroine. It may be admitted that Rousseau's own evidence or suspicion, or whatever it is to be called, is worth extremely little. But MM. Perey and Maugras give evidence on the other side which is worth less. All that they can say is that Tronchin was not a likely person to join in such a plot, and that they can find no record of any child having been born to Madame d'Épinay at Geneva. The second argument is evidently valueless, for in the first place it was never necessary to a belief in the plot that the child should actually have been born, and in the second it was not likely that its advent would have been published on the housetops, while at best the evidence is purely negative. The first argument is one of opinion merely. The "foul story" we fear remains, not less uncertain indeed, but not less foul than it was.

The pleasantest character in this book, one who will be new to most readers, is Madame d'Épinay's bachelor uncle, the Count de Preux, a country squire and sportsman of a kind frequent in novels and occasionally met in real life. M. de Preux is a benevolent oddity whose only drawback is detesting Paris. His consolation there is to go and hunt at Chantilly, whither the Prince de Condé invites him, and where, it is needless to say, "sans lui et son chien," the prince and all his train of hounds and huntsmen "auraient manqué la bête." This good squire, however, is by no means a mere equivalent of his English fox-hunting contemporary. His manners are unexceptionable, and though he is nearly as severe as Smollett's hero on the "mets trop recherchés," the "vins falsifiés" of the capital, his chief displeasure there is that "les femmes qu'il avait connues étaient vieilles et laides et avaient l'injustice de ne pas le trouver joli garçon." His end is not a little melancholy. He is a good counsellor to his sisters and niece as well as a generous brother and uncle. But his sporting habits are his ruin. The French gentleman of the last century, like his Scotch counterpart, was nothing without a "ganging plea," and M. de Preux duly has his about a manor, the title to which is disputed by a neighbour. Unluckily upon it is "my only preserve of red partridges," and to abstain from shooting these till the judges have decided is impossible. The rival claimants meet on the ground. M. de Preux, old and choleric, actually fires on his enemy, and the latter, replying in self-defence, wounds him mortally. The beginning of his will is worth quoting:—

"A mes héritiers,—Ceci est mon testament. Je n'entends pas les affaires; si j'avais plus de temps, j'y mettrais la forme, mais forme ou non, je déclare que je veux que tout ce que je vais dire soit exécuté. Je crois mes héritiers honnêtes gens et bons parents. Si par hasard ils se chamaillent après moi pour ma chétive succession, je les déshérite et je donne mon bien aux pauvres de ma paroisse; mais dans ce cas seulement où, pour manquer à mes volontés, ils prendraient pour prétexte le défaut de termes, de formes, qui ne sont que des simagrées, car c'est la volonté du testateur qui fait la loi, peut-être! Si j'ai le temps à Paris, je ferai passer tout cela par-devant notaire, mais au diable si j'en aurai le loisir, avec un procès.....Enfin je suis en bonne santé, j'ai bien ma tête à moi, je ne l'ai jamais eue meilleure, et je n'ai ni haine ni animosité..... Non, au moins contre aucun de ceux qui ont affaire ici. J'institue ma nièce Louise d'Esclavelles, femme de Bellegarde d'Épinay, ma légatrice universelle de tout ce qui est en mon pouvoir de disposer, meubles et immeubles; je crois que cela peut aller à trente mille écus, et je lui donne aussi une bourse de cuir, remplie de médailles, dont plusieurs d'or, antiques et modernes, que j'ai rapportées en grande partie du siège de Candie; c'est ma foi tout ce qu'il m'a valu."

Then follow descriptions of his servants: "cela boit et mange bien, cela a de la gaieté et fait rondement sa besogne," with legacies to them and to "the blind man who comes to the corner of the wood on Monday," and with a bequest to one unpleasant niece (Madame d'Épinay's great enemy) of "mon arbre généalogique afin qu'elle n'oublie pas que j'étais son oncle." This hearty and healthy figure is, to our thinking, the most really interesting feature of the book, and beside him his niece with her unreal loves, his nephew with his unenjoyed debaucheries, and the whole coterie of philosophers and people of fashion with its intrigues and petty brawls, look small enough.

The Prince. By Niccolò Machiavelli. Translated from the Italian by N. H. T. (Kegan Paul, Trench & Co.)

To the reader of the present day it seems impossible to account for the extraordinary obloquy which this famous treatise earned for its author among a generation whose political morality was what we know it to have been all over Europe in the sixteenth century. Yet that so it was is pretty clear. 'The Prince' was not published until after the author's death in 1527, and in the first part of 'Henry VI.,' which is one of Shakspeare's earliest plays, written probably within sixty years of it, we find "that notorious Machiavel" used in such a way as to show that the Florentine secretary's name was already a byword. It is curious that the first attack seems to have come from England, and from the pen of Cardinal Pole. Bacon, as might be expected, took a more philosophical view than either the churchman or that average respectability which Shakspeare may be held to represent. In the 'Essays' Machiavelli is often quoted or his thoughts referred to, and at least on two occasions he is mentioned by name—once with distinct approbation. The other passage (in the 'Essay on Goodness') affords an amusing proof of the extent to which his memory had already suffered. Bacon refers to him merely as "one of the doctors of Italy"; but the contemporary translator into Italian, as Mr. Wright informs us, has not been able to refrain from expressing his sentiments, and renders "*quel empio* Nicolo Machiavello." But where Bacon credits "Macciavel" with "noting well," the Italian "has only *un scrittore*." It evidently required a strong mind in those days to confess agreement with "Macciavel" even when his sentiments were in themselves harmless. Of all his works 'The Prince' was the one to which he chiefly owed his bad reputation—a reputation which even in these tolerant days, and in spite of Macaulay's well-known apology and Hallam's more careful apportionment of praise and blame, he has not wholly lost. It is curious, though, to notice that "Machiavelism" does not imply a following, corrupt or otherwise, of the practice, but of the preaching of Machiavelli. The word usually involves an idea of hypocrisy, or at all events of underhand dealing. Machiavelli is nothing if not cynical, even to the point of recommending judicious hypocrisy. The truth is, however, that 'The Prince' is not and does not profess to be a treatise on abstract morals; it is merely a summary of maxims founded on the observations made by an acute observer of the methods which in that country and at that time earned and confirmed success. It is not that he holds them up to approbation, or for that matter disapprobation either, though now and then we meet with phrases implying that he had a moral sense which did not approve; he merely says in effect, "If any man wishes to become and to remain the head of a state in Italy at the present time, this is, so far as I can see, the way in which he must go to work." He asks whether it is best for a prince to be loved or feared. "The answer," he says, "is that one would wish to be both" (not, as N. H. T. rather awkwardly puts it, "both are best"); "but seeing that it is difficult for these to exist together, it is safer to be feared than loved, if one has to go without one of the two." This is a specimen of his method. Even in his famous eighteenth chapter, "How Princes should keep Faith," he expressly bases his precepts on the general depravity of human nature:—

"A prudent prince [we are giving N.H.T.'s translation] neither can nor ought to keep his word when to keep it is hurtful, and the causes

which led him to pledge it are removed. If all men were good this would not be good advice, but since they are wicked [*tristi*, a sad lot] and do not keep faith with you, you in return need not keep faith with them.....It is necessary, indeed, to put a good colour on this nature [that of the fox, alluded to just above], and to be skilful in simulating and dissembling. But men are so simple, and governed so absolutely by their present needs, that he who wishes to deceive will never fail in finding willing dupes. One recent example I will not omit. Alexander VI. had no care or thought but how to deceive, and always found material to work on. No man ever had a more effective manner of asseverating, or made promises with more solemn protestations, or observed them less. And yet because he understood this side of human nature his frauds always succeeded."

In his sublime imperturbability Machiavelli often reminds the reader of Thucydides, and it is almost impossible not to believe that—if not in the original (and it seems more than doubtful whether he knew much Greek), at least in a translation—he had deeply studied the historian of the Peloponnesian war. That he does not make more direct references to him may arise from the fact that Italian history, ancient and modern, was both more to his purpose and more likely to furnish examples familiar to his readers. However this may be, such a passage as that which we have quoted might be paralleled with perfect ease from the older historian, whose moral character stands nevertheless well enough with the world. What excited special horror in regard to Machiavelli was probably the *personal* tone which he thought fit to give to his remarks. "*You* do this," "*you* must act thus," are for ever occurring; and his examples are mainly drawn from persons who were famous throughout Europe as the greatest scoundrels of the day, Cæsar Borgia being his brightest exemplar of all that a prince should be. Why the Church should have anathematized him it is not easy to see. But that John Bull, Philistine then as now, hating "foreigners," fancying he hated lies (chiefly because the truth is more often than not disagreeable to the hearer), wholly inappreciative of irony,—that he should, as soon as he heard it, coin from the Florentine secretary's name one of his most "dyslogistic" epithets was only to be expected. No doubt to this unfavourable judgment is due the fact that Machiavelli remained so long untranslated into English at a time when other masters of Italian literature were receiving the honours of subscription lists and large paper. The enterprise of Mr. Bohn produced the 'Florentine History,' 'The Prince,' and one or two small pieces; but the execution was not equal to the intention. N. H. T.'s translation, though in one or two places it might have been kept a little nearer to the original without injury to the English style, is so good as to excite a hope that he may render Machiavelli's masterpiece, the 'Florentine History,' the first attempt at a really scientific view of history which the modern world produced.

Before leaving Machiavelli it may be as well, perhaps, to give an extract showing him on his best side, that of a far-sighted Italian patriot. 'The Prince' concludes thus:—

"This opportunity then, for Italy at last to look on her deliverer, ought not to be allowed to pass away. With what love he would be received in all those provinces which have suffered from the foreign inundation; with what thirst for vengeance; with what fixed fidelity, with what devotion, and what tears, no words of mine can express. What gates would be closed against him? What people would refuse him obedience? What jealousy would stand in his way? What Italian but would yield him homage? This barbarian tyranny stinks in all nostrils. Let your illustrious house, therefore, take upon itself this enterprise with all the courage and all the hopes with which a just cause is undertaken; so that under your standard this our country may be ennobled, and under your auspices be fulfilled the words of Petrarch:—

> Brief will be the strife
> When valour arms against barbaric rage;
> For the bold spirit of the bygone age
> Still warms Italian hearts with life."

The triumph was not so near as Machiavelli thought, and even worse degradations than he had seen were in store for Italy. But we who have lived to see what he dreamt of can also see that he had at least the merit of keeping the flame of patriotism alive among a generation whose faults he judged only too accurately.

L'Ecclésiaste, traduit de l'Hébreu, avec une Étude sur l'Age et le Caractère du Livre. Par Ernest Renan. (Paris, Calmann Lévy.)

CANTICLES and Ecclesiastes, both passing under the name of King Solomon, have occupied M. Renan's attention more than any other of the Biblical books. The reason of this preference (he has only translated Job besides these two books) M. Renan gives at the beginning of the preface to Ecclesiastes in the following sentences. "Dans ce volume," M. Renan says,

"étrange et admirable, que la nation juive a donné à l'humanité, et que tous les peuples ont appelé *La Bible*, la pensée religieuse est tellement dominante, qu'on est d'abord surpris d'y trouver quelques pages profanes. Le Cantique des Cantiques prouve, comme on aurait bien pu le supposer *à priori*, que le vieil Israël fut jeune à son jour. Un second livre plus singulier, l'Ecclésiaste, montre que ce peuple, livré en apparence tout entier à la passion de la justice, ce vengeur ardent de l'honneur de Jéhovah, fut sceptique à certaines heures. J'ai essayé de faire connaître le Cantique des Cantiques et de résoudre quelques-unes des difficultés qu'il présente. Je regarde comme indispensable au tableau que j'ai voulu faire de la conscience d'Israël, d'examiner de près l'Ecclésiaste."

He then sums up the date of the composition of the book as well as its tendencies before proceeding to give his reasons in the following words:—

"L'ouvrage compte certainement entre les plus modernes de la littérature hébraïque. Quant au caractère sceptique ou épicurien de la composition, on peut incidenter sur le sens précis de deux ou trois versets; mais cela importe peu. Si l'auteur ne s'est pas tenu au scepticisme, il l'a traversé, il en a donné la plus complète, la plus vive, la plus franche théorie."

It is now generally admitted, even by Dr. Plumptre, that Ecclesiastes is full of Grecisms, and that the book must be placed at least as late as the time when Palestine was under the influence of Greek culture. On the other hand, it cannot be later than the time of Hillel (born 75 B.C., died about 5 A.D.), since the canonicity of the book was discussed in the schools of Hillel and Shamai. There is no doubt, judging from the last verses, which are by the redactor of the canon and not by the author of Ecclesiastes, that the book was, if not the latest book in the Bible as to its composition, certainly the latest admitted into the canon. This may be concluded also from its not being quoted in the New Testament and from its late translation into Greek. Whilst the earlier modern school, beginning with Ewald, thinks Ecclesiastes a production of the epoch before the Maccabees, Prof. Graetz takes it for a satire on Herod the Great, who is represented as the "old and foolish king" (iv. 13). M. Renan denies the Greek character of the book and places its composition a little earlier than Prof. Graetz. It will be well to quote M. Renan's own words, the admirable style of which could not be well reproduced in another language:—

"S'il fallait s'arrêter à une date un peu précise, c'est vers ce temps, une centaine d'années avant la naissance de Jésus, que je placerais la composition du *Cohélet*. L'auteur fut peut-être quelque arrière-grandpère d'Anne ou de Caïphe, de ces prêtres aristocrates qui condamnèrent Jésus d'un cœur si léger. Il fut l'idéal de ce qu'on appelait un sadducéen, je veux dire de ces gens riches, sans fanatisme, sans croyance d'aucune sorte en l'avenir, attachés au culte du temple qui faisait leur fortune, furieux contre les fanatiques et toujours enchantés quand on les mettait à mort. On a souvent cherché à prouver que la philosophie de l'auteur porte la trace d'une influence de la philosophie grecque. Rien n'est moins certain. Tout absolument s'explique dans le livre par le développement logique de la pensée juive. L'auteur est très probablement postérieur à Épicure; il semble bien cependant qu'il n'avait pas reçu d'éducation hellénique. Son style est sémitique au premier chef. Dans toute sa langue, pas un mot grec, pas un hellénisme caractérisé."

No plausible reason is given for the date of the composition of Ecclesiastes adopted by M. Renan, and we think that it is proved beyond doubt that the author of the book uses Grecisms. His language is not pure Semitic, and it has little resemblance to the language of the Mishnah as represented in the sayings of the Fathers or in the *Megillath Taanith* (the Scroll of Fasting), as M. Renan asserts. The style of Ecclesiastes is so peculiar and sometimes so rough that it can have been written only by a Jew unaccustomed to write Hebrew. Personal allusions, on the other hand, are so numerous in this book that we must rather agree with Prof. Graetz that it is a satire on the social state of Jerusalem at a certain period, and in our opinion at the time of the queen Salome, wife of Alexander Jannæus. Possibly the word *Koheleth* (Preacher), which is a feminine noun, involves some allusion to Salome, and this may have led to the reputed Solomonic authorship. Anyhow, M. Renan's opinion that the word *Koheleth* contains in its letters *k-h-l-t*, by some artificial alphabet, the enigmatical name of the author, like *Sheshakh* (Jeremiah xxv. 26) for Babel, and *Leb Kamai* (Jeremiah li. 1; A.V., "the midst of them that rise up against me") for *Kasdim* (Chaldees), is inadmissible. The word *kohelet* means "collector" or "compiler," and is analogous to the word *agur* (Prov. xxx. 1). Ecclesiastes, indeed, contains, besides the original satire, a heap of sentences borrowed from other writers, which M. Joseph Derenbourg believes to be written in rhythm—passages which M. Renan indicates by small print in his translation.

As we disagree with M. Renan as to the explanation of the word *Koheleth*, the date of the book, and its pure Semitic character, so we do not hesitate to reject his idea of making the author of Ecclesiastes a rich Jew, decrepit, old, and exhausted. "Le *Cohélet*," says our translator,

"est l'œuvre d'une absolue décrépitude. Jamais on ne fut plus vieux, plus profondément épuisé. Et dire que ce livre de scepticisme, à la fois élégant et morne, fut écrit peu de temps avant l'Évangile et le Talmud !.....Peuple étrange, en vérité, et fait pour présenter tous les contrastes ! Il a donné Dieu au monde, et il y croît à peine. Il a créé la religion, et c'est le moins religieux des peuples ; il a fondé l'espérance de l'humanité en un royaume du ciel, et tous ses sages nous répètent qu'il ne faut s'occuper que de la terre. Les races les plus éclairées prennent au sérieux ce qu'il a prêché, et lui, il en sourit. Sa vieille littérature a excité le fanatisme de toutes les nations, et il en voit mieux que personne les côtés faibles. Aujourd'hui, comme il y a deux mille ans, il clorait volontiers le rouleau sacré par cette petite réflexion de lecteur ami de ses aises : 'Assez de livres inspirés comme cela ! Trop lire fatigue la chair.'"

This is very poetical and might be effective in a philosophical drama ; but it is certainly out of place in a serious book, for the simple reason that it is not true. Further on in his work M. Renan is more explicit, and compares the author of Ecclesiastes to a modern rich Jew in Paris. He says :—

"L'auteur nous apparaît comme un Schopenhauer résigné, bien supérieur à celui qu'un mauvais coup du sort a fait vivre dans les tables d'hôte allemandes. Cohélet, comme nous, fait de la tristesse avec de la joie et de la joie avec la tristesse ; il ne conclut pas, il se débat entre des contradictoires ; il aime la vie, tout en voyant la vanité. Surtout, il ne pose jamais. Il ne se complaît pas dans l'effet qu'il produit ; il ne se regarde pas maudisant l'existence. Il est d'une parfaite sincérité en disant qu'il a tout trouvé frivole et creux. On aime à se le représenter comme un homme exquis et de bonnes manières, comme un ancêtre de quelque riche juif de Paris égaré en Judée du temps de Jésus et des Macchabées. Ce que le Cohélet, en effet, est bien essentiellement et par excellence, c'est le juif moderne. De lui à Henri Heine, il n'y a qu'une porte à entr'ouvrir."

M. Renan, not satisfied with this picture of the author of Ecclesiastes, makes him moreover a Stock Exchange Jew. He says :—

"Lui qui a bouleversé le monde par sa foi au royaume de Dieu ne croît plus qu'à la richesse. C'est que la richesse est, en effet, sa vrai récompense. Il sait travailler, il sait jouir.....L'enjeu da la vie est selon lui tout entier ici bas."

And he translates accordingly xi. 1, 2, as follows :—

"Lance hardiment ta fortune en haute mer ; avec le temps, tu la retrouveras agrandie. Fais-en sept parts et même huit ; car tu ne sais pas quel malheur peut tomber sur la terre."

And in the note he adds the following commentary :—

"Il recommande de diviser les chances de pertes, de varier les placements, pour que, si l'un est mauvais, l'autre fasse la compensation."

This interpretation is contrary to the Hebrew idiom. We could understand Voltaire giving such a meaning to these verses, but we should not have expected it from a Hebrew scholar. M. Renan in general is very arbitrary in his translation of Ecclesiastes ; he accepts nearly all the emendations in the text proposed by Prof. Graetz, and adds some of his own, which are certainly not happy. For instance, the reading of מצילהם for מנחם (iv. 1) is not only palæographically impossible (M. Renan gives too much weight to palæography in emending the text of a book evidently written in square characters), but also ungrammatical. We know a *matsilam*, but not *matsilham*. In many cases his translation requires justification in notes, which are not given. We should like to know how בעצלת (x. 18), suppressing the letters ים, can be rendered by "sur la tête des nonchalants"? Why not rather read *beatslat yad*, by slothfulness of "the hand," opposed to "hands" in the parallel passage? To sum up, we believe that the author of Ecclesiastes would not recognize himself in M. Renan's translation. And surely, if the doctors of the Mishnah found such difficulties in admitting Ecclesiastes into the canon, they would never have overcome their scruples if M. Renan's interpretation were the right one. Or is a poetical translation not bound by the trammels of faithfulness?

English Men of Letters.—Gray. By Edmund W. Gosse. (Macmillan & Co.)

THIS volume can hardly fail to take its place as the best life of Gray that has appeared. Everything of importance that is to be found in Mitford's 'Life' and in the volumes of Gray's correspondence with his various friends is given here, together with a number of interesting facts and excerpts (never before printed) from the Pembroke MSS. Nor is this all. Mr. Gosse has so dexterously marshalled the facts at his command, he has informed them so completely with his own idea of his hero, that his monograph forms a picture of Gray more vital than any that has preceded it. It is in the marshalling of facts and in informing them with an idea that the gift of the narrator manifests itself. The human mind has a natural repugnance to the reception of new facts until they are warmed into life by a central and vital thought. There is, for instance, nothing interesting in the fact that in Cornhill, on the 26th of December, 1716, a son called Thomas Gray was born to a certain milliner "of a genteel family" until the reader's mind has first received some image of Thomas Gray as a poet or as a man. It may be that the image of Thomas Gray existing in the reader's mind is the very image which the biographer intends to challenge and to overthrow, while to achieve this and to set up his own conception of Gray it might, perhaps, be convenient if the biographer could find that Gray was born on the 26th of June instead of the 26th of December, or that his mother was not a milliner, or, if a milliner, that she was not genteel. He is not like the novelist, who can easily make his facts interesting by inventing them, and inventing such only as indicate the qualities of the character to be depicted. Every new fact is in the hands of the novelist as a new touch of colour upon the artist's canvas, for it has been invented with this express view. But the biographer must not invent his facts. He must only present what he finds, though he may be conscious that the really important facts—those which would have truly pointed to the motive force of the character—have been lost or never recorded, while those which have been preserved for the biographer's use are perhaps either barren of any suggestion at all, or, taken by themselves, suggest to the ordinary reader a character such as the biographer believes to be untrue. The biographer who would be both picturesque and truthful has not only to start, and to show the reader that he starts, like the novelist, with a distinct conception of the character, but he has to develope this conception by aid of materials which are at once imperfect, scattered, and inflexible.

Mr. Matthew Arnold and Mr. Gosse, for instance, have both the same idea of Gray in his relation to the eighteenth century, an idea the exact opposite of the general one. In the eyes of these gentlemen Gray was not a *petit maître* of genius who, loving Keswick, yet feared to soil his shoes, but a spirit of gigantic proportions imprisoned in the sealed jar of eighteenth century convention. Yet the facts brought forward in support of this view point just as readily the other way—point, indeed, to the conclusion that what prevented him from speaking out was not that "he, a born poet, fell upon an age of prose," but that he lived in fear of that ogre Gentility, who ruled the eighteenth century, and, after being for a time overthrown by the French Revolution and Romanticism, is raising his head again in our own time as boldly as ever—so boldly that what is now called poetry would even ten years ago have been called *vers de société*. Mr. Gosse tells us that in later life, when Gray became fascinated by the youthful graces of Bonstetten,

"the very mention of his poems was distasteful to Gray. He would not permit Bonstetten to talk to him about them, and when the young man quoted some of his lines, Gray preserved an obstinate silence like a sullen child. Sometimes Bonstetten said, 'Will you not answer me?' But no word would proceed from his lips. Yet this was during the time when, on all subjects but himself, Gray was conversing with Bonstetten on terms of the most affectionate intimacy. .....They read together Shakespeare, Milton, Dryden, and the other great English classics, until their study would slip into sympathetic conversation, in which the last word was never spoken."

The Rev. W. Temple, who wrote an account of Gray in the (old) *London Magazine* of March, 1772, is outspoken upon this point :

"He also had in some degree that weakness which disgusted Voltaire so much in Mr. Congreve. Though he seemed to value others chiefly according to the progress they made in knowledge, yet he could not bear to be considered himself merely a man of letters, and though without birth or fortune or station, his desire was to be looked upon as a private gentleman, who read for his amusement."

The highest praise Gray could give to West's 'Ode to May' was that it was "genteel." Literary gentility is curious. In Greek literature the genteel finds no place, and it is quite proper that its birth should have been among a people so comparatively vulgar as the Romans of the Empire. A Greek Horace would have been as much an impossibility as a Greek Racine or a Greek Pope. Gentility, in short, is the true opposite of naturalism. It is the attempt of civilized societies at a certain stage to get away as far as possible from the conditions of the natural man. It reached its acme in France in the time of Louis XIV., and in England at the

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very time when Gray began to write. Yet we must not suppose that in the eighteenth century Nature turned out men without imaginations and without the gift of natural speech; she does not work in that way. Imagination and the gift of natural speech are as old as the childhood of the human race and as new as the children of to-day. But in the eighteenth century poets were too genteel to be natural. Who, for instance, had a finer imagination than Collins? Who possessed more fully than he the imaginative power of seeing a man asleep on a loose hanging rock and of actualizing in a dramatic way the peril of the situation? But there is something very ungenteel about a mere man, as the eighteenth century had discovered. A man is a very homely and common creature, and the worker in "polite letters" must avoid the homely and the common; whereas a personification of Danger is Augustan and highly genteel. Hence Collins, having first imagined with excessive vividness a man hanging on a loose rock asleep, set to work immediately to turn the man into an abstraction:—

> Danger, whose limbs of giant mould
> What mortal eye can fixed behold?
> Who stalks his round, a hideous form,
> Howling amidst the midnight storm,
> Or throws him on the ridgy steep
> Of some loose hanging rock to sleep.

But Mr. Swinburne will launch his thunderbolts at any one who says a word against Collins, so we will turn to Gray and encounter the lambent summer lightnings of Mr. Arnold and Mr. Gosse. Take Gray's 'Elegy.' No one, not even Mr. Gosse himself, admires this noble poem more than we do. Yet its great fault is lack of individual humanity. Who is this "me" to whom, in company with "Darkness," the homeward-plodding ploughman "leaves the world"? The thoughts are fine; but is the thinker a moralizing ghost among the tombstones, or is he a fleshly philosopher sitting upon the churchyard wall? The poem rolls on sonorously, and the reader's imagination yearns for a stanza full of picture and pathetic suggestion of individual life—full of those bewitching qualities, in short, which are the characteristics of all English poetry save that of the Augustan era. At last, however, the poet does strike out a stanza of this kind, and immediately it sheds a warmth and a glow upon all that has gone before—vitalizes the whole, in short. Describing the tomb of the hitherto shadowy moralizer, Gray says:—

> There scattered oft, the earliest of the year,
> By hands unseen are showers of violets found;
> The redbreast loves to build and warble there,
> And little footsteps lightly print the ground.

Now at last we see that the moralizer is not a spectre whose bones are marrowless and whose blood is cold, but man, the homely creature that Homer and Shakspeare loved to paint; a man with friends to scatter violets over his grave and little children to come and mourn by it; a man so tender, genial, and good, that the very redbreasts loved him. And having written this beautiful stanza, having printed it in two editions, Gray cancelled it, and no doubt the eighteenth century approved the omission. For what are children and violets and robins warbling round a grave compared with "the muse's flame" and "the ecstasy" of the "living lyre," and such elegant things?

Now our contention is that, so far from Gray having struggled in vain against eighteenth century gentility, he never spoke out, because he loved gentility, and to speak out has always been ungenteel. He wrote so little because, as he himself declared, he could not write more. It is impossible to write much if you are very genteel. Congreve found this to be so, as did Horace before him, and as do all genteel writers. To cultivate himself like a Dutch garden, to be the fine gentleman all round, was the ambition of Gray. Yet in Gray gentility could coexist with a noble self-respect, which is not often the case with gentility. His notion that it was beneath a gentleman to take money for his inventions from the too-willing booksellers speaks well for the good breeding of both parties; in these days the obstacle to the passage of money mostly comes from the other side.

Gray's position as a poet is beyond all cavil; in relation to the mass of his work he is the greatest "maker" of single poetic lines in our literature, and in the quality of these lines Shakspeare alone is his superior, unless Keats be considered so. But he was much more than this. Though not strong enough to throw off the conventional diction of his time, he was yet strong enough to speak to us through that diction with a voice that thrills the ears of those who have listened to the song of Coleridge, Keats, and Shelley. We endorse all that Mr. Gosse says about the 'Elegy,' excepting that he calls it a lyric:—

> "The fame of the 'Elegy' has spread to all countries, and has exercised an influence on all the poetry of Europe, from Denmark to Italy, from France to Russia. With the exception of certain works of Byron and Shakespeare, no English poem has been so widely admired and imitated abroad; and after more than a century of existence, we find it as fresh as ever, when its copies, even the most popular of all, Lamartine's 'Le Lac,' are faded and tarnished. It possesses the charm of incomparable felicity, of a melody that is not too subtle to charm every ear, of a moral persuasiveness that appeals to every generation, and of metrical skill that in each line proclaims the master. The 'Elegy' may almost be looked upon as the typical piece of English verse, our poem of poems; not that it is the most brilliant or original or profound lyric in our language, but because it combines in more balanced perfection than any other all the qualities that go to the production of a fine poetical effect. The successive criticisms of a swarm of Dryasdusts, each depositing his drop of siccative, the boundless vogue and consequent profanation of stanza upon stanza, the changes of fashion, the familiarity that breeds indifference, all these things have not succeeded in destroying the vitality of this humane and stately poem."

No doubt one great cause of the vast popularity of this noble poem is its sonority. The English elegiac quatrain is naturally the most sonorous and at the same time the most pathetic in the language, and when the poet is as careful as Gray was to use, whenever occasion offered, the Drydenic pause, that is to say "the third-foot pause," the impressiveness of this stanza becomes irresistible.

Although moralizing in churchyards had been a favourite occupation of English poets ever since Hamlet's famous sermon at Elsinore, there can be no doubt that Parnell's 'Night Piece' had more than any other poem to do with the origin of Gray's 'Elegy'; and had Parnell been fortunate enough to select our great elegiac stanza instead of those stiff lines which may be called eighteenth century octosyllabics, his poem, displaying as it does the very quality which the 'Elegy' lacks, local colour, must have become too popular for Gray to work on the same lines. But almost nothing can stand against sonority. Little touches of picturesque detail, such as Parnell supplies, support the reader's imagination. While reading in the 'Elegy' about "the solemn yew-tree's shade," "the ivy-mantled tower," and the rest of the conventional accessories of such a situation, the reader yearns for such concrete pictures as we get in plenty, not only in Wordsworth and those who succeeded him, but in Parnell, as in the following lines:—

> The grounds which on the right aspire
> In dimness from the view retire:—
> The left presents a place of graves
> Whose wall the silent water laves;
> That steeple guides thy doubtful sight
> Among the livid gleams of night.
> * * * *
> Those graves, with bending osier bound,
> That nameless heave the crumbled ground,
> Quick to the glancing thought disclose
> Where toil and poverty repose.

Yet no one who reads Gray's letters can doubt that he had a finer eye for local colour than any other writer of his time save Chatterton. Mr. Gosse's remarks upon Gray's love of nature are appreciative and interesting. This side of Gray's nature has never before been brought into such prominence.

As a metricist Gray is to be placed nearly in the front rank. Nothing is easier than to invent a new metre, as Cowley has abundantly shown; nothing is more difficult than to invent one whose changes are governed by those laws of verbal melody which are inexorable in the most complex as in the most simple forms. This Collins did and perhaps Gray too.

We are glad, besides, to find Mr. Gosse doing justice to Horace Walpole and his extraordinary friendship for Gray. Since the appearance of Macaulay's brilliant essay it has been the fashion to speak of Walpole with contempt. But among those who sneer at Walpole where is there one who would have behaved to a friend as Walpole behaved to Gray? Those three years' travel on the Continent had such an important influence upon Gray's life, brought into contact as he was with all the culture and refinement of his time, that it is impossible to imagine Gray apart from that experience. The inert melancholy which was natural to him had fallen upon Gray when he left Cambridge in 1738, and he was a man without hopes and without plans. Walpole carried him off to the Continent, paid all his expenses, introduced him as his equal to the best people in Europe, and actually made his will before starting, appointing Gray his sole legatee, and did this without apprising his friend of what he had done. Surely such heroic friendship as this more than atones for all the little weaknesses with which we are accustomed to associate the name of Horace Walpole.

In style Mr. Gosse has produced no book equal to this—none in which ease and precision are so happily combined. If it leaves anything to be desired, it is, perhaps,

a little more glow and energy. But, from some cause or another, energy—that literary quality which enables the writer to bear the reader's imagination along whether the reader agrees with the writer or not—seems to have gone out of fashion. Sometimes, however, Mr. Gosse does undoubtedly rise to positive eloquence, as, for instance, in the long passage in which, discussing the relations between Gray and Fielding, he defends, with much generous warmth, what he calls the "mutual admiration societies" of our own day. And no doubt his arguments deserve attention.

"We may here confess," says he, "that Gray certainly misses, in common with most men of his time, the one great charm of the literary character at its best, namely, enthusiasm for excellence in contemporaries. It is a sign of a dry age when the principal authors of a country look askance on one another. Some silly critics in our own days have discovered with indignant horror the existence of 'mutual admiration societies.' A little more acquaintance with the history of literature might have shown them how strong the sentiment of comradeship has been in every age of real intellectual vitality. It is much to be deplored that the chilly air of the eighteenth century prevented the 'mutual admiration' of such men as Gray and Fielding."

We have not seen the strictures of the "silly critics" who are here castigated; but perhaps they, the critics, might reply that the point as to whether "mutual admiration societies" are sublime or ridiculous depends greatly upon the quality of the members—depends, in short, upon the very question here raised and begged, whether the mutual admirers are or are not "such men as Gray and Fielding."

A passage at the close of this volume provokes surprise and dissent. Of the many acts of vandalism perpetrated since Wyatt's time, one of the most wanton was the destruction of the college hall where Gray was seized with his fatal illness, and which had been trodden by the feet of Spenser. Such sacrilege, it might be supposed, would have been resented by every man who cared for poetry. Yet Mr. Gosse speaks of it as if the substitution of commonplace modern Gothic for the venerable buildings that Gray loved were a fitting tribute to his hero's memory! This curious insensibility to the charm of art and history is unworthy of a writer of Mr. Gosse's distinction.

NOVELS OF THE WEEK.

How They Loved Him. By Florence Marryat (Mrs. Francis Lean). 3 vols. (White & Co.)

A Ball-room Repentance. By Mrs. Edwardes. 2 vols. (Bentley & Son.)

AFTER a careful study of Ouidà's recent works Mrs. Francis Lean has written a stronger book than she ever wrote before. So much may be said for 'How They Loved Him.' It is not a pleasant story, either in its details or in its general aim. The seduction of an innocent girl of fifteen or sixteen and the substitution of her illegitimate child for a legitimate one that died are certainly not pleasant details. But it is still less pleasant to find a woman writing down her sex and exposing its weaknesses with a mixture of pity and contempt. Such things must, it is said, be done in the interests of truth and of art; but, on the whole, it is a sounder rule of art for the novelist to try above all things to please her readers, rather than to turn the novel into the social pulpit. Even in doing that an author might with advantage try to teach by example as well as by precept if she had in view the improvement rather than the demoralization of her public. In Mrs. Francis Lean's pictures of life there is no single character that is not base or mean or weak. It is no doubt the tendency of fiction nowadays to be what is called forcible, and if the writer is too weak to make a show of power in any other way she must make it by creating a strong effect of disgust. Mrs. Lean has succeeded in doing this, and, such as it is, she may claim the credit of success.

'A Ball-room Repentance' is not Mrs. Edwardes's best book, but it is so much better than the majority of the productions of her school that, judging by their standard, it is easy to overrate its merits. Yet at all events there is a story in the book and some decided character. Mrs. Edwardes shows, too, that strong feeling, if not genuine passion, can be dealt with without outraging propriety, and readers of the fashionable lady-novelists are pleased to be reminded that this is possible. Mrs. Edwardes lays her scenes at various foreign places—Monaco, Nice, Rome, and Switzerland—and adds something to her pictures of life by pleasant treatment of the backgrounds; but landscape is not her strongest point. The heroine is well conceived; and the scheming mother is a pleasant variation, with her taste for miscellaneous reading, which, by the way, recalls 'A Blue Stocking.' Mrs. Edwardes to some extent discovered the character, and is entitled to make the most of it. It has capabilities which she has not exhausted. The end of the story of 'A Ball-room Repentance' is happy, and it is prettily told; but many readers will think that the heroine was a little too thoughtless and unkind in her final treatment of the poor young Oxford man, who, after all, had adored her, had saved her life, and had proved his devotion in the manliest and most unselfish way. She ought to have said more than "We shall probably never meet again; good-bye, and I am much obliged to you."

HISTORICAL AND ANTIQUARIAN PUBLICATIONS.

IN noticing Mr. J. T. Godfrey's *The Court of the Honour of Peverel, in the Counties of Nottingham and Derby* (Nottingham, Derry), it is scarcely necessary to explain that the honour of Peverel took its name from William Peverel, the Norman, about whose parentage so much nonsense has been written. Gundreda de Warenne herself has not given occasion for more unreasoning speculation. The court of the honour does not seem to have differed materially from other manorial courts which existed in more than sufficient plenty during the Middle Ages. This one—owing to a series of fortunate, or perhaps we should say unfortunate, circumstances—remained in being, a shadow of its old self, until it was abolished by statute a little more than thirty years ago. Its ancient powers had long been curtailed, and in modern times it was but a cumbrous and uncertain machine for the recovery of debts. It had its prison down to the end of the last century. A gentleman who visited this building in 1798 gives a horrible picture of the misery of the poor inmates. If half of what he says be true he might well speak of it as a "disgraceful dreg of the feudal law." On one occasion, we are told, all the prisoners were liberated by their gaoler because he had no food allowed him for their support, and he was told that if any of them died from starvation he would be liable to be tried for murder. Mr. Godfrey's little pamphlet is a creditable compilation from printed sources. He might have added much had he carried his researches further.

IN his paper on *Kings' Briefs: their Purposes and History*, printed for private circulation, Mr. Cornelius Walford has undertaken to illustrate a phase of our social life which has been hitherto almost entirely neglected by historians and antiquaries. As the first book on the subject with any claims to be considered an historical treatise, it is worthy of notice, especially as great care has evidently been taken in the accumulation and arrangement of the material. The notices of briefs, as far as they occur in printed literature, are so widely scattered, and occur in such unlikely and obscure places, that Mr. Walford is not to be severely censured because he has not come upon every notice of them which has been deemed worthy of printers' ink. It is probable that the word "brief" will convey but a very vague idea to many persons of the present generation. Etymology will not help them, and most of our popular books of reference are silent, or only give information of a very vague character. A brief, in the sense Mr. Walford uses the word and in which it was painfully familiar to our grandfathers, was a royal mandate ordering collections to be made in churches and chapels, for building or rebuilding churches, for the relief of sufferers from fire, and sometimes also of those who had sustained losses on the sea, or of suffering Protestants abroad and refugees in this country. When they originated is unknown; for many generations they seem to have been very useful and not more subject to abuse than other State aids have been found to be. In the latter part of the last century, owing to the development of the newspaper press, they had become wellnigh useless. They were abolished by Act of Parliament in 1828. The demand that they should be put an end to had been clamorous for several years before they ceased to be issued. The expense of the machinery by which they were worked was very great, and the result commonly but small. In many parishes no collections were made; in some the ministers refused to read them; in others it was determined in parish vestry that they should be disregarded, but that a small sum, commonly one shilling, should be paid from the church-rate on each. No complete list of briefs has, as far as we know, ever been compiled, and if there be not among the State papers material for making such a calendar, we doubt if it will ever be possible to make one complete. The pages of local archæological societies' reports contain many extracts from parish accounts bearing on the subject; but it does not seem to have been the duty of the clergyman or any one else to keep a register of them. The most complete catalogue we know of is in the parish register of Stanton St. John's, near Oxford. This furnishes a pretty complete catalogue from 1662 to 1759 with a few memoranda of earlier date. The whole was printed in the tenth volume of the *Reliquary*. The Journal Books of the House of Commons furnish interesting data for the historian of briefs. On January 31st, 1643, Henry Marten, the regicide, was appointed "to bring in an order for inhibiting any collections upon any brief under the Great Seal." The king and the Parliament were then at war, and we imagine that it occurred to the latter that money might be raised in this manner to supply the king's wants, or to reward those who had suffered in his cause. On January 10th, 1648, a further order was made that no collections should be made on briefs except under the Great Seal "directed by order of both Houses of Parliament." Notices remain of several of these Parliamentary briefs. They seem to have been issued mainly to raise

funds for repairing the mischief done during the civil war. Bridgenorth, Milton Abbas, and Hagborne are among the places for which we have evidence of collections being made. It would be an interesting fact to ascertain whether there was a brief for the succour of the Protestant sufferers in the great Irish rebellion. We think there was, but are not in a position to prove it. The Netherlands came forward with a magnificent subscription in aid of their coreligionists. The then unexampled sum of 31,218*l.* 12*s.* 6*d.* was raised by voluntary contribution and deposited in the hands of eight commissioners, citizens of Amsterdam and Middleburgh. If Mr. Walford would compile a list, as complete as possible, of all briefs which have been issued, he would be doing service to the students of local history.

To the third part of the second volume of the new series of the *Transactions of the Essex Archæological Society* (Colchester, Wills), Mr. J. E. Price contributes an instructive paper on a Roman altar recently found at Colchester. It is dedicated, as it seems, to the Deæ Matres by a citizen of some place represented by the contraction Cant. This was no doubt quite intelligible when the sculptor carved it, but to us it conveys no certain knowledge. The mother goddesses are described in this inscription as Sulevæ, a word of rare occurrence in inscriptions. The Deæ Matres were invoked, as is shown by inscriptions, throughout the greater part of the Roman world; their worship was, it is probable, a late development. As household goddesses they were the beneficent protectors, as contrasted with the Lamiæ, who were objects of dread, from the belief that they wandered about at night and devoured the flesh of human beings. Two inscriptions have been found in Britain dedicated to Matribus Parcis. These foul beings could only have been invoked to ward off calamity. Mr. W. H. King prints some Essex church inventories of the time of Edward VI. They contain little that is not to be met with in other papers of the same kind, but will be of service to local antiquaries. There is also a careful but not very conclusive paper, by Mr. H. Ecroyd Smith, on an ancient burial-place at Saffron Walden; and a paper on the sons of the clergy who were admitted to Colchester Grammar School during a part of the seventeenth century.

The Journal of the Derbyshire Archæological and Natural History Society, Vol. IV., 1882, is hardly as valuable a volume as that issued in 1881. There is no paper of any special pre-eminence, and although the publication of the correspondence about the rebuilding of the chancel of Hope Church will probably do good, yet it is not satisfactory reading. The Rev. J. Charles Cox figures largely in this volume, four papers of varied lengths being contributed by him. Of these, by far the most important is 'The Sacrist's Roll of Lichfield Cathedral' in 1345, printed in the original Latin with a full translation. Although very curious in itself, it has little or no relation to Derbyshire. Mr. Sleigh's paper on Sir John Statham of Wigwell is interesting, as is that by the Rev. William Hope, entitled 'Jottings about Old Derby.' In another paper twenty-two early FitzHerbert charters are printed at full length, but it is not easy to imagine why this has been done. They are very ordinary charters, and the information they afford might have been given in three or four pages. For all practical purposes abstracts in English would have been quite as useful to the members of the Society and would have been read, whilst these will probably be skipped. 'The Stained Glass at Norbury Manor House' is the title of an illustrated paper by Mr. George Bailey, which will interest antiquaries; whilst Mr. Thomas Heath's article on 'The Pleistocene Deposits of Derbyshire and its immediate Vicinity' is addressed to the natural history members of the Society.

Collections for a History of Staffordshire, edited by the William Salt Archæological Society, Vol. II., 1881, is, like its predecessor, a fine portly volume and is a very worthy successor to it. It consists of two parts, the first of which is taken up by two very elaborate papers, one embracing the Staffordshire Pipe Rolls of the reigns of King Richard I. and King John, 1189 to 1216; and the other entitled 'The Staffordshire Chartulary,' Series I. of Ancient Deeds. These occupy no less than 276 pages, and are edited by the late R. W. Eyton, whose loss will be nowhere more keenly felt than by the members of this Staffordshire society. In part ii., which occupies 147 pages, the contents are more varied. The Hon. and Rev. G. O. Bridgeman concludes his 'History of the Parish of Blymhill,' commenced in vol. i., and gives a number of pedigrees, more or less carefully worked out, of families connected with the parish. Much labour has been spent on this history, which is in every way one to be highly commended. Mr. H. S. Grazebrook contributes a "Coppy of the Armes taken in the Visitation of ye County of Stafford made in Anno 1663 et 1664, by William Dugdale, Esq., Norroy K. of Armes," the original of which is to be found in Lansdowne MS. 857 in the British Museum, said to be in Dugdale's own hand. Mr. Grazebrook has annotated this MS. with much care and skill, and at the end he prints the "disclaimers" of gentility publicly made at Stafford, during this the last Visitation of the county, in August, 1664. The remaining paper in this part is by the same gentleman, and is entitled 'Obligatory Knighthood *temp.* Charles I.' It gives "the names of those Staffordshire gentlemen who compounded with the Commissioners for not taking upon themselves the order of knighthood at the coronation of that king," and is extracted from the original in the Public Record Office. This is, we believe, the first time such lists have ever been printed, and there is no doubt that the example which Mr. Grazebrook has here set will be followed in many other quarters. The members of the William Salt Archæological Society have every reason to be well satisfied with this volume of their transactions.

The Scandinavian Kingdom of Dublin (Dublin, Thom & Co.), a work of the late Charles Haliday, a Dublin merchant, has been edited by Mr. John P. Prendergast, who has added some notice of the author's life. The history of the Scandinavians in Ireland is no novel theme. It has been treated of by many writers from the twelfth century down to our own time. To those conversant with the materials already accessible in print in connexion with the Norsemen in Ireland the work before us will not afford much novel information. The portion treating of the "Scandinavian kingdom of Dublin" is composed of excerpts translated from succinct Irish annals, vague sagas, and other published works, brought together, it would appear, mainly with a view to exhibit the connexion which of old subsisted between Northumbria, Iceland, and Dublin. The annalistic form adopted by the author tends to augment the aridity inseparable from a work consisting chiefly of dates and brief entries relative to persons of whom little more than the mere names has survived. Thus much of the work is occupied with matter similar to the following, which we extract from pages 101–2: "Baugus was father of Gunnar of Gunnarsholt, and foster-brother of Ketel Hengs. .....Thordus, son of Viking, who settled at Alvidro, married Theoldhilda, daughter of Eyvind Austman; Ulf Skialgi, who colonized the whole promontory of Reykeanes, married Beorgo, another of his daughters, consequently both were great-grandsons of Cearbhall; and Thrandus Mioksiglandi, who colonized the country between Thiorsa and Laxa, was son of Biorn, the brother of Eyvind Austman." The prominence given by the author to details of this class renders more remarkable the circumstance that he has omitted some matters of the highest importance in connexion with the Scandinavians of Dublin. The reader will look in vain in this volume for a detailed account of the Hiberno-Norse coinage, or of the formidable engagement at Clontarf, near Dublin, A.D. 1014; or for a notice of the records, still extant, in which are specified lands held by the last of the Scandinavian rulers of that city. The subject of the coins is of special interest, and has been strangely allowed to remain in obscurity, although so far back as 1708 attention was called to it in a Latin treatise by a Swedish writer. An account of the Hiberno-Norse money, with accurate delineations of the specimens still extant, would be a valuable contribution to historical as well as to numismatic knowledge. Some of the details in the volume before us in connexion with the locality of the "Thengmote" and other vestiges of the Norsemen of Dublin were, we believe, given a few years since in Mr. Gilbert's history of that city. To Mr. Haliday's work on the Scandinavians are appended reprints of two papers by him, on the ancient name of Dublin, and on Dublin harbour in 1673, with reproductions of maps of the river, port, and parts of the city in the seventeenth and eighteenth centuries.

AMONG the recently issued works upon technical and especial branches of science is the *Urkundenlehre: Katechismus der Diplomatik, Paläographie, Chronologie, und Sphragistik*, of Dr. F. Leist in Weber's series of illustrated manuals (Leipzig, Weber). This is a handy little volume, carefully constructed as a manual for beginners. In many respects it resembles the well-known works of Chassant and the 'Chronology of History' by Sir Harris Nicolas, but it is more comprehensive and systematic in its arrangement. As in most educational works written by Germans, the arrangement is admirable. The materials employed by the scribes, the styles of writing in vogue at various epochs, the conventional formulæ of language, the miscellaneous methods and manners of fixing, reckoning, and calculating dates, and the many interesting points which belong to the study of seals and early monograms, all form sections in this manual, which is illustrated with a series of fac-similes of chrisms, monograms, and signatures of German monarchs and magnates found upon original *diplomata* now preserved among the royal archives at Munich. It is in reference to the fac-similes that the work acquires especial usefulness, for these curious specimens of ornamental, or, to speak accurately, ugly, flourishes and twirls are seldom to be met with except in the large, expensive, and often inaccessible productions of Ducange, Mabillon, Gloria, and the authors of the 'Nouveau Traité.' Dr. Leist's manual has the merit of being portable, concise, accurate as far as it goes, and instructive in design and character. If it were translated into English and sold at a moderate price, there can be little doubt that it would be in request among those who have found pleasure in following the work of the Palæographical Society. At present students have to consult a dozen works to obtain necessary information upon the elements of their chosen art which this one supplies within modest limits.

UNDER the title of *L'Entrevue de Bayonne de 1565 et la Question de la Saint-Barthélemy* (Paris, Fischbacher), M. Combes has printed some letters which he found at Simancas, and which he thinks show that the massacre of St. Bartholomew was planned at the meeting at Bayonne. They seem to us hardly to bear this idea out.

WE can only acknowledge the receipt of the first volume of an excellent *Histoire de France sous le Ministère de Mazarin*, by M. Chéruel (Hachette). It forms a supplement to the same writer's history of the minority of Louis XIV., and concludes with the downfall of the Fronde.

SCHOOL-BOOKS.

The Teacher's Handbook of Object Lessons. By A. Park. (J. Heywood.)—It is to be hoped that the "younger members of the teaching

profession," for whom Mr. Park writes, will skip the dedication and preface and mistrust the index, for the first two are curiously rich in solecisms, and the third is ingeniously inaccurate. The lessons themselves, however, are instructive and well arranged, and on the whole laudably free from errors and misstatements, although inaccuracies are not altogether absent. Thus neither the young anatomist nor the young grammarian should too unhesitatingly accept the statement that "the entire wing" (of a bird) "may be regarded as composed of three joints, united by a hinge," &c.; nor should the members of a senior class in their researches into the nature of flame be left without some explanation of the fact that it is produced from gas which is *let into* pipes (the italics are Mr. Park's). A commendable feature of this collection of model lessons is that the "object of the lesson" is clearly set forth at the beginning of the notes and kept steadily in view throughout them. Young teachers too often give oral lessons without definite aim and plan in their own minds, and, as a result, make but hazy and evanescent impressions in the minds of their scholars. A few of the subjects are ill chosen, being hardly susceptible of treatment in lessons of the kind. Of this sort are those discussed on pages 296 and 262. The lesson to an advanced class, "to show how interesting and instructing experiments can be performed in various branches of physics by the use of very simple apparatus," becomes, if we may with due apology say so, as nearly as possible twaddle; while that on phosphorus is of no educational value, because the "senior class" to which it is given has no preliminary chemical knowledge, and might therefore, without much affecting its utility, learn it backwards. Still the great bulk of the lessons, those which are not too advanced or of too ambitious scope, are likely to be of very great use to pupil-teachers and students in training colleges, for whose benefit they are compiled.

The Shilling Manual of Trigonometry. By W. Marsham Adams, B.A. (Burns & Oates.)—Mr. Adams tells us that in the preparation of this manual his first object was clearness; his second, continuity; and his third, cheapness. In publishing the work at one shilling the third object has undoubtedly been attained, but we are inclined to think that both clearness and continuity—whatever the author means the latter to include—have been sacrificed to cheapness. The first chapter opens with a definition of trigonometry which is eminently unsatisfactory, and prepares us for the unphilosophical treatment of the subject which follows. The statement that "trigonometry is the branch of mathematics which deals with the position of objects, whether accessible or inaccessible," is no doubt true as far as it goes, but we do not expect mathematicians will be inclined to accept it as at all an adequate definition of the nature and scope of the study. Mr. Adams is not happy in some of the proofs and explanations contained in the earlier chapters. There is a break in the "continuity" which he sets before him as one of his three main objects when, following the statement $\frac{\text{Circumference}}{\text{Diameter}} = \pi$, we read, "so that this quantity represented by the symbol π is the circular measure of a semicircle." Certain steps in the reasoning are absent, and if they were present it would have been better to say that π is the circular measure of two right angles. It would be easy to point out other examples of want of straightforwardness and clearness in style—*e. g.*, in the chapter on symbols of direction and in that on the ambiguous case. Mr. Adams every now and then indulges in mysterious utterances, as when he states that surds are quantities "which must be considered as existing intellectually." Imaginary quantities have always presented difficulties to beginners; but quantities which "exist intellectually" will, we fear, be quite beyond the grasp of readers of 'The Shilling Trigonometry.' In the chapters devoted to trigonometrical calculations and measurements a great deal of useful information is clearly and tersely given—much that will prove helpful to the student. The graduated exercises at the close of the book seem well chosen, but their use would have been greater if the answers had, where practicable, been given.

OUR LIBRARY TABLE.

MESSRS. BELL & DALDY deserve hearty thanks for celebrating the centenary of *Cecilia* by publishing a convenient reprint in two volumes of Fanny Burney's best novel. Mrs. Ellis supplies a confused introduction, but some excellent notes. We trust that many jaded novel-readers will turn to the delightful book which delighted their great-grandfathers.

MESSRS. KENT have hit upon an ingenious device. They have printed separately each of Shakspeare's plays in clear though small type, and they have manufactured a pocket-book in French morocco, provided with a patent clasp and a pencil, and just large enough to hold one of the plays. The Shakspeare fanatic can thus carry any play he chooses in his pocket without exposing it to wear and tear.

WE have to thank Messrs. W. H. Allen & Co. for the *India List*, one of the best works of reference published.—*The Royal Navy List* has also been sent to us by Messrs. Witherby. This useful publication has reached its nineteenth number.

WE have on our table *Lord Macaulay, Essayist and Historian*, by the Hon. A. S. G. Canning (Smith & Elder),—*The British in India*, by the late Right Hon. Sir W. M. James (Macmillan),—*How India is Governed*, by A. Mackenzie (Kegan Paul),—*Visitor's Guide to San Remo*, by J. Congreve (Stanford),—*A Visit to Madeira*, 1880-81, by D. Embleton (Churchill),—*A Holiday in South Africa*, by R. W. Leland (Low),—*Exercises on Morris's Grammar*, by J. Wetherell (Macmillan),—*An Account of the Harvard Greek Play*, by H. Norman (Boston, U.S.A., Osgood & Co.),—*The Scientific Basis of National Progress*, by G. Gore (Williams & Norgate),—*History of the Elementary School Contest in England*, by F. Adams (Chapman & Hall),—*An Essay on the Philosophy of Self-Consciousness*, by P. F. Fitzgerald (Trübner),—*Old Faiths in New Light*, by N. Smyth (Ward & Lock),—*Exercises in Legible Shorthand*, by E. Pocknell (The Author),—*Lectures on Tactics for Officers of the Army and Militia*, by Major F. H. Dyke (Allen & Co.),—*Church Rambles and Scrambles*, by a Perambulating Curate (Hodges),—*The Verbalist*, by A. Ayres (New York, Appleton & Co.),—*Selections from the Writings of the late William Forsyth* (Aberdeen, Smith & Son),—*Suicide*, by J. J. O'Dea, M.D. (New York, Putnam),—*Esau Hardery*, by W. O. Stoddard (New York, White & Stokes),—*An Engineer's Holiday*, 2 vols., by D. Pidgeon (Kegan Paul),—*The Martyrdom of Madeline*, 3 vols., by R. Buchanan (Chatto & Windus),—*Sparks from the Philosopher's Stone*, by J. L. Basford (Bogue),—*The Praise and Blame of Love* (Glasgow, Wilson & McCormick),—*The Poets and Poetry of Ireland*, by A. M. Williams (Boston, U.S.A., Osgood & Co.),—*Selected Poems*, by R. Buchanan (Chatto & Windus),—*The Stream of Talent, and other Poems*, by G. Beresford (Nisbet),—*Fancy and other Rhymes*, by J. Sibree (Trübner),—*Gold Dust*, edited by C. M. Yonge (Masters),—*Preaching*, by the Rev. J. E. Vaux (Palmer),—*Authorized or Revised?* Sermons by C. J. Vaughan, D.D. (Macmillan),—"*Deliver us from Evil*," *a Second Letter to the Lord Bishop of London*, by F. C. Cook (Murray),—and *Christ our Ideal*, by the Author of 'The Gospel in the Nineteenth Century' (Longmans).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Bennett's (Rev. W. J. E.) Foreign Churches in Relation to the Anglican, an Essay towards Reunion, 8vo. 5/ swd.
Burton's (Rev. R. W.) Scripture Expositions on the Old Lines, cr. 8vo. 4/6 cl.
Dewes's (A.) Life and Letters of St. Paul, 8vo. 7/6 cl.
Schaff's (P.) Popular Commentary on the New Testament: Vol. 3, The Epistles of St. Paul, roy. 8vo. 18/ cl.

Fine Art.

Hulme's (F. E.) Art Instruction in England, 12mo. 3/6 cl.

Philosophy.

Plutarch's Moral Theosophical Essays, trans. by C. W. King, M.A., 12mo. 5/ cl.

History and Biography.

Lamb (A) among Saints, a Sketch of the Life of St. Emmelia, by S. M. S., cr. 8vo. 5/ cl. gilt edges.

Poetry.

Wordsworth's (W.) Poetical Works, edited by W. Knight, Vols. 1 and 2, 8vo. 15/ each, cl.

Geography and Travel.

Boyd's (A. J.) Old Colonials, cr. 8vo. 2/ bds.
Letts's Popular Atlas: Vol. 3, Europe, 10/6 cl.; mounted maps, 21/ cl.
Macoun's (J.) Manitoba and the Great North-West, 11/6 cl.
Tourists' Guide to Essex, by E. Walford, M.A., 12mo. 2/ cl.

Science.

Binney's (J.) Health Resorts and their Uses, cr. 8vo. 8/ cl.
Cobbold's (T. S.) Human Parasites, cr. 8vo. 5/ cl.
Grote's (A. R.) Illustrated Essay on the Noctuidæ of North America, with 'A Colony of Butterflies,' 8vo. 10/6 cl.
Lunge's (G.) Treatise on the Distillation of Coal Tar and Ammoniacal Liquor, 8vo. 21/ cl.
Lupton's (S.) Elementary Chemical Arithmetic, with 1,100 Problems, 12mo. 5/ cl.
Pearse's (T. F.) Modern Dress and Clothing in its Relation to Health and Disease, cr. 8vo. 2/ cl.
Symons's (G. J.) British Rainfall, 1881, 8vo. 10/ cl.
Talks about Science, by the late T. Dunman, with a Biographical Sketch by C. Welsh, cr. 8vo. 3/6 cl.

General Literature.

All the Year Round, Vol. 29, New Series, roy. 8vo. 5/6 cl.
Aunt Louisa's Gift-Book: The Zoological Gardens, 4to. 5/ cl.
Cecilia, or Memoirs of an Heiress, by Frances Burney, with Preface by A. R. Ellis, 2 vols. 12mo. 3/6 each, cl. (Bohn's Novelist's Library.)
Irish Landlord (The) and his Accusers, by "Political Economy," 8vo. 7/6 cl.
Keary's (C. F.) The Mythology of the Eddas, how far of True Teutonic Origin, 8vo. 4/ swd.
Phillips's (E. W.) Richard Galbraith, Mariner, 12mo. 3/6 cl.
Romilly's (H. H.) A True Story of the Western Pacific in 1879-1880, 12mo. 2/6 cl.
Ross's (Lady) Ariadne in Naxos, 5/ cl.
Routledge's Every Girl's Annual, 1883, roy. 8vo. 6/ cl.
Synge's (W. W. F.) Tom Singleton, Dragoon and Dramatist, 12mo. 2/ bds. (Railway Library.)
Yonge's (C. D.) Essays of John Dryden, selected and edited, with Introduction and Notes, 12mo. 2/6 cl.

FOREIGN.

Theology.

Graetz (H.): Kritischer Commentar zu den Psalmen, Vol. 1, 12m.
Loofs (F.): Antiquae Britonum Scotorumque Ecclesiae Mores, 4m.
Smend (R.): Die Listen der Bücher Esra u. Nehemia, 2m.
Winter (F. J.): Studien zur Geschichte der Christlichen Ethik, Vol. 1, 3m.

Fine Art and Archæology.

Colonna-Ceccaldi (G.): Monuments Antiques de Chypre, de Syrie, et d'Égypte, 25fr.

History and Biography.

Helfert (Frhr. v.): Fabrizio Ruffo, 15m.
Lehmann (M.): Preussen und die Katholische Kirche seit 1640, Part 3, 16m.
Leupold (E.): Berthold v. Buchegg, 3m. 50.
Noorden (C. v.): Europäische Geschichte im 18 Jahrh., Part 1, Vol. 3, 14m.

Geography and Travel.

Isambert (E.) et Chauvet (A.): Itinéraire de l'Orient, Part 3, 36fr.

Philology.

Bezzenberger (A.): Litauische Forschungen, 10m.
Lange (W.): De Callimachi Aetiis, 1m. 20.
La Roche (J.): Das Augment d. Griechischen Verbums, 1m. 20.
Leonhard (R.): De Codicibus Tibullianis, 1m. 40.
Schroeter (A.): Die Deutsche Homer-Uebersetzung im XVIII. Jahrh., 7m.
Sittl (K.): Die Wiederholungen in der Odyssee, 4m.

Bibliography.

Sommervogel (C.): Dictionnaire des Ouvrages Anonymes et Pseudonymes publiés par des Religieux de la Compagnie de Jésus, 2 vols. 30fr.

Science.

Koch (L.): Die Arachniden Australiens, Part 29, 9m.
Nowak (J.): Die Infections-Krankheiten, 3m. 60.

General Literature.

France (A.): Les Désirs de Jean Servien, 3fr. 50.
Mouëzy (A.): Les Révoltes de Simone, 3fr.

OGAM INSCRIPTION IN SCOTLAND.

Kinnaird Castle, Brechin, N.B.

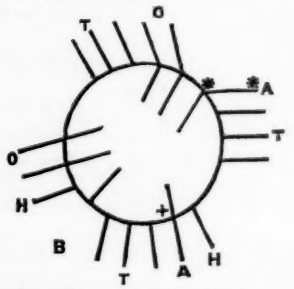
NEAR the house of Logie-Elphinstone, towards the centre of Aberdeenshire, stand three pillar stones, moved some sixty years ago from the adjoining moor of Carden, where, with another now destroyed, they formed a (probably circular) group. They are unhewn boulders, four or five

feet high, and all of them bear the symbols peculiar to North-Eastern Scotland, the seat of the Pictish monarchies. On one are engraved the crescent with the V sceptre-bar and the double-disc unbarred; on another are the conventional elephant and the V barred crescent; on the third appear the V barred crescent and the Z barred double-disc—both of these superimposed on the traces of an earlier unbarred double-disc; and towards the top of the stone there is a circle studded with Ogam characters, regarding which I desire to say a few words.

This inscription, remarkable from its unique circular arrangement and its association with the symbols in an evidently very early form, has not yet been interpreted, for reasons so well stated in the late Mr. Brash's posthumous work, 'The Ogam Inscribed Monuments of the Gaedhil' (p. 358), that I ask leave to quote the passage at length:—

"Surmounting all, on the head of the monument, there is an incised disc, upon the circumference of which are cut certain Ogam characters, and arranged in such a manner as to be a complete puzzle to the antiquary. As usual with Scottish Ogams, the scores are all of equal length, or nearly so, and there are apparently no vowels; there are two scores which cross the line, but as they are oblique we must presume it to be a consonant; another difficulty is that from the continuity of the stem-line we have no clue to the beginning or ending of the legend, while the confused position of the scores in relation to each other renders the satisfactory reading of it exceedingly difficult, if not impossible. Dr. Moore, in his 'Ancient Pillar Stones of Scotland,' has given an elaborate and learned disquisition on this legend; he pronounces it to be in Hebrew, and to read 'Obhen Pethech,' *i. e.*, 'stone of entrance.' .....Unhappily the doctor's philological labour has been lost, having been expended upon an inaccurate copy of the inscription, which is correctly given on the engraving illustrating this article, and which has been copied from a cast taken from the original stone."

This statement excludes Dr. Moore's version; Mr. Brash offers none; and regarding the cast referred to, a note by Mr. Atkinson (editor of the volume) informs us that it has gone astray, and that the separate engraving of the inscription (pl. xlviii.), which professes to be correct, is taken from a drawing made from a paper mould. As this last version differs from those given in Dr. Moore's work and in the Spalding Club 'Sculptured Stones of Scotland' (pl. iii., No. 2), I was anxious to satisfy my doubts by inspection of the original stone, for which an opportunity has recently occurred. The result



is that while Mr. Atkinson's drawing proves to be fairly accurate, it requires the addition of an unaccountably omitted stroke (* * in my diagram). This stroke is clear, though a little shallow; its existence was fully recognized by two gentlemen who were with me when I found it. Also, an ambiguous dotted line near the bottom of the circle needs removal, the course of the stroke (†) being perfectly defined. These corrections made, it remains to read and interpret the inscription, which the above rough sketch accurately represents as far as concerns the general arrangement of the letters.

In itself the circular plan offers little difficulty, the 'Book of Ballymote' (MS., c. A.D. 1370–90) giving the key for Ogams thus written; but three problems arise in considering this particular inscription: (1) Where does it begin? (2) In what direction does it move? (3) What is the power of the angled strokes? Should they be divided, and treated as consonants in conjunction with the adjacent strokes on the same side of the stem line? or are they angled consonants with a special power not mentioned in the key, or belonging to another key? or are they vowels, for some reason deflected from their usual straightness?

The almost certainty that an old Scottish circular inscription must move "deasil" (with the sun) seemed to answer the first question, leaving the second to be resolved by trial. Regarding the third, after many experiments it occurred to me that the angled strokes were the ordinary Scottish Ogam vowels, and that their deflexion was meant to indicate where the inscription began and ended. The stroke most to the left does not quite join at the angle, but the interval is too small to be important. Applying this rule, order took the place of confusion, and the inscription thus appeared, ATHAT BHOTO.

As regards the import of this inscription, circumstances seem to confine it to religious or burial rites; a mere proper name can hardly be signified, unless, perhaps, in conjunction with some burial formula, and it probably relates to the ancient paganism of Pictish Albyn. Leaving exact interpretation to those skilled in Celtic antiquities, I will only venture on a few brief suggestions.

Athat may denote Achadh or Atha, a plain, secondarily a place or site, or possibly Acad or Adad, a sun-god; and Bhoto is perhaps Bodh or Budh, variously described as a solar or a lunar deity; the whole word thus either signifying the Worship-place of Bodh, or representing the compound name Adad-Bodh.

But I believe that both names and symbols will be found to relate to ancient forms of the worship of the sun-god Mithras, whose representative among the Celtic and other nations seems to have been the double-natured deity Tho, Thoth, Teut, Teutates, Theo, Diw-Taith, to mention some among many names. On this view, Athat may be At-Taith, the Father Creator (active), and Bhoto may be Bo-Tho, the Bovine Tho, the Generator (passive). In old Persian theology the Mithraic bull is named Aboudad. The double-disc beneath the inscription is the sun, twofold in its aspects of summer force and mastery, and winter restfulness and subjection—or, with a slight change of view, the diurnal and nocturnal sun,—the active and the passive Generator. The moon relates to it in the latter capacity, and the crescent's dominant position in the present case may signify that the stone or temple-circle was chiefly dedicated to the nocturnal sun. The sceptre-bar across each symbol probably signifies divine, or spiritual, or magical energy. So far as known to me, this is the only instance of the super-imposition of one symbol on another. There is but one other inscribed symbol-bearing stone of similarly early character (at Kinnellar, some twelve miles from Logie-Elphinstone), and this shows in the angle of the crescent's V bar the letter T, the sacred initial of Teutates, which the Druids are stated to have frequently inscribed on the bark of cruciform trees.

Did space permit, these suggestions might be supported by references to many authors, but the subject is too large and difficult to be discussed on the present occasion. I may add that 'The Early Races of Scotland,' by the late Col. Forbes Leslie, is the best portable book for those who desire information regarding the Scottish sculptured stones and their symbols.

SOUTHESK.

TALKS WITH TRELAWNY.

II.

February 13, 1872.—Called again on Trelawny. He seems to be increasingly inclined to publish the further Shelley memoranda supplied by himself and Miss Clairmont, at his own expense if needful; on this point he will probably give me his decision next Tuesday. He agrees with me that several details in the Clairmont correspondence are too confidential for publication. I asked whether he thinks that Shelley, had he lived to the age of sixty or seventy, would have gone on writing poetry as his chief occupation, without taking up any other occupation in life. He says yes—poetry and prose. Trelawny and other friends had especially encouraged Shelley towards dramatic writing; and Trelawny thinks that if he had once had any public (more particularly any stage) success as a dramatist he would have taken up that line of writing, "filling up the gaps left by Shakspeare," more especially in English or other great historical subjects. Shelley once spoke of his poems as "alms for Oblivion"; and Trelawny believes he really did not regard them as destined to live for generations or ages. He never recited them or read them out within Trelawny's experience, but may from time to time have shown a new stanza or so to his wife. A good deal of talk ensued about the profusion and hospitality of American living and means of life; about Sir Charles Napier, the Indian general, whom Trelawny knew well and admired intensely, &c. Napier, on being appointed Commander-in-Chief in India, was required to dine with the Queen—a sort of thing he had always held aloof from. He mustered black trousers of his own, and put on a black coat and dress boots belonging to his valet. Trelawny believes that were war to break out between America and England (as now half apprehended by some people in connexion with the Alabama claims, &c.), England would suffer a downfall comparable to that of France last year in real damage; while, even if England were continuously victorious in naval engagements, &c., America would be damaged to no extent worth reckoning practically.

February 20.—I called again on Trelawny. He says that Shelley had an uncommon faculty for abstracting himself from anything going on about him in which he took no interest. If he met thoroughly stupid, commonplace persons, this faculty came into play: in miscellaneous company he would get into talk with such people as he felt disposed towards, of which he would judge mostly by the look of the face. He was a good judge of character. His voice was not to be called disagreeable; in the high notes it was somewhat unpleasant, but he generally spoke in a low tone, very earnest and distinct. Trelawny does not recollect his ever saying anything funny: he "never laughed." (This, I suppose, is not *literally* true.) Trelawny knew the second Mrs. Godwin, whom he thought an ordinary sort of person; was concerned in obtaining her a pension after her husband's death, and Rogers very handsomely lent his assistance. Trelawny knows nothing as to the sale of his own book on Shelley and Byron. Moxon did once, some years ago, send him an account of the sale, but he did not look into it.

February 27.—In the evening I called again on Trelawny, and once more had much interesting conversation—more, perhaps, about Byron to-day than Shelley. I mentioned to him two principal points in which a well-informed friend has contested statements made by Mrs. Godwin in the Shelley correspondence sent over by Miss Clairmont. He attended to what I said, but did not enter minutely into details; in fact, as he told me once before, he does not make himself closely, sometimes he is hardly at all, acquainted with the missives he receives from Miss Clairmont. These last two times I have seen him he has scarcely (to-day not once) started the question of publishing the correspondence; and I incline to think he won't take any definite steps—for some while to come, at any rate. To my intense satisfaction, he gave me a little piece (not before seen by me) of Shelley's skull, taken from the brow. It is wholly blackened—not, like the jawbone, whitened—by the fire. He has two such bits of jawbone, and three (at least) of the skull, including this one now in my possession. I must consider how best to preserve it. I inquired whether he has any of Shelley's hair. Answer—No, the scalp having, with the hair, been all eaten off the corpse when recovered: this point, I think, has never yet been notified. Shelley, Trelawny says, was not good at reciting poetry (this, however, I have seen stated contrariwise in some other authority); nor yet Byron, whose voice was full and melodious, but he had an affected twang in reciting, probably acquired at Harrow. Trelawny possesses the velvet cap—blue, now much faded—which Byron wore for about the last three years of his life, he making little use of a hat. Byron's head is known to have been small, Shelley's still more so. Byron's went up sloping to the apex. The shape of Shelley's could not be dis-

cerned owing to the thick growth of his hair. Byron's last words to Trelawny as they parted after landing in Greece were, "Now, Trelawny, it depends on what you do whether I put you into the next canto of 'Childe Harold' or into the next of 'Don Juan.'" A capital anecdotic touch this: it appears, but not identical in terms, in Trelawny's book. Byron projected, after leaving Greece, going to Naples, and there writing a fifth canto of 'Harold.' As to 'Don Juan,' he had no fixed plan, but would have continued it indefinitely—"as long as Murray pays 1,000*l.* a canto," he said to Trelawny. He enjoined Trelawny, in the event of his death, to have him buried in a desert islet near Maina—"don't treat me as you did Shelley"; and showed him the islet in the course of the voyage, saying it was the one he had had in view in 'The Corsair.' However, Trelawny did not find an opportunity of complying with this request. Byron had no religion at all, though a goodish deal of superstition; had *not* (as has been said) any superstition as to ill luck on Fridays. Shelley had no superstition of any kind whatever. Trelawny says the book which has been lately published about Medora Leigh is substantially true, but not that she really was Byron's daughter; the belief that she was so, however, was the impelling cause of Lady Byron's separation. I observed that I supposed a good deal of Trelawny's own early career is set forth in the 'Adventures of a Younger Son.' He assented, but did not seem to encourage further inquiry as to details. He stated, however, that the person there named De Ruyter really existed: he was of Dutch extraction, named Senouf (as I understood the name), and had a commission from Napoleon as a privateer. Byron was in a marked and extreme degree indifferent to ruins. He said on one occasion of an introduction proposed by Trelawny, that he wished to know no men under thirty nor women beyond it. Was to some extent jealous of Shelley's genius; had been startled at the evidence of dramatic power in 'The Cenci.' Trelawny says positively that 'Epipsychidion' was printed in Italy, in a version of Italian poetry written by Shelley himself for Emilia Viviani to read. I think he says that he personally saw it; scarcely gather whether or not he implies that this Italian-printed book contained the English poem along with the Italian, but I suppose he does imply this; at any rate, he is very decided as to the Italian version. This is an entirely new point in the history of Shelley's poems. Spite of Trelawny's positiveness, I should almost suspect some treachery in his recollection—tempered, however, by the consideration that there certainly is some inherent probability in the notion that Shelley would have put the poem into such form as that Emilia (who, I believe, was unacquainted with English) could read it. Mrs. Shelley, as Trelawny says, avoided writing anything about the Italian version; and in fact (as I reminded him) she preserved equal silence, in print, with regard to the English poem itself. Trelawny thinks he could have saved Shelley from the storm had he been able to accompany him. The oar found under rather suspicious circumstances after the wreck he believes to have really come from Shelley's boat, it being after an English pattern, though made in Italy. Capt. Roberts, who saw the last of the boat on its departure, knew but little of Shelley. Mavrocordato was not a genuine patriot. Shelley never walked out with his wife while Trelawny knew them: he was out almost all day, and would sleep under a tree or the like when he felt inclined. Dreamed much. He retained the habit of lying down before the hearth (recorded by Hogg), and often sat on the floor as readily as on a chair. Had no longer the habit (which Hogg speaks of) of propelling pellets of bread, nor that of launching paper boats, though he did this once at Trelawny's request. He would gaze a great deal at falling autumn leaves or leaves drifting on a stream. Fear was positively unknown to Shelley. (This Trelawny has said to me more than once.) The "Madam, I never saw Fear," was just a phrase in Nelson's mouth, but would have been strictly true of Shelley.

March 3.—I finished reading Elze's 'Life of Byron,' the English version. The initials "R. N." are given in it, and appear to be the initials of the translator. Trelawny had asked me to find out, if possible, who the translator of the book is, he himself being somewhat scurvily treated therein by the translator as apart from the German author.

March 5.—I called again on Trelawny. I asked him whether Shelley had—as Medwin intimates—any of the prepossessions of an aristocrat; whether, for instance, he would have had any preference for a well-bred intelligent man of good family over a like man of no family. Trelawny says Shelley had no such feeling; nor, indeed, does he think that even Byron had much of the aristocratic feeling in this particular direction; his disagreements with Leigh Hunt were not assignable to any such cause. Col. Leigh, the husband of Byron's half-sister, squandered his means on the turf, for which he had an infatuation. Mrs. Leigh was a person of full average intelligence. She was not the least like Byron in person; nor was any one of her children so, as far as Trelawny can say. He did not know Lady Byron, but seems to have a regard for her character, or at any rate the natural bent of her character. Trelawny wears no under-clothing at any season, even at his present advanced age; and even a light great-coat is the exception with him. Does not accurately know what became of Whitcombe, the man who attempted to assassinate him in Greece. He disappeared from society, and is no longer alive. Leicester Stanhope he considered a weak-minded man. He imported a number of Bibles into Greece, about the time of Byron's expedition there, for diffusion among the people; a large portion of the stock was eventually used for cartridge paper.

March 13.—I went to Trelawny's for the purpose more particularly of meeting Mrs. Hogg (Mrs. Williams). She entered readily and kindly into talk with me on any Shelleyan subject I started, though she did not continue of her own accord to dilate on such matters. Has never revisited Italy since 1822, the year of Shelley's and her husband's death. Shelley, she says, could not be called handsome or beautiful, though the character of his face was so remarkable for ideality and expression; his voice decidedly disagreeable. She was cognizant of his suffering from spasms, but not in any very frequent or alarming degree. Has heard him read passages from 'Prometheus Unbound' and from others of his poems; yet he did not make an ordinary practice of this. She related to me unsought the same anecdote which Trelawny has told me ere now—about Shelley's going out in a boat with her and her children, and suddenly asking her whether she and himself should forthwith try "the great unknown." She replied (as she tells me, for I think Trelawny gives greater detail), "Hadn't we better land the children first?" which was conceded. After this she did not again venture out on the water with Shelley. She thinks Shelley might have returned to England at some time or other had his life been prolonged; but he had no direct intention of doing so as long as she knew him. A portrait of Shelley which Mrs. Hogg possesses is, according to Trelawny, the one that Clint executed after a drawing done by Lieut. Williams.

April 4, 1873.—I called to see Trelawny, Miss T——r having notified to me the other day that they are now in town for a short while. I see no diminution in his energy and vigour. He has a very good opinion of Denis MacCarthy's recent book, 'Shelley's Early Life'; of MacCarthy himself he knows nothing beyond what I was able to tell him. I informed him of the work I am now engaged on regarding Shelley—collection of all writings of his having an autobiographical character—and inquired whether he would allow me to insert in it such hitherto unpublished letters of Shelley as he possesses, chiefly those which Miss Clairmont has lately sent him. He replied, "I don't know what they contain." It appears to me that, if he can be brought really to consider the matter, he is likely enough to accede to my request, but that the "if" is dubious. I abstained from pressing the point. He has lately sat to Millais for a picture (as he describes it) of an old mariner amid his grandchildren, narrating some of his adventures; speaks highly of the unsparing labour which Millais gives to his pictures. He says it is true that Byron went to Greece partly in order that he might be away from La Guiccioli, to whom he was by that time sufficiently indifferent, and of whom he would speak somewhat slightingly among intimates; "all his ardour was in pursuit, not in possession." His letters to La Guiccioli during the earlier stages of the courtship are, Trelawny believes, about the finest things ever done of their kind. They filled a good-sized box, and Mrs. Shelley read them, and told Trelawny about them. He supposes them to be still extant. Shelley knew nothing of boxing, or other athletic work for the hands; his power was in the lower limbs. Rogers, Hobhouse, and Moore were all decided freethinkers, but hypocritically held aloof from Shelley; when dining in his company along with Byron, they would wholly ignore him, to which Shelley paid no heed. (But Trelawny's memory must be at fault here regarding Moore, whom he certainly cannot ever have seen in the company of either Shelley or Byron.) Every now and then Shelley's scholarship would be in requisition on some point or other, and then he outshone all the *convives*. He had a certain respect and sympathy for Taafe (the Irish gentleman then at Pisa) on account of his undertaking the great task of translating Dante; did not, however, want his company, and if he had reason to think him coming would say, "I smell a bore in the wind." Trelawny insists that Sergeant-Major Masi, with whom that much-talked-of row in Pisa occurred, was substantially in the right. The English party were straggling all about and obstructing the road, and Masi, being on duty, had to pass as best he might: in his doing this, Taafe, a bad rider, took needless offence, and appealed to Byron. It was Byron's coachman who used the pitchfork on Masi, the coachman generally being a very inoffensive man. Trelawny is convinced Shelley would not have come to his death as he did had Trelawny been freed from the quarantine embarrassment at the moment, and at liberty to accompany him. Capt. Roberts, who built the Don Juan barque, is just dead; died in or near Leghorn. Leigh Hunt's incessant punning—the puns themselves being far from good—was a great infliction. I presented to Trelawny one of the two Japanese swords that I bought two or three week ago. He is not just now in correspondence with Miss Clairmont, nor has he taken any steps in regard to her communications of recent years; he thinks, however, of addressing her again soon.

April 14.—I called on Trelawny in the afternoon. He tells me he has given away the Japanese sword I lately presented to him; and he showed me another sword—far from identical, but bearing a considerable resemblance to mine as to arrangement of metal work, &c. This sword, Trelawny tells me, is one which he looted on a Chinese junk (the same case, I understand, that he describes in the 'Younger Son'), and he considers it to be Chinese, and that mine was also the same—not Japanese. A friend being present most of the time, Mr. Dillon, I got less Shelleyan conversation with Trelawny than usual. He says that Shelley was of a silent turn. During his lifetime (I think between the first period of Trelawny's acquaintanceship with Shelley and the second) Trelawny met Shelley's sisters, including Elizabeth, at an evening party. He says they were quite unlike the poet in appearance, though this seems contrary to the evidence of others. On again seeing Shelley, Trelawny mentioned the meeting to him; Shelley looked at him very earnestly, and then walked straight out of the room, his feelings being too strong for him. Trelawny thinks (but I fear not very resolutely) that he will produce a Shelley-Byron book this year, reissuing his previously printed matter with some more added. Mrs. Williams possesses a good portrait of herself by Clint, done when she was young. Shelley never spoke about himself.

April 21.—I got the piece of Shelley's skull, which Trelawny gave me more than a year ago, enclosed in a locket, having glass on both sides, wholly plain.

April 22.—I called on Trelawny. Showed him the piece of Shelley skull in the locket. Shelley's face, Trelawny says, was very mobile. The look of it, as centred in the eyes, highly impressive at a distance. Trelawny having often been fixed hereby when he happened to see Shelley at some considerable distance up the Lungarno of Pisa. Trelawny is much in the habit of saying "Good God." In relating to me this evening something that Shelley had said to him, he began by observing, "Shelley said, 'Good God, Trelawny!'" but he then corrected himself, explaining that Shelley did not, in fact, ever use that expression. Shelley, when he was alone, or supposed himself so, would sometimes recite passages of his own poetry; would, especially when out in the country, recite poems then in course of composition, so as to try on his own ear the effect of the metre and diction; was extremely fastidious as to diction, thinking that there would be always some best word or phrase of all discoverable for any particular passage, and that the fashioning of the verses ought not to be given up until this was attained. Trelawny again told me (what he has said more than once) that Shelley cared nothing about children; once, in Trelawny's presence, Shelley stepped over his own child Percy, near the threshold of the house, without observing that it *was* Percy till the nurse told him. On that occasion Trelawny made a jocular remark about "a wise man who knows his own children," when Shelley rejoined, "A *wise* man wouldn't have any." Trelawny also reiterates a denial (so far as his own observation and belief extend) of the statement—made by Medwin, if I recollect aright—that Shelley was short-sighted. He confesses to having a considerable sneaking kindness for Louis Napoleon, to which the Italian war of liberation powerfully conduces; he thinks, however, that he wanted resolution. Knew something of him in England. Trelawny showed me a book of Reminiscences by Villemessant recently published. Here some mention is made of Trelawny, as he was known in Paris at one period of his life; and, among other instances of his extraordinary strength, it is stated that he would take three "noisettes," each between one several pair of fingers, and would then close his fingers together and shatter the nuts. Trelawny tells me this is true. He spoke of the fine form (which he has often mentioned) of Shelley's legs, and how "finished" his hands and feet were. I asked whether a cast of the hand had ever been taken. No—nobody ever paid any attention of that sort to Shelley. Trelawny had tried hard to get Eastlake, then in Italy, to paint Shelley's portrait, but couldn't rouse his interest in the matter. Eastlake had evidently no sort of idea that Shelley would ever be regarded as illustrious.

W. M. ROSSETTI.

TRANSITIONAL FORMS IN FOLK-LORE.

IT is not often that we can get hold of a piece of evidence as to the variation in form of a popular superstition during its traditional existence from early times to modern times. But I have come across a very valuable example and propose to ask your attention to it.

In that very curious volume, published by the Record Commission, Cockayne's 'Leechdoms, Wortcunning, and Starcraft of Early England,' vol. i. pp. 399–405, is recorded a charm for bewitched land:—"Here is a remedy how thou mayst amend thine acres, if they will not wax well, or if therein anything improper have been done, by sorcery or witchcraft: Take then at night, ere it dawn, four turfs on the four quarters of the land and mark how they formerly stood. Then take oil and honey and barm, and milk of every cattle which is on the land, and part of every kind of tree which is grown on the land, except hard beams, and part of every wort known by name, except the buck bean (?) only, and add to them holy water, and then drop of it thrice upon the place of the turfs and then say these words." I need not repeat the formulæ; they are exceedingly curious and quite archaic in structure, but too long for quotation. "And after that bear the turfs to church, and let a mass priest sing four masses over the turfs, and let the green surface be turned towards the altar, and then let the turfs be brought to the places where they were before ere the setting of the sun." Then follows a description of how the turfs are to be laid. Then let him "gather all his plough apparatus together; then let him bore a hole in the plough beam and put therein styrax and fennel and hallowed soap and hallowed salt; then take the seed as above and put it on the body of the plough; then say [leaving out the formula]. Then let one drive forward the plough and cut the first furrow; then say [leaving out the formula]. Then take meal of every kind, and let one bake a broad loaf as big as will lie within his two hands, and knead it with milk and with holy water, and lay it under the first furrow; then say," &c.

Nothing could be more singularly significant of old agricultural custom than this. Its special importance appears to me, however, to rest upon the fact that it is an early (Anglo-Saxon) record of a tolerably complete formula, which we can study in its completeness instead of having to gather together the fragments in which traditional folk-lore has preserved it. Of these fragments I think I have discovered some examples. The *Warrington Guardian* for November 26th, 1881, records that "a woman asked the vicar of Lower Gornal in Staffordshire to cut a turf four inches square from a grave in which lay a man who could not lie at ease because of a guilty conscience, and stated that the putting of the turf on the communion table would cause all the ghosts to disappear." Here the formula is practically the same as the Anglo-Saxon, though the *motif* varies. But noting that the hearth was the primitive household altar, the following custom is much nearer the Anglo-Saxon. At the Yuletide festival in Banffshire and Aberdeenshire, Mr. Gregor says, a little water along with a handful of grass or a small quantity of moss was carried into the house and placed on the hearth (*Antiquary*, vol. v. p. 5; cf. Gregor's 'Folk-lore of N.E. Scotland,' p. 160). Then, again, Mr. Gregor says: "When the plough was 'strykit,' *i. e.*, put into the ground for the first time in autumn or spring, to prepare the soil for seed, bread and cheese, with ale or whiskey, were carried to the field and partaken of by the household. A piece of bread with cheese was put into the plough, and another piece was cast into the field to 'feed the crows'" ('Folk-lore of N.E. Scotland,' p. 181). Here, the materials being different, the formula is as nearly as possible identical. This is parallel to Hindu custom, of which I will give one instance from the Ambala district in Lahore. The zamindárs go to their fields with seven leaves of the akh, which they place on the harrow, and on the leaves some parched rice and sugar, and burn incense (*Roman-Urdú Journal*, Lahore, vol. iii. 1880, p. 11). There are thus *two* items of modern folk-lore—(1) the carrying from the field to the altar, (2) the blessing of the plough—which belong to *one* primitive custom. I leave these facts to tell their own tale of evidence as to transitional forms in folk-lore, or I fear you would not grant me the space my letter already claims. G. LAURENCE GOMME.

THE ETYMOLOGY OF "TRIFLE."

THE supposition that *trifle* is the same word as *truffle* is not mine, but due to Diez. Instead of there being no evidence for it, he points out that the Neapolitan *taratufolo*, a simpleton, is obviously the same word as the Italian *tartufolo*, a truffle; and that the Milanese *tartuffol* means both a truffle and a fool. He adds:—"Die sprache übertrug den namen einer kleinen frucht auch auf eine kleinigkeit in moralischen sinne, eine posse, albernheit." Littré also dwells upon the identity of O. French *truffe*, a jest, and *truffe*, a truffle; and both of these words are also found with the spelling *trufle*. I think we may accept their explanation, and that this point can hardly be made to tell against me.

As to the word *trash*, it is now some months since I came to the conclusion that my explanation *does* apply, as is now suggested, to the passage in the 'Tempest.' Continual labour suggests such corrections in abundance; and I shall be much obliged to all friends who will send me corrections for a future edition, though it may be several years before I shall have the strength of mind to face the thorough revision of my dictionary. Perhaps I ought to add that I only intend to make corrections where I am convinced that they are needed. I wish the work had been found more worthy, that England might have the credit of it.

WALTER W. SKEAT.

*** As to *trifle* and *truffle*, we hasten to acknowledge that Mr. Skeat has furnished the evidence we asked for. We have now little doubt that he is right. As to *trash*, we are glad to find ourselves in agreement with Mr. Skeat on the point he mentions. We should have liked, however, to have from him an explanation of the passage we quoted from 'Othello.'

MR. G. P. MARSH.

ANOTHER of the literary diplomatists who have reflected high credit on the Western Republic has passed away. The death is announced of Mr. G. P. Marsh, the well-known philologist. He belonged to a family of considerable distinction in Vermont, U.S. His grandfather was a noted Whig, and was for many years Lieutenant-Governor of the State, while his father was district attorney of Vermont under the presidency of Washington. Mr. G. P. Marsh was born at Woodstock, Vermont, March 17th, 1801, and was educated at Dartmouth College. Like his father, he practised successfully as a lawyer, and became a member of the Vermont Legislature, and afterwards of Congress. In 1849 his diplomatic career began by his appointment as United States Minister at Constantinople, and he remained there till 1853. In 1861 he was sent by Mr. Lincoln to represent his native country in Italy, and he continued to hold this post till his death. For some time past Mr. Marsh had been in failing health, and the news of his death is no surprise to his friends.

Mr. Marsh's philological studies were mainly directed to the Teutonic languages. He made his first appearance as an author with a disquisition on 'The Goths in New England.' This was followed by an Icelandic Grammar, founded on Rask's; but the books by which he is best known in England are his 'Lectures on the English Language,' published in 1860, and his 'Origin and History of the English Language,' which followed two years later. The former work consisted of lectures delivered at Columbia College, New York, and the adaptation of it edited by Dr. William Smith has become a popular school-book in this country.

Mr. Marsh was also known as a naturalist. He wrote a work on the camel and the possibility of introducing it into America; he made a report to the Government of his native state on pisciculture; and in 1864 he brought out an elaborate work, 'Man and Nature,' the theme of which may be stated in his own words:—"The earth is fast becoming an unfit home for its noblest inhabitant; and another era of equal human crime and human improvidence, and of like duration with that through which traces of that crime and that improvidence extend, would reduce it to such a condition of impoverished productiveness, of shattered surface, of climatic excess, as to threaten the depravation, barbarism, and perhaps even extinction of the species."

Whatever may be thought of the soundness of Mr. Marsh's theories, the author's strong individuality makes his book suggestive; and he introduced into it many interesting observations made during his travels in Northern and Southern Europe, in Egypt, &c. An Italian translation, under the title of 'L'Uomo e la Natura,' was brought out under the author's auspices at Florence some years ago.

SALE.

WE can now finish our account of the sale by Messrs. Puttick & Simpson of the third instalment of the Sunderland Library. On Friday the 21st and Saturday the 22nd the chief lots were: James I., his Majesties Poetical Exercises at Vacant Houres, original edition, sm. 4to., Edinburgh, R. Waldegrave, 1591, 21*l.* 10*s.* A collection of 2,475 engraved portraits, mounted and bound in 12 vols., 50*l.* Josephus, Opera, printed upon vellum, by P. Maufer, at Verona, 1480, 196*l.* Justinianus, Institutiones, *editio princeps*, printed upon vellum by Peter Schoeffer at Mayence in 1468, folio (one leaf wanting, some margins cut close), 140*l.* Of the Juvenals the one which fetched most was the second Lyons counterfeit of the Aldine edition of Juvenal and Persius, printed upon vellum, 1501, which brought 17*l.* 5*s.*; some leaves were soiled and one was mended. Of the books sold on Monday, Tuesday, and Wednesday the following may be mentioned:—Louise Charly dite Labé, Œuvres Poetiques, 8vo. (soiled), Lyons, Jan de Tournes, 1555, 61*l.* Lactantius, Opera, *editio princeps*, printed in the monastery of Subiaco in 1465 (with the two leaves of *errata* supplied in MS.), 210*l.*; fol., Romæ, Sweynheym et Pannartz, 1468, 41*l.*; Venet., Adam, 1471, printed upon vellum, fol., 110*l.*; Rostock, 1476 (the first book printed at Rostock), 59*l.* Lafontaine, Fables, first edition, Paris, D. Thierry, 1668, 62*l.* Lancelot du Lac, 3 vols. in 1, fol., Paris, J. Petit, 1533 (stained), 22*l.* Lascaris, Grammatica Græca, *editio princeps*, Mediol., D. Paravisinus, 1476, small 4to., 57*l.* Leland, Genethliacon, and other scarce original pieces, 17*l.* Livius, Historia, 3 vols. fol., Romæ, Ud. Gallus, 1470, 30*l.*; fol., Venet., Vind. de Spira, 1470, 28*l.*; Spira's edition, printed upon vellum, Decades I. and IV. only, 2 vols. illuminated, 520*l.*; in French, translated by P. Berchoire, fol., Paris, Regnault, 1514, 29*l.* 10*s.* Logus, Hendecasyllabi, Elegiæ, &c., printed upon vellum (perhaps unique), sm. 4to., Viennæ Pannoniæ, H. V. Silesius, 1529, 70*l.* Lopez de Gomara, Historia de las Indias, con la Chronica del Peru por Ped. Cieça de Leon, the rare first edition, fol., 1552–3, 59*l.* L'Orme, Le Premier Tome d'Architecture, original edition, finely bound, with arms and monogram of Henri Duc d'Orléans on sides, fol., Paris, F. Morel, 1567, 125*l.* Lucanus, Pharsalia, *editio princeps*, fol., Romæ, Sweynheym et Pannartz, 1469, 38*l.* Luciani

Opera, printed upon vellum at Florence in 1496 (title wanting), 59*l.*; Lucianus, Lucius sive Asinus, cum Prefatione Pogii, lit. goth., with woodcuts, sm. fol., ex off. et ductu Ludovici Hohenwanng de Elchmgen, s. a. (15 ll.), 88*l.* Lucretius, second Aldine edition, Venet., 1515, Grolier's copy, 300*l.* Macrobius, Opera Omnia, *editio princeps*, fol., Venet., N. Jenson, 1472, 20*l.* 10*s.* Magalhanes de Gandavo, Historia da Provincia Sancta Cruz (the original edition, very rare), 43*l.* Joannes Magnus, Historia Gothorum, Henry II.'s copy, 20*l.* 10*s.* Thursday saw the following books sold:—Maldonado, Cancionero, sm. 4to., Madrid, 1586 (one of the 'Don Quixote' library), 30*l.* Itineraries in Latin of Mandeville, Ludolph of Suchen, and Marco Polo, very rare, probably printed at Antwerp, sm. 4to., without date, 150*l.* Manilius, Astronomicon, *editio princeps*, Nuremb., Jo. de Regiomonte (*circa* 1472), 20*l.* Marcellinus, Romanorum Imperatorum Historia, *editio princeps*, fol., Romæ, 1474, 12*l.* 5*s.* Marco Polo, Description des Provinces, &c., de l'Inde Orientale (a very rare French translation), sm. 4to., Paris, Est. Groulleau, 1556, 18*l.* Marguerite de Valois, Dialogue en forme de Vision Nocturne et Le Miroir de l'Ame Pecheresse, 2 vols., sm. 4to., Alençon, S. du Bois, 1533, 31*l.*; Marguerite de Valois, L'Heptameron (first complete edition), 4to., Paris, B. Prevost, 1559, 30*l.* Marot, L'Adolescence Clementine (a very rare edition), 12mo., Paris, 1536, 30*l.* Martial de Paris, Les Vigilles de la Mort du feu Roy Charles VII., 4to., Paris, s. a., 31*l.* Martialis Epigrammata, fol., Venet., Vind. de Spira, s. a., 29*l.* 10*s.*; Martial, first edition with a date, Ferrara, 1471, 22*l.*; Martial, first Aldine edition, bound in olive morocco with elaborate ornamentation, 175*l.* This portion of the library fetched close upon 8,000*l.*, and the grand total of the thirty days' sale amounts to the large sum of 36,543*l.* 3*s.*

Literary Gossip.

We believe that M. Renan will after his return from the East publish a translation of the Psalms.

The family of the late George Henry Lewes have presented the philosophical and scientific portions (over 2,000 volumes) of his library to Dr. Williams's Trustees in order that the books may be available to special students at the library in Grafton Street. The only condition attaching to the generous gift is that the books be arranged on distinct shelves, and that each volume bear some record that it formed a part of the "George Henry Lewes Library."

The Women's Education Union, after a useful and honourable career of over ten years, has just been dissolved, the object for which it was organized having been satisfactorily achieved. Founded by Mrs. William Grey, to whom the cause of women's education owes so large a debt of gratitude, it had for its President H.R.H. the Princess Louise. A testimonial has been presented to Miss Louisa Brough in recognition of her services as secretary.

Mr. Edmund Gosse will contribute to the September number of the *Century Magazine* a critical article on Dan e Gabriel Rossetti. It will be illustrated by a portrait, drawn from life in 1848, by Mr. William Bell Scott. This and a painting by Mr. Watts, R.A., are believed to be, but we cannot at the moment verify the statement, the only portraits for which Rossetti ever sat.

Mr. Edward Stack, of the Bengal Civil Service, is about to publish, under the title of 'Six Months in Persia,' a narrative of his journey last year through Persia *en route* to England.

Mr. H. Buxton Forman will issue immediately, through the house of Messrs. Reeves & Turner, two new editions of Shelley's poetical works. One is a revised reissue of the four-volume library edition of 1876-7, brought down to date as far as practicable without upsetting the general arrangements of a page-for-page reprint. A great number of fresh collations have been made, and many of the controversial notes have been modified where the matter is no longer in controversy. Mrs. Shelley's invaluable biographical and critical notes have been inserted, by way of introduction, in a connected form; and a new subject index has been added so as to render the edition complete apart from the prose works—the former index having been made to cover the four prose as well as the four poetical volumes. The other edition is of the text alone, and is in two volumes. The text is the same as that of the library edition, and the arrangement of the poems is also to all intents and purposes the same.

The antiquarian collections of the late Rev. R. W. Eyton, which have been purchased by the Trustees of the British Museum, are now catalogued and ready for the use of the public. In addition to Mr. Eyton's collections for his 'History of Shropshire,' the MSS. contain an extensive collection for a history of Lincolnshire, and many valuable notes on the feudal baronage of England, in continuation and correction of Dugdale's work.

In the early autumn Messrs. Sampson Low & Co. will publish a new work, by the Rev. W. E. Winks, on the 'Lives of Illustrious Shoemakers.' Besides special chapters devoted to Shovel, Bloomfield, Gifford, and other famous disciples of St. Crispin, brief sketches will be given of about half a century of distinguished members of the craft.

The Report of the College of Preceptors for the half-year states that the examination of pupils in schools began on June 13th, and was carried on simultaneously at thirty-one centres. The total number of candidates examined was 4,616, of whom 2,493 were boys and 2,123 girls. The examination for teachers began on June 27th, and was attended by fifty-four candidates, of whom six were examined for the licentiateship and forty-eight for the associateship of the College. The Council has instituted a supplementary examination each half-year to meet the case of students seeking registration by the Medical Council or the Incorporated Law Society. The first was held in London in March last, and was attended by 135 candidates, of whom three obtained certificates of the first class and fifty-eight certificates of the second class. Arrangements are now under consideration for holding these examinations at local centres in different parts of the country.

Mr. R. H. Shepherd has in preparation 'The Life, Letters, and Uncollected Writings, in Prose and Verse, of W. Makepeace Thackeray.' It will probably be remembered that Thackeray did not wish any biography of himself to be published.

Mr. Edward Solly has investigated the question of the authorship of 'The Whole Duty of Man' in an elaborate article which will appear in the August *Bibliographer*. He describes the first edition, published one year earlier than the edition which Lowndes supposed to be the first.

Dr. Burnell's 'Metrical Translation of Manu,' intended originally for "The Sacred Books of the East," edited by Prof. Max Müller, will appear in "Trübner's Oriental Series."

Prof. Noiré's work, 'Die Lehre Kants und der Ursprung der Vernunft,' has just been published. A German edition of his 'Introduction to Kant's Critique of Pure Reason' is likewise advertised. It will contain, in addition to the portion published in Prof. Max Müller's translation of the 'Critique,' a full analysis of Kant's system.

The *Palatine Note-Book* for August will contain some curious letters, dated 1722, from the pen of Col. Francis Charteris, satirized by Pope and Arbuthnot for his ignorance and meanness. The letters are addressed to his steward in charge of his property at Hornby, Lancashire. The same number has a copy of the catalogue of the library of Sir Thomas Holcroft, Knight, at Vale Royal, Cheshire, in 1616, in which are enumerated some MSS. once belonging to Vale Royal Monastery. The names of several country gentlemen are noted as borrowers from the library.

SCIENCE

Spon's Encyclopædia of the Industrial Arts, Manufactures, and Raw Commercial Products. Edited by C. G. Warnford Lock. 2 vols. (Spon.)—Most of the articles in this encyclopædia have been contributed by specialists in the various departments of manufacturing industry, and the work consequently forms an important addition to our technical literature. From other cyclopædias of a kindred character it differs in several notable respects. One of its peculiarities lies in the prominence accorded to raw commercial products, such as dye-stuffs, vegetable fibres, resins, gums, oils, and fatty substances. Inasmuch as such materials form the basis of so many industrial arts, their study is of first importance to the technologist; while to an Englishman they have peculiar interest, since many of them are largely obtained from our colonial possessions. But while the editor and his staff have bestowed special attention upon vegetable and animal substances, they have unreasonably neglected the equally important products of the mineral world. Surely iron ores—to take only a single instance—are "raw commercial products" of some value; yet we fail to find in this book a single line about the occurrence of such minerals. Indeed, the arts of metallurgy and mining, with the raw materials which form the object of the miner's quest and the staple of the smelter's craft, appear to have been systematically excluded from the scheme of this cyclopædia. Another peculiarity of the work is to be found in the method of arrangement. Instead of devoting a special article to each subject, the editor has thought it well to group a number of allied substances under a general heading. Admitting that in many cases there is justification for such a course, we cannot blink the fact that it occasions some inconvenience to a reader not familiar with the plan of the work. Thus, if we wish to learn something about tobacco, we naturally turn at first to the letter T: yet there we find not a word, not even a cross-reference, to guide us. It is only when we remember that tobacco is a narcotic, and look under the general article "Nar-

cotics," that we get upon the right track. This method of arrangement, though probably regarded by the editor as a merit, strikes us as a great defect in the work. It is only fair, however, to add that an excellent index considerably relieves the reader. Partly in consequence of this principle of arrangement, some amount of repetition has crept into the work. Suppose we wish to refer to carbolic acid: it is useless to look under the letter C, and therefore we turn to the general article "Acids," where we find a very good account of the substance in question. But then, a few pages further on, under the head of "Coal-tar Products," we light upon another description of the very same body. Notwithstanding inconveniences of this kind, which might have been greatly diminished by a judicious system of cross-references, we are able to pronounce a highly favourable opinion of the work as a whole. The cyclopædia consists of more than 2,000 pages, excellently printed, and illustrated by some 1,500 figures. Most of the articles have evidently been written with great care; some may be said to be almost exhaustive; and all bear evidence of a desire on the part of the writers to give the latest and best information at their command.

MR. F. M. BALFOUR.

THE flourishing school of science which has of late years sprung into existence at Cambridge has sustained a severe loss by the death of its ablest member. Mr. F. M. Balfour lost his life on Mont Blanc last week. At the time of our going to press no particulars of the catastrophe had come to hand, although it was announced that the bodies of Mr. Balfour and a guide had been recovered.

Though only thirty-one years of age, Mr. Balfour had, in his own line of work, taken the first place among English men of science. It is an open secret that the chair of Sir Wyville Thomson at Edinburgh was offered to him and declined by him, and in order to utilize his services a Chair of Animal Morphology was instituted by his university last term. Mr. Balfour entered Cambridge in 1870, and, though only placed second in the Natural Sciences Tripos, was elected a Fellow of Trinity in the October after he took his degree, a compliment usually reserved for Senior Wranglers and Senior Classics. He speedily displayed singular ability as a teacher, and lent most efficient aid to Dr. M. Foster. Within five years of his degree he was elected a Fellow of the Royal Society, and in 1881 he was awarded a Royal Medal by the Society for his contributions to embryology. Notwithstanding the amount of time he devoted to teaching, he published a number of memoirs in the *Transactions* of the learned societies and the *Quarterly Journal of Microscopical Science*. He also occasionally contributed to this journal. His 'Elements of Embryology,' which he wrote in conjunction with Prof. Foster, speedily ran through two editions. He was also the author of a highly original 'Monograph upon the Development of Elasmobranch Fishes,' and of a 'Treatise on Embryology,' in reviewing the first volume of which we remarked, "No other man has ever produced so much valuable new knowledge in the special department of embryology." The value of this masterly work was shown by translations in French and German appearing almost immediately. An admirable monument of the fruitfulness of his teaching is to be found in the volume edited by him, entitled 'Studies from the Morphological Laboratory of the University of Cambridge,' which contains papers by him and his pupils.

Mr. Balfour some months ago suffered from a sharp attack of typhoid fever contracted at Naples, and to recruit his health, after the labours of the term, he started on the tour in Switzerland which has terminated in so tragic a manner. He will be sorely missed.

GEOGRAPHICAL NOTES.

THE following letter is from the pen of Mr. Flad, a German missionary, and one of the Abyssinian captives:—"King John of Abyssinia uses the present crisis in Egypt to take possession again of those provinces which Egypt had taken away from Abyssinia, *i.e.*, Mensa and Bogos. Lately his troops came very near Massawa and robbed the country. The Galla tribes, south of Abyssinia, he subdues, and converts them by baptism to the Abyssinian Church. As far as Guragué all the Gallas have submitted to Abyssinia. Four Coptic bishops from Cairo have arrived in Abyssinia, who, as *Abunas* (our fathers), will help him to convert all the Gallas and make them members of the Abyssinian Church. According to letters from the missionary Mr. Mayer, King Menelek of Shoa is having the Galla tribes of Dshaha, Gumro, Gieta, &c., beyond the river Hawash, conquered and baptized. He is preparing for an expedition to the Suai Lake in Guragué. On five islands descendants of the old Ethiopian dynasty have been living from the sixteenth century. They are Christians, have churches, and, as it is said by the Abyssinians, very valuable manuscripts. At Bali, five days' journey south of Ankober, MM. Mayer and Greiner have begun to teach the Gallas baptized by the Abyssinian priests, and to preach to them the gospel of Jesus Christ. They meet with much encouragement among these Galla tribes. The native missionaries in Western Abyssinia are without hindrance going on preaching Christ crucified to the Falashas (Jews) and the Abyssinian Christians, and distributing God's holy Word and tracts amongst them. Five adult Falashas have lately been baptized at Genda, one of their stations. Their schools are well attended by pupils. In some parts of Abyssinia the slave trade is abolished. Secretly, however, slave caravans are driven through Abyssinia at night by Egyptian slave dealers. Hundreds of slaves have of late been seen by European missionaries coming from the interior of the Galla countries, who were driven down towards Egypt along the Blue Nile. As long as the countries of the Nile are in the hands of the Mohammedans no stop can be put to the slave trade." It appears from this interesting letter that Protestant missionaries have once more taken possession of Shoa, whence the last Roman Catholic emissary departed only recently. As previously reported by us, the Marquis Antinori has joined the expedition to Lake Quai.

We are in receipt of the concluding parts of the new edition of *Stieler's Hand-Atlas*. They include the remaining sheets of the map of South America, a very beautiful map of the East India Islands, and a general map of the Chinese empire. The work, as now completed, consists of ninety-five maps, with no less than one hundred and seventy inset maps. It forms by far the most trustworthy atlas extant, and although some of the maps are perhaps too much crowded with names, good workmanship and distinct impressions reduce the inconvenience of this over-anxiety to be perfect to a minimum. The revision of the old plates has been effected with the most conscientious care, numerous new plates have been added, and the commendable practice of placing upon each map the names of compilers and engravers and the date has been retained. The atlas is one which we can thoroughly recommend. It is a monument of enterprise guided by an honest desire of producing the finest work possible, and we are glad to know that even in these days of trashy maps the sustained efforts of the firm of Perthes find their reward in the appreciation of the public.

MEETINGS FOR THE ENSUING WEEK.

WED. Entomological, 7.

Science Gossip.

DR. FRIEDRICH ESMARCH'S 'Erste Hülfe bei Plötzlichen Unglücksfällen,' a work which has proved of considerable value to those connected with ambulance work in Germany, is being translated into English by H.R.H. the Princess Christian of Schleswig-Holstein, and will shortly be published by Messrs. Smith, Elder & Co. The English edition will have the advantage of several woodcuts.

THE commission for the statue of Mr. Darwin, which is to be erected by public subscription as a memorial to the great naturalist, and is to be placed in the Natural History Galleries at South Kensington, has been given to Mr. Boehm.

THE volume of 'Greenwich Observations' for 1880, which, as was mentioned in the Astronomer-Royal's Report, was passed for press a few months ago, is now published. As Sir George Airy did not resign until August 15th, 1881, the whole of the observations contained in this volume was made and reduced under his superintendence, on the same system as was pursued during many previous years. We have already had occasion to remark that the results of the spectroscopic and photographic observations for 1880 (together with those for the motions of stars in the line of sight for several preceding years, from the time those investigations were commenced in the year 1875) were published in advance in a separate form some time ago; but, according to invariable custom in such cases, they are also included in the annual volume now before us. It has no appendix.

M. PAUL JABLOCHKOFF has exhibited to a scientific circle in London a new electric motor which is remarkable for its simplicity, giving results far superior to any at present known. In a few weeks full-sized machines are to be exhibited.

M. GEORGE FOURNIER, of Paris, has made an important discovery in the formation of a compound of glycerine and metallic oxides for primary and secondary batteries. He takes oxide of lead in powder and mixes it with glycerine in sufficient quantity to form a thick paste, which is run into moulds, and thus cast into any suitable form. The casting is allowed to rest for twenty-four hours, when it becomes hard and insoluble in water. The lead compound is, however, rapidly reducible if placed in a bath of dilute sulphuric acid in connexion with a plate of zinc, the metallic lead in fine powder being rapidly attached to the zinc plate. This property renders it eminently suited for the manufacture of galvanic batteries. Secondary batteries can be prepared directly by this preparation of lead and glycerine, without previous reduction to the metallic state.

MM. BERT AND REGNARD have been suggesting the advantages of using oxygenated water—hydrogen dioxide—in the treatment of wounds. Its action is twofold: it kills microbes (or small organisms) immediately, and furnishes a continuous supply of oxygen to the wound. There is no danger of poisoning, as with carbolic acid, and it has no objectionable smell.

MM. BOULEY AND GIBIER appear to have proved that trichinæ in meat are killed by being submitted to a temperature 20° below the zero of the centigrade thermometer.

THE 'Mineral Statistics of Victoria for the Year 1881' has been received. We learn from it that during the year 313,828 ounces of gold were obtained by alluvial mining, and by quartz mining 519,550 ounces. We find also that the quantity of gold exported and minted in the colony from the date of the first discovery of gold to the 31st of December, 1881, was 50,418,529 ounces, valued at 201,674,118*l*. The Reports of the Mining Surveyors and Registrars for the quarter ended 31st of March, 1882, show the alluviums yielded 82,497 ounces, and quartz mines 106,329 ounces.

FINE ARTS

ROYAL ACADEMY of ARTS.—The EXHIBITION will CLOSE on MONDAY, the 7th of August.—Admission from 8 A.M. to 7 P.M. One Shilling. Catalogues 1s; or bound, with pencil, 1s. 6d.

The GROSVENOR GALLERY.—SUMMER EXHIBITION.—NOW OPEN, from Nine till Seven.—Admission, 1s.; Season Tickets, 5s.

The EIGHTEENTH ANNUAL EXHIBITION of PICTURES by Artists of the British and Foreign Schools is NOW OPEN at THOMAS McLEAN'S Gallery, 7, Haymarket.—Admission, including Catalogue, 1s.

WILL CLOSE on MONDAY, August 7th.—EXHIBITION of ROSA BONHEUR'S great Picture, THE LION AT HOME.—This great Chef-d'œuvre is NOW ON EXHIBITION DAILY, at L. H. LEFÈVRE'S Gallery, 1A, King Street, St. James's, from Ten to Six. Unanimously acknowledged by the Press as being the finest work by this celebrated Artist ever shown since 'THE HORSE FAIR.' Has been visited by thousands during the Season.—Admission, 1s.

DORÉ'S GREAT WORKS, 'CHRIST LEAVING the PRÆTORIUM,' 'CHRIST ENTERING JERUSALEM,' and 'MOSES before PHARAOH,' each 33 by 22 feet, with 'Ecce Homo,' 'The Ascension,' 'Dream of Pilate's Wife,' 'Soldiers of the Cross,' 'A Day Dream,' &c., at the DORÉ GALLERY, 35, New Bond Street. Daily, Ten to Six.—1s.

Ancient Scottish Weapons. Drawn by James Drummond. With an Introduction and Notes by Joseph Anderson. (Waterston & Sons.)

THE late Royal Scottish Academician, who made the drawings in this handsome volume, was a competent judge of the art merit of the specimens he selected and delineated with tact and care. The notes supplied by the Custodian of the Museum of Antiquities at Edinburgh are just Scotch enough to be racy and animated, while they show wide reading and study. When Mr. Anderson writes of the subjects of this volume as forming a group of relics which is "wholly unique," we need not construe the phrase strictly. The weapons of the Basques, Turks, and the Finns, to say nothing of the Hungarians and the Japanese, are equally national, and make it impossible to call the Scottish examples unique in an ethnographical and historical sense. Nevertheless, it is true that the weapons of the Scottish Celts form a remarkable group. The accoutrements of the Lowland Scotch are practically identical with those of the English and French.

Probably no small portion of these relics are not Scotch at all, but German, French, Italian, and English. The more ancient and ruder arms are no doubt Celtic. Some of the richer firearms may be of Scottish make, but they exhibit little or nothing of the much-prized and often-lauded national character. The famous Andrea Ferrara broadswords are doubtless Spanish or German imitations of the manufactures of Feraria in Bilbao. The carved musket-stocks on plate xxx. are, we think, German, and might have been procured in the Fatherland or brought across the North Sea by some of the successors of the hackbuteers of the previous century whom Scott described in 'The Lay of the Last Minstrel.' Some of the examples are questionable in their present state. For instance, No. 3 on plate xxix. is a flint-lock musket, inscribed on the barrel "Dominus Johannes Grant miles Wicecomes de Innernes me fecit in Germania Anno 1434." Flint locks were invented in France in the seventeenth century. The decoration of the stock of this weapon is almost identical with that of German works of the inscribed date. No doubt the old match fittings were removed and the flint lock was adopted long after the date was inscribed on the barrel.

Faithful adherence to antiquated weapons was a characteristic of the Highlands. Sir Walter Scott, with genial humour, dilated on the astonishment of Major Dugald Dalgetty when he found that he, a soldier of Gustavus Adolphus, was fighting alongside of bearers of bows and arrows. This was about 1645, and these pages contain ample evidence to prove the correctness of Sir Walter. What would have been the emotions of Dalgetty had he lived to see the "Highland Host"?—a body raised in 1678 to suppress the Presbyterian conventicles in Ayr and Galloway. A revengeful satirist of that day gives an amusing description (which is quoted here) of this "Host," and he notices the

"head-pieces and steel-bonnets raised like pyramids, targets, and shields of the most odde and antique forme, and powder-horns hung on strings and garnished with beaten nails and burnished brass."

Such adornments occur so frequently on Highland arms that they have been supposed to be characteristic; they are, of course, of the most primitive character, analogous to, and the representatives of, the embossed works on ancient Ionian and Etruscan implements of war. They are illustrated at their best by the beautiful target of bronze, No. 2, plate vii., on which concentric rings and rows of studs alternate from a central boss to the bolder moulding on the rim, and decorate a shield of perfect design, which is admirable for its scientific combination of strength, toughness, and lightness. We doubt the authority for appropriating to a Scottish owner this beautiful relic, which bears the character of the Bronze Age, and yet may have been in use in the seventeenth century. Such targets have been found in England, Ireland, Wales, Denmark, and France. A shield of bronze and almost identical in style with this one was in the Meyrick Collection. Sir S. Meyrick classed this kind of shield as the *tarian;* another, which was found at Harlech, is figured in the *Archæological Journal*, vol. vii. p. 77; one is in the museum at Cambridge. M. Demmin supposed these targets to have belonged to the Northmen, and to have been dropped by them in flight or buried with their corpses. They may be as old as the sixth century, if not much older. No. 2 above named was found with another in a piece of marshy ground at Yetholm, Roxburghshire. Both are now in the museum at Edinburgh, but there is no ground for styling them Scottish.

The satirist proceeded with his account of the Highland Host:—

"I doubt not but a man curious in our antiquities might in this host finde explications of the strange pieces of armour mentioned in our old lawes, such as basnets, iron-hats, gorgets, pesane, wambrassers and reerbrassers, pans, leg-splents, and the like, above what any occasion in the Lowlands would have afforded for several hundreds of years."

Highland targets were made in Edinburgh in 1745 at the rate of 30*l.* for six score. Boswell, in 1773, declared that there was hardly a target to be found in the Highlands; after the Disarming Act they were used to serve as covers for buttermilk barrels. What would Sir Dugald Dalgetty have said had he been spared to see the Highlanders of a century later than 1645 charge at Culloden with targets strengthened with studs, "beaten nails, and burnished brass," and interlacements of that which we call the Anglo-Saxon, *i. e.*, Romanesque, pattern, including possibly the very shields with which the bearers' ancestors faced the archers of King Stephen during the Battle of the Standard, August 22nd, 1138? On the Great Seal of Alexander I., 1107–1124, the mounted king appears clad like a Norman knight of the time, with a conical helmet, a nasal piece of the Bayeux tapestry fashion, and a kite-shaped shield. The shield is, however, studded exactly like many of the targets delineated by Mr. Drummond, some of which belonged to the periods of the Highland Host and Culloden. Four years before the conflict at Culloden a Scotchman, armed with a broadsword and wearing what Mr. Anderson delights to call his national garb, was not an uncommon object in the Strand. Benoist's large panoramic view of the great thoroughfare includes an elaborate satire on the Gormagons (see British Museum Satirical Prints, No. 2546), and contains a Scotch woman and man, both in plaids. The latter is the only armed man in the street (a noteworthy point in itself), and he is girt with a claymore as ponderous as those represented on several of these plates of swords. Many delineations of armed Scotchmen wearing the "garb of old Gaul" appear in engravings later than 1742; but, so far as we have been able to discover, not one more modern than this delineates the costume and peculiar weapon as ordinary appearances in a London street. In Hogarth's 'Four Prints of an Election' the Scotch and Jews alone exhibit peculiar dresses. A Scotchman appears in 'The Gate of Calais,' but he may be an exile or Highlander in the French service. No doubt the raid which ended at Derby disposed the Cockney populace to be intolerant of claymores and plaids. The Highlanders, however, displayed a strong attachment to their ancient weapons. Mr. Hewitt ('Ancient Armour,' 1860) has noticed that Grose remembered privates in the old Highland regiments in Flanders in 1747–48 "arm'd with targets, which, tho' no part of their uniform, they were permitted to carry." Such targets, banded with Romanesque interlacements, exist in nearly all large collections of armour.

These are the national weapons of the Highlanders; the bows Major Dalgetty saw in the hands of his allies were but feeble. The relative inferiority of the Scottish bow is well known. See Froissart's 'Chronicles,' ii. 308. No examples of that weapon are given in this book, but, as pp. 12 to 14 attest, the use of the bow was common enough from the fourteenth to the sixteenth century. In the muster-roll of Glenurchy, of one hundred and seventeen men in 1638, sixty-four were armed with swords and targets, thirty-seven with bows and arrows, thirty-one with hackbuts. The bow was thus shown not to be a leading weapon in Scotland. It was otherwise in Wales, Ireland, and England. In Ireland, where the natives always affected furtive modes of combat, a murderous knife was much used by the lower orders; and there are effective descriptions of the employment of this weapon by the natives, who, with the utmost agility, sprang up behind mounted enemies and slew them with stabs in the rear or cut their throats. See Froissart's 'Chronicles,' iii. 208. By far the most interesting record of Irish arms

XUM

and armour is afforded by Albert Dürer's drawing, lately in the possession of M. Hulot, of Paris, and now in the Print Room at Berlin—not in the British Museum, as Mr. Anderson says, p. 11. We described this invaluable record in 1870 (*Athen.* No. 2202, p. 69). On the preceding p. 29 an abstract of a German broadside will be found which will be worth the attention of our author as well as students of the manners of *c.* 1632. The men were pure savages Like the Irish, who doubtless derived that weapon from the Northmen, the Highlanders affected the axe. Dürer's drawing shows two of five Irish soldiers armed with axes exactly like some of those represented by Mr. Drummond. Two of the company carry tremendous two-hand swords of the kind delineated here, and such as were used in Germany and Switzerland; there are other drawings by Dürer, and some of the figures in Holbein's 'Dance of Death,' which show the terrible efficacy of the two-hand sword. The descriptions given by Giraldus Cambrensis of Irish axes, "which they borrowed from the Norwegians and Ostmen," and many references to the Scots of the twelfth century, would have been helpful to Mr. Anderson. So would a marvellous passage by Monstrelet, describing the wild Irish whom Henry V. led to the siege of Rouen in 1418, "un de leurs pieds chaussé et l'autre nud, sans avoir brayes, et pauvrement habillez, ayans chacun une targette et petits javelots, avec gros cousteaux d'estrange façon." The devilries performed by these men in Normandy were remembered for ages. Froissart wrote that the Scottish men-at-arms of his time were so ill provided that their French allies carried into Scotland for their use suits captured from the Maillotins of 1383 ('Chron.,' ii. 720, and Hewitt, as above, ii. 56), which had been stored in the Chastel de Beauté at Paris. The Scots were enchanted with these old-fashioned equiqments.

Many of the war axes, such as the older forms shown by figures 4, 5, 6, and 7, plate xxxiv., are exactly like similar weapons included in the Scandinavian Exhibition now open at South Kensington, and came from Norway. No. 5 was found in Ireland, and indicates the close resemblance between Irish, Scottish, and Norwegian arms of this class. Another analogy of this kind we shall notice below. In fact, we have been compelled to hesitate about accepting as Scottish, or at least peculiar to Scotland, a very large number of the fine weapons figured in this book. Mr. Anderson has suspicions of some of them about which there is little doubt; for instance, the iron target on a frame of wood, No. 4, plate i., formed *en repoussé*, with bosses riveted on a plate and connected by radial bands with a larger central boss, the interspaces beaten up in cones—a capital design and an admirable piece of construction. We see no reason for calling this relic German, as our author does. All the other targets, except that beautiful bronze one we have already admired as No. 2, plate vii., are unquestionably Scottish. So are nearly all the dirks; one of these bears the admonition, "Fear God and do not kill, 1680." As to the powder-horns, the beautifully inlaid example on plate xx., the original of which is in the museum at Edinburgh, is characteristically Scottish. We think the horn shown on plate xxi. is Italian—certainly it is not of Scottish make. Most of the horns on plates xxii. and xxiii., which are decorated with circles, woven work, and quasi-lacertine forms of much complication, are probably Norwegian. They bear a perfect resemblance to many carvings brought from Scandinavia and now exhibited at South Kensington. These enrichments have preserved Romanesque types until our own time and are highly curious; they exhibit the strap-work of the eleventh century and earlier dates. The fine horn, No. 2, plate xxv., with a thistle and the date 1672, if these are not, as they seem to us, additions, is probably Scottish. The greater number of the pistols are, we think, French or Italian. Very beautiful they are. The Lochaber axes, halberds, sporrans, and nearly all the lovely silver brooches, are either Scottish or Norwegian, probably either indifferently. The ball of rock crystal which forms the charm stone or Clach Dearg of the Stewarts of Ardvorlich is probably, like several other works of the same class, Chinese, enclosed with hoops of good design by a Scottish jeweller.

How it may have come about that so large a proportion of the arms here represented are foreign, may be explained by reference to the ordinance of the Scottish Parliament which, in the early part of the fifteenth century, enjoined merchants to bring home on each voyage harness, armour, spear shafts, and bow staves in proportion to their merchandise. This enactment was analogous to that English one which insisted on the importation of bow staves and lance handles. After the Revolution the importation of arms was chiefly from Holland. We have lingered over this book with pleasure because of its fascinating subject, clear text, and capital drawings.

Illustrations of Old Staffordshire Houses. By W. Niven. Twenty-one Etchings, with Descriptive Notes. (The Author.)

MR. NIVEN, whose 'Worcestershire Houses,' 'Warwickshire Houses,' and 'Aston Hall' we have already admired, continues, in the handsomely printed volume now before us, his delicate, firm, and solidly etched views of ancient castles and mansions in the south midland counties of England. Of all the divisions of this group, including Northamptonshire, Oxfordshire, and Gloucestershire, not one suggests itself to the ordinary observer as possessing so few remains of domestic and military architecture as that which is here represented in more than a score of capital views. On the other hand, Staffordshire can well boast of the plates which M. Burghers supplied to Dr. Plot's gossiping 'Natural History of Staffordshire,' which are not only laborious and good in themselves, but a perfect treasury of views of curious buildings as they existed in the third quarter of the seventeenth century. No county in England is more fortunate in this respect. The descriptions, which form an important portion of Mr. Niven's contributions to our knowledge, are far superior to those of Plot or Neale. Neale's 'Views' comprises mostly modern works. For the accuracy of some of Burghers's plates Mr. Niven is, by personal observation of the buildings as they now exist, able to vouch. To the views he has produced and the notes that accompany them Mr. Niven has added memoranda on buildings he did not delineate. These notes remind us that some picturesque subjects and historical remains deserved to be the subjects of his etching needle. It is difficult to guess why he did not produce a view of that charming gem in Beresford Dale where Cotton and Walton fished, which the former built in 1674 and decorated with a cipher of his own and his friend's initials. It is merely a fishing house, but perfect in type and excellent in taste.

Apart from this it is impossible to refuse warm praise to the zeal and good taste of our draughtsman. His work will raise Staffordshire to a high place among architecturally wealthy counties, and vindicate its ultra-manufacturing as well as its ultra-rural regions against the charge that they are devoid of archæological interest. It is time something was done to preserve Burghers's views, seeing that, as Mr. Niven tells us, of the houses he portrayed fully three-quarters have been either totally or in great part destroyed, and all remaining that are not ruinous have been more or less altered and modernized. Of the former class, Trentham Old Hall, with its numerous memories, has given way to Barry's palace. It comprised an open-work parapet to a courtyard in front, the pierced work of which, being shaped like letters, like those at Castle Ashby and Temple-Newsam, formed a legend and date. On the other hand, Broughton Hall, in Longdon, the largest half-timbered house in the county, built *c.* 1625, remains much as Burghers drew it. Not a few buildings of historic interest have been partially dismantled, and either left to ruin or turned into farmhouses. Eccleshall Castle, for instance, is now unoccupied; the Gate House at Tixhall, the largest work of its kind in the kingdom, is gutted, but the roof remains. It is a noble example of fine proportions and good character, and is in excellent preservation externally. The chimney-pieces of Longton Hall have been removed to the South Kensington Museum; they comprise charming plaques of Wedgwood ware. Biddulph Hall exists in a ruin, since sixty years after it was finished it was "slighted," as the Parliamentarians said, when Sir W. Brereton attacked it with cannon and left great rents in the beautiful towers as we see them in this etching, fine examples of late Perpendicular work, finer and older in style than the date 1580, which is over the entrance, vouches it to be. The race of the builder, Biddulph of Biddulph, is extinct. The wreck is now duly cared for by Mr. R. Bateman, the owner. The octangular belvederes at the corners of the square enclosing wall of Caverswall Castle show the survival of Gothic taste in a building which has been unfortunately attributed to Inigo Jones. Ingestre Hall has a striking—we cannot agree with Mr. Niven in calling it beautiful—front, with fine large bow windows to the wings and a well-proportioned roof line, with an objectionable cupola or bell-cote which is hideously inappropriate. The front of the porch (plate 6) is one of the most florid examples of debased but not inelegant Renaissance design on this side of

the Channel. We think it looks better in this book than in reality.

Very fine indeed in its way is the lofty mass of Wooton Hall, which is attributed to Inigo Jones and is quite worthy of his best taste. It is very pure and good, and, although in the Elizabethan manner, has something of Italian balance and propriety of parts and proportions. Blackladies, on the site of an ancient Benedictine convent, a very fine specimen of homely domestic work, *c.* 1500, lost its chapel ten years ago in favour of the existing two pigsties. We are told that well-worship has long prevailed in this neighbourhood, and wells are still decorated with flowers. At Chartly, the seat of the unhappy Earl Ferrers, the room where Mary of Scotland was confined is still shown. At Hamstal-Ridware remain a very curious and effective porch of early Jacobean style and an anomalous gateway. In the house a branks, or woman's tongue-bridle, is preserved. Dr. Plot ('Staffordshire,' p. 389) noticed similar implements at Newcastle-under-Lyme and Walsall; Brand's 'History of Newcastle-on-Tyne' describes another in that town. There is another at Walton-on-Thames. See Mr. Carrington's paper in the *Archæological Journal*, xiii. p. 256. At Whittington is an ivy-mantled house, much older than Elizabeth's time, with four gabled projections in front, the windows of which have obviously been modernized. It is extremely picturesque.

Generally speaking, the remains delineated in this book resemble those we have already noticed in the sister county, Worcestershire. Very few examples before us equal Westwood House, in the last-named district, with its noble flanking towers and good bay windows and stately façade with a most picturesque sky-line. No interior equals that bold one at Stanford Court, the library of which is distinguished by a noble arcade of panelling, each bay containing a life-size portrait. There is little or nothing in 'Staffordshire' equal to the characteristic Severn End, the seat of the Lechmeres, or that quaint gem the Gothic manor-house of Pershore Abbey at Broadway. The beautiful Italian garden pavilion, removed from Coleshill Park and re-erected at Lower Ettington Manor House (see 'Warwickshire,' plate 27), is a gem of chasteness compared with the overloaded porch at Ingestre Hall. On the whole, however, the subjects of 'Staffordshire,' as represented here, are quite as fine and valuable as those in either of the sister volumes. We trust Mr. Niven, who has greatly improved as a draughtsman, will go to work in Gloucestershire, a very wealthy county in remains such as these.

NEW PRINTS.

MR. LEFÈVRE has just published an etching, of which a remark proof is before us, by M. Victor Lhuillier, from a picture by Mr. W. R. Sadler, which is intended to serve as a companion to Mr. H. S. Marks's 'Jolly Post-Boys,' engraved by the same hands. The engraver has doubtless done his best with his original, but, as it is not, like Mr. Marks's work, solid, searching, and animated, the effort to produce a companion print of equal value is hardly successful. Mr. Sadler's picture is very prettily designed and deftly executed, and the title of it probably suggested parallelism to the production of the Royal Academician. It is called 'Disappointed Anglers,' and shows three crestfallen fishermen seated in a rustic inn, waiting for the food, not of their catching, which is brought to table by a waiting-woman. The etching is clear and brilliant, the tones tending, but not unpleasantly so, to blackness. The local colouring has been rendered with much tact and force. Why does so powerful and accomplished an engraver as M. Lhuillier not devote his time and skill to fine pictures? It is a great mistake to suppose there is no demand in this country or abroad for engravings of fine subjects. Let some enterprising publisher employ this engraver on such a picture as the great Botticelli just added to the National Gallery, or, to take a modern instance, on some of the best works of Mr. Alma Tadema, Mr. Ford M. Brown's 'Elijah with the Widow's Son' and 'The Entombment,' and other solid and thoughtful examples.

From Messrs. Mansell & Co. we have a copy of an etching called 'Dolce far Niente,' representing a Spanish or Italian gentleman leaning against a wall. It is by Mr. T. B. Kennington, and, although there is some needless blackness and defective clearness in the darker shadows, it is rich in tone, neatly drawn, and successful in suggesting colours and textures. It is somewhat over-wrought, and this may account for the defects we have noticed.

SALE.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 22nd inst. the following, to which we have already lately referred as the property of Mr. Ruskin and other collectors:—Drawings: J. M. W. Turner, Fluelen, Lake Lucerne, 1,491*l.*; A Scene in Savoy, with castle in the distance, and cattle and figures in the foreground, 1,207*l.*; Village of Heysham, Lancaster Bay and Cumberland hills in the distance, 787*l.*; Eggleston Abbey, 787*l.*; Farnley, the seat of Mr. W. Fawkes, 682*l.*; Farnley Stream, and summer-house, 472*l.*; Farnley Avenue, 199*l.*; The Bridge, 126*l.*; The Bridge, evening, 157*l.*; Harlech Castle, North Wales, 325*l.*; Leeds, 346*l.* Pictures: J. Syer, Salmon Trap on the Lledr, 210*l.*; The River at Bettws-y-Coed, with figures, 204*l.* G. Romney, Miss Benedetta Ramus, afterwards Lady Day, wife of Sir John Day, 1,386*l.*; Miss Ramus, afterwards Baroness de Noailles, 420*l.* W. Müller, View of Tivoli, with peasants and sheep in the foreground, 420*l.* E. Hayes, Freshening Gale, Scarborough, fishing boats returning to harbour, 225*l.* R. Beavis, Autumn Ploughing, showery weather, 441*l.* So far as we know, no Romney has before been sold for such a price as the above.

Fine-Art Gossip.

MR. WATTS has nearly completed an admirable picture of the Duke of Devonshire for the University of Cambridge. The likeness is perfect.

THE Royal Academy Exhibition will be closed on Monday, August 7th, Bank Holiday. The Grosvenor Gallery Exhibition will be closed to-day (Saturday).

MR. WOOLNER'S monument of Sir Edwin Landseer, which we have already described, has been erected in the crypt of St. Paul's. We understand that Mrs. Mackenzie (born Emma Landseer), Sir Edwin's sole surviving relation in this country, has expressed complete satisfaction with the likeness.

MR. T. M'LEAN exhibits, at 7, Haymarket, a number of sketches made by Mr. J. Varley, a descendant of one of the fathers of English water-colour painting, during a lengthy sojourn in Alexandria, Cairo, and Upper and Lower Egypt.

THE exhibition in King Street, St. James's, of Mdlle. R. Bonheur's 'Lion at Home,' will be closed on the 7th prox. During next week it will be open free to students of the Academy and of other art schools on presentation of their cards of membership. From that date the picture will be shown at Messrs. Gladwell's, Gracechurch Street.

A SUCCESSFUL meeting was held at the Mansion House on Monday in support of Mr. J. T. Wood's proposal to complete the excavations at Ephesus. It was resolved to start a public subscription.

THE thirty-seventh annual meeting of the Cambrian Archæological Association will be held at Llanrwst next week. A public meeting will be held at the Grammar School on Monday evening, when Prof. Babington, the President, will deliver his inaugural address. On the four following days excursions will be made to various places of interest.

A CHURCH of high interest to artists has lately undergone "restoration," and no longer possesses historical, personal, or pictorial value. It is that of Aldenham, near Watford, which is associated with William Hunt, Byrne, Edridge, and Mulready. The nave roof of this once interesting building was enriched with paintings, *c.* Henry VI., of curious decorative character. These have been restored under the direction of Mr. A. W. Blomfield. New glass has been inserted in the windows, new tiles have been placed on the floor. The eminently picturesque church at Chipping Ongar, Essex, is to be enlarged by the addition of a south aisle and restored, the wooden spire repaired, the roof retiled, and the flint-work repointed.

THE following promotions and nominations to the Legion of Honour have been awarded to artists:—M. Bonnat has been made a Commander; M. L. Heuzey, Professor in the École des Beaux-Arts, M. J. Vaudremer, Member of the Institute, and M. Auguste Cain, the sculptor of animals, all formerly Knights, have been named Officers; MM. Cazin, H. Gervex, H. Pille, A. Lanson, J. A. M. Idrac, C. Waltner, Laguillermie, and Duthoit have been made Knights. M. Idrac's fine statues of 'Salammbô' and 'Amour Piqué' and M. Lanson's 'Age de Fer' are known to our readers. M. Gervex's 'Leçon d'Anatomie à l'Hôtel Dieu' and 'La Nymphe' and 'Le Faune' have been commended in these columns. M. Laguillermie engraved the 'Gulliver' of M. Vibert and the noble 'Marceau' of M. J. P. Laurens. M. Duthoit is an architect.

IT is an encouraging thing for Englishmen that much attention has of late been vouchsafed by French critics and journalists to British matters artistic. Not only has the French public been duly informed about the wonders of the Hamilton Palace sale, but obituary notices of English painters have appeared, and even the movements of some of our living artists have been chronicled with attention like that we are accustomed to give to the doings of illustrious Frenchmen. In fact, our brethren have discovered us at last.

THE death of the Danish painter Schleisner is announced.

WITH a view to securing a wider field for the sale of the different kinds of pottery manufactured at the Madras School of Industrial Arts, the superintendent of that institution has sent specimens of each kind of ware to this country for exhibition at the South Kensington Museum.

MUSIC

WAGNER'S 'PARSIFAL.'

Parsifal: ein Bühnenweihfestspiel. VonRichard Wagner. Vom Orchester für das Klavier übertragen von Joseph Rubinstein. (Mainz, B. Schott's Söhne.)

Parsifal: a Festival Drama. By Richard Wagner. Translated into English in Exact Accordance with the Original by H. L. and F. Corder. (Same publishers.)

To those who have carefully followed the gradual development of Wagner's genius

few things are more striking than his constant striving after some ideal which he never appears entirely to reach. With him there is evidently no such thing as finality in art. Each new work which he produces has features of its own distinguishing it from its predecessors. It might have been reasonably anticipated that with his 'Ring des Nibelungen,' produced six years ago at Bayreuth, Wagner had said his last word in relation to the "new art," and that his next music-drama would at all events have been constructed on the same lines as the trilogy. Yet in examining the poem and the music of 'Parsifal,' while many points of resemblance to the 'Ring' are noticeable, the critic finds the divergence in treatment so great as to strike him with astonishment. In the 'Ring' alliterative verse was exclusively employed, and it was understood to be Wagner's view that this was the only suitable form of poem for the musical drama. In 'Parsifal,' however, while alliteration is not excluded, rhymed verse is largely employed, and the form of the poem approaches more nearly to that of 'Tristan und Isolde.' Again, in the 'Ring' choral music is almost entirely absent, even in situations, such as that of Siegfried's death, where it might have been not unreasonably looked for. It will be remembered that the only chorus introduced throughout is in the second act of 'Götterdämmerung.' In 'Parsifal,' on the contrary, the choruses form a prominent feature in each of the three acts. The work certainly gains thereby in contrast and colour; but the question arises whether the poet-composer has not modified the views he held when writing the 'Ring des Nibelungen.' There is, of course, no reason why he should not retrace his steps if he finds himself to have been in error; but the new score is a curious rebuff to those thick-and-thin adherents of Wagner who after the Bayreuth performances maintained that only in the direction indicated by the 'Ring' was there any salvation for musical art. For ourselves, we think that in both the points we have mentioned 'Parsifal' has the advantage over the work which immediately preceded it.

Some discussion has taken place as to the exact meaning of the curious compound word "Bühnenweihfestspiel," by which Wagner has designated his new drama. The word "weihen" is used in German in two senses—to inaugurate and to consecrate. In the former we find it employed in the title of Beethoven's Overture in c, Op. 124, known as 'Die Weihe des Hauses,' written for the opening of the Josephstadt Theatre in Vienna in 1822. Here it plainly means "the inauguration of the house." But it is also used in a more sacred sense, as in the compounds "Weihnachten," Christmas; "Weihbrod," the wafer used in the mass; "Weihwasser," holy water. It is evident that here the "Weih-" implies consecration. It is in this second sense that Wagner uses the word with reference to 'Parsifal.' Obviously it is not a festival-play intended for the *inauguration* of a theatre, for that event took place at Bayreuth six years ago, and the composer has expressed his disinclination to have his drama given elsewhere. We must therefore take the word in its other sense; and an examination of the poem shows us that Wagner intends the work as a sacred drama. We believe that he has here ventured on the bold attempt to revive in a modern form the religious "mysteries" of the Middle Ages. That he will be successful is, we think, impossible; for, as will be seen presently, the subject and treatment of 'Parsifal' are such as to offer, in the present state of public opinion, almost insuperable obstacles to its frequent presentation on the stage. Probably Wagner does not intend to shock the religious prejudices of the majority of mankind, but rather believes that, with the daring so characteristic of him, he is here making a sincere, though desperate, attempt to unite religion and the stage. On no other theory is it possible charitably to explain such scenes as are found in the first and third acts of the present work.

The subject of 'Parsifal' is largely taken from Wolfram von Eschenbach's poem 'Parsival and Titurel'; but Wagner has, as in other cases, considerably altered the outline of the plot to suit his own purpose. The central point of interest in the work is the "Grail"—the holy cup which, according to the ancient legend, Christ used in the last supper with his disciples, which was preserved miraculously, and which gave superhuman power to the Knights of the Grail, who guarded it in the castle of Monsalvat, in the north of Spain. It is in a forest near this castle that the first act commences. Gurnemanz, an old Knight of the Grail, and two young squires are sleeping under the trees at daybreak. They are woke by the solemn sound of trombones coming from the castle of the Grail, which is near, though invisible. Gurnemanz tells the squires to prepare the bath for the sick king Amfortas, who is suffering from an incurable wound. A wild and mysterious woman, Kundry, enters hastily, with some rare balsam that she has brought for the king from Arabia. She declines all thanks, and retires to the background. Amfortas is carried past on a litter, and, after he is gone, Gurnemanz gives a long account of the nature and origin of his wound. It appears that the father of Amfortas, Titurel, had been the first holder of the Grail, and also of the sacred spear with which Christ's side was pierced. When he became old, his son succeeded to the throne. Not far from the castle of Monsalvat lived a magician, Klingsor by name, who was anxious, for his own purposes, to obtain possession of the Grail, and who endeavoured, by the aid of fair damsels, to seduce the Knights of the Grail. Amfortas one day went out alone to fight the sorcerer, but, being enticed by one of the maidens, lost the sacred spear, which was seized by Klingsor, the king receiving from it a wound which nothing could heal. It is part of the duty of Amfortas to preside at the feasts of the Grail, when the bread and wine by which alone the knights are sustained is shared; but whenever the king uncovers the Grail his wound bursts out afresh. The only consolation he has been able to obtain has been that in answer to his prayer a voice from the Grail itself has uttered these mysterious words:—

> By pity 'lightened
> A guileless Fool;—
> Wait for him,
> My chosen tool.

For the sake of those readers who do not understand German we quote from Mr. Corder's translation, which is most admirable, giving an excellent and, as far as possible, faithful idea of the original.

At this point Gurnemanz's narrative is interrupted by cries of horror coming from the lake. A wounded swan flutters feebly over the stage, and falls dead on the ground. Some knights enter, dragging in Parsifal, with a bow in his hand. Gurnemanz asks him if it is he who has shot the swan. He admits it, but in reply to the reproaches says he did not know it was wrong. Gurnemanz asks him his name and his parentage, but to all questions the youth answers, "I do not know." All the information he can give is that his mother's name is Herzeleide. Here Kundry breaks in with the explanation that his father, Gamuret, had perished in battle, and that, to save her son from a similar fate, the mother had reared him as a fool. Gurnemanz thinks it at least possible that Parsifal may be the "guileless Fool" promised as the deliverer of Amfortas, and therefore offers to take him to the Feast of the Grail, which is to be held the same day. The scene changes to the Hall of the Grail. Gurnemanz and Parsifal enter, and the feast is celebrated. It is very difficult to speak dispassionately of the scene which follows. The Feast of the Grail is, in fact, nothing else than the Lord's Supper. We have already said that we do not think that Wagner intends to outrage the religious feelings of the public—we rather think that his object is to raise the drama to the dignity of a religious ceremony. The whole scene is, it must be admitted, most reverently treated—quite as much so as in Bach's Passion Music; but we should be failing in our duty did we not protest earnestly against the singing in the theatre of such solemn words as, for instance, the Chorus of Boys:—

> Take and drink my blood;
> Thus be our love remembered!
> Take my body and eat:
> Do this, and think of me!

The introduction of the whole scene on the stage shows, to say the least of it, a lamentable want of judgment on the part of the composer; and it will prevent the work from ever becoming popular. Apart from the question of propriety, it would be unjust not to admit the great beauty, both poetically and musically, of this scene. If we could concede the possibility of a really sacred drama on the stage, and remove from our minds the feeling of incongruity, this splendid *finale* would deserve unqualified praise as one of Wagner's finest creations. The close of the act is very striking. Parsifal has been watching the ceremony in a vacant manner, and, after the knights have left the hall, Gurnemanz asks him if he understands what he has seen. Parsifal shakes his head, whereupon Gurnemanz contemptuously turns him out of the hall. But as the curtain closes a single voice from above is heard singing, "By pity 'lightened a guileless Fool," and an invisible chorus answers, "Blest in believing!"

The second act offers the strongest possible contrast to the first. The scene is Klingsor's castle, and the magician is working with his spells. He sees Parsifal approaching the castle, and he summons

Kundry to tempt the youth. In the course of the act we learn more concerning this mysterious woman. She is no other than Herodias, who, according to the old legend, was doomed to eternal wandering because she had laughed when she saw the head of John the Baptist brought in on a charger. Wagner, however, makes her crime that of having laughed at Christ bearing His cross. To expiate her offence, she endeavours to do good where she can; thus, in the first act, we have seen her bringing a rare balsam to relieve the sufferings of Amfortas; but whenever she sleeps she is brought under the spell of Klingsor, who employs her as his chief agent to seduce the knights of the Grail from their allegiance. Kundry appears, and is compelled to attempt the fascination of Parsifal, though much against her will. The youth appears on the ramparts, and the tower in which Klingsor is standing sinks into the earth, its place being taken by a luxuriant and beautiful garden. While Parsifal is gazing at it with astonishment, troops of beautiful damsels come forth from all sides, inviting him to play with them. His innocence is his protection, for he evidently does not understand the meaning of their advances. Kundry then appears, and exerts all her arts upon him, but in vain. At last, in despair, she calls on Klingsor for aid. The magician appears on the castle wall, brandishing at Parsifal the sacred spear which he had wrested from Amfortas. But when he throws it, it remains miraculously suspended in the air over Parsifal's head. The youth seizes it, and makes with it the sign of the cross, whereupon the castle falls to ruins, and the garden withers to a desert. Parsifal turns to Kundry, and saying to her, "Thou knowest where only we shall meet again," disappears, and the scene closes.

It is impossible within reasonable limits to give any adequate idea of this extraordinary act; much of the effect, moreover, must depend upon the manner in which it is put on the stage. The scene between Parsifal and the flower-maidens in the garden is one which may be made very beautiful or very offensive according to the way in which it is treated. The following scene, between Parsifal and Kundry, is a most curious mixture of thinly veiled sensuality and religious mysticism. Certainly nothing like it has been seen before on the stage. It would require long quotations from the poem to render this point intelligible; we must therefore refer our readers to the published libretto. If delicately handled by the actors, the scene will be most impressive to those who can overcome their repugnance to the juxtaposition of religion and the theatre; if coarsely treated, it may easily be made repulsive, if not disgusting. With regard to the music, it is so difficult to judge any of Wagner's scores from a pianoforte arrangement, that we prefer to reserve a final opinion till we have heard it at Bayreuth, simply saying now that while a few passages are unquestionably very beautiful, a great part of the music seems, at least on the piano, excruciatingly ugly.

In the third act we find ourselves once more in the domain of the Grail. A long period of time has elapsed since the first and second acts, for Gurnemanz now appears as an extremely aged man. During this time Parsifal, bearing the sacred spear, has been wandering in a vain quest for the Grail. At the commencement of the act Gurnemanz enters, and, hearing a low moaning among the bushes, he seeks for the cause, and discovers Kundry rigid and apparently lifeless. He restores her to consciousness, and is struck with the alteration in her manner, from which all the wildness has departed. While he is wondering at the change, a knight clad in black armour enters. It is Parsifal; and after a short time Gurnemanz and he recognize one another. He explains that he has brought back the holy spear. Gurnemanz welcomes him warmly, and tells how sorely his aid is needed. Amfortas, longing for death as the only release from his sufferings, has refused to uncover the Grail; the knights, therefore, have been denied the holy food by which their supernatural strength was maintained; Titurel, no more sustained by the sight of the Grail, has died, and his funeral rites are about to be celebrated. Gurnemanz will lead Parsifal to Amfortas, for at the obsequies of Titurel the Grail will once more be uncovered; but as none may be present but those who are absolutely pure, the stains of travel must be washed away from Parsifal. Kundry washes his feet while Gurnemanz sprinkles his head. Then follows an incident on which we leave our readers to make their own comments. Kundry anoints Parsifal's feet and dries them with her hair! Gurnemanz then anoints his head, and recognizes in him their future king. Parsifal fulfils his first duty by baptizing Kundry. The scene again changes to the Hall of the Grail, as in the first act. On one side, knights bring in Titurel's corpse in a coffin; on the other, Amfortas is carried in on a litter, preceded by the shrine of the Grail, which is covered. The knights call on him to uncover the Grail and fulfil his holy office; but in a paroxysm of despair and anguish he refuses, and, opening his dress, implores the knights to bury their sword-blades in his body, and to put an end to his misery. At this moment Parsifal, who with Gurnemanz and Kundry has entered unperceived, advances, and, touching the wound with his spear, says:—

> One weapon only serves:—
> The one that struck
> Can staunch thy wounded side.

A look of rapture irradiates the face of Amfortas, and Parsifal orders the Grail to be uncovered. The conclusion of the scene we quote from Mr. Corder's translation:—

"The boys open the shrine: Parsifal takes from it the Grail, and kneels, absorbed in its contemplation, silently praying. The Grail glows with light; a halo of glory pours down over all. Titurel, for the moment reanimated, raises himself in benediction, in his coffin. From the dome descends a white dove and hovers over Parsifal's head. He waves the Grail gently to and fro before the upgazing knights. Kundry, looking up at Parsifal, sinks slowly to the ground dead. Amfortas and Gurnemanz do homage on their knees to Parsifal.

"ALL (with voices from the middle and extreme heights, so soft as to be scarcely audible).

> Wondrous work of mercy;
> Salvation to the Saviour!"

Thus ends one of the most remarkable dramas that Wagner has yet produced. It is impossible not to regret deeply the gross offences against good taste, not to say outrages of religious feeling, by which the work is characterized, because apart from these it is unquestionably one of the most powerful and beautiful poems which its author has written. In the present article we have done most imperfect justice to it; many details needful to its appreciation as a work of art have been necessarily omitted, for it would require an essay rather than an article to deal with it fully. It has been said by some who have commented upon it to have a deep moral significance—to be, in fact, an allegory, the meaning of which readers of the poem will easily discern. We think it probable that this is the true theory; but we cannot admit that it justifies such treatment of sacred subjects as we find in this work. Whether the state of public opinion in Germany is such as to admit, without protest, on the stage such scenes as those of the first and third acts, is a question which will be solved in the immediate future; that 'Parsifal' will ever be performed in this country we think very improbable.

Reserving till after the performance any final opinion with regard to the music, a few words may be said as to its general features. Like all Wagner's later works, it is constructed on numerous "Leitmotive." Of these Hans von Wolzogen's 'Guide' gives in all twenty-five, and these are treated with the same masterly skill which we find in 'Tristan' and the 'Ring des Nibelungen.' Reminiscences of Wagner's preceding works are occasionally to be met with, while in the abundance of chromatic harmonies 'Parsifal' equals, if it does not surpass, 'Tristan.' Some of the combinations are astonishingly harsh, even positively ugly. In his endeavour to avoid the commonplace Wagner has more than once overstepped the line of musical beauty. But by the side of much to which we cannot reconcile ourselves, we find passages which are unsurpassed by anything that the composer has written. Such are the orchestral prelude which opens the work, the scene in the Hall of the Grail in the first act, and a great part of the scene of Parsifal's temptation by the maidens in the second. We are quite prepared, bearing in mind our previous experiences with Wagner's works, to find that many portions of the music which are unendurable on the piano prove most appropriate on the stage with their proper dramatic surroundings, and it is only by being submitted to the test of actual performance that such music can be fairly judged. Whatever may be the final verdict on Wagner's latest drama, no one will deny that it shows itself the work of a great genius.

Musical Gossip.

OUR musical correspondent telegraphs from Bayreuth, under the date July 27th: "'Parsifal' was produced last night in the Wagner Theatre, which was crowded by an appreciative and enthusiastic audience. Reserving till next week a full report, I can only say now that the performance was in every respect superb. The principal parts were sustained by Frau Materna as Kundry, and Herren Winkelmann, Reichmann, Kindermann, Scaria, and Hill, as Parsifal, Amfortas, Titurel, Gurnemanz, and Klingsor respectively. Chorus and orchestra, under the direction of Herr Levy, left nothing to desire;

while the *mise en scène* was of extraordinary beauty. Of the complete success of the first performance there can be no doubt."

SEVERAL members of the old Sacred Harmonic Society have placed themselves under the *bâton* of Mr. Willing, who was for many years organist to the Society. The new body, which will probably be called Mr. Willing's Choir, will give four concerts at St. James's Hall during the winter and spring. The first novelty will be Herr Gade's 'Psyche' (which is about to be produced at the Birmingham Festival), and the prospectus will likewise include 'Elijah,' 'Messiah,' and 'Acis and Galatea,' besides glees and madrigals.

THE promenade concerts will begin at Covent Garden on August 5th, again under the conductorship of Mr. G. Crowe. The orchestra will be led by Mr. Carrodus, the stage will be fitted up as a Spanish market-place, and both the theatre and the Floral Hall will be illuminated by electricity.

THE chief feature of the Royal Academy of Music prize list is the small number of awards for singing. The vocal examination was, it is understood, very severe, and no male student was deemed worthy of a silver medal. The gentlemen took three bronze, and the ladies three silver and four bronze, medals in the vocal department. On the other hand, the medals awarded to pianoforte players, &c., were very numerous.

IN the course of a series of operatic performances to be given at the Crystal Palace next month, the cantata 'Alfred,' by Messrs. Prout and Grist, will be placed for the first time on the stage. For the general series of representations, Mesdames Rose Hersee and Blanche Cole, and Messrs. Parkinson, Faulkner Leigh, Aynsley Cook, and Temple are engaged.

MR. CARL ROSA will commence his tour on August 7th next at Dublin. His conductor will be M. Goossens, who directed the French operatic performances at the Gaiety some years ago.

MISS OLIVE MAY, a young lady only nine years of age, gave her first public concert at the Beethoven Rooms on Friday afternoon.

THE Mdlle. Nordica who made a successful *début* at the Paris Opéra Comique last week as Marguerite in 'Faust' is an American lady, Miss Lilian Norton.

HERREN FÖRSTER AND NEUMANN having retired from the direction of the Leipzig Stadttheater, Herr Max Stägemann has taken a lease of the house for several years.

A MEMORIAL tablet has been placed on the house, No. 18, Galeriestrasse, in Dresden, to record the fact that it was Weber's residence during the last four years of his life.

DRAMA

THE WEEK.

ADELPHI.—'The Fool's Revenge,' in Three Acts. Adapted by Tom Taylor.
PRINCE OF WALES'S (Morning Performance).—'Merely Players,' a One-Act Drama. By Edward Rose.

TOM TAYLOR'S three-act drama of 'The Fool's Revenge' does not improve upon acquaintance. To compare with that grim original, the very title of which is a satire, this emasculated and sentimentalized adaptation, which is at once more extravagant and less moral than the work it seeks to replace, is preposterous. Much intelligence has, however, been wasted in the task of translation. Portions of the dialogue are capable, and the witticisms put in the mouth of Bertuccio are happy. It is singular that the absurdity of portions of the work never struck Taylor. Thus his duke, revelling among the courtiers and in presence of the woman he carries off, partakes with them of a flagon of wine and orders a second. Yet he alone is killed, although into the flagon a bottle of poison, supplied by the Borgias' physician, has been emptied; and his companions in the carouse escape without even a headache. With the piece, however, it is late to concern ourselves. Mr. Booth's rendering of Bertuccio has undergone no perceptible change. It is still most remarkable in its display of violent contrasts and in its swift and frequent transitions from passion or suffering to assumed calm. Grotesque and extravagant in appearance, Bertuccio moves along by a process that resembles spinning rather than walking, and sprawls at the feet of those he seeks to entertain with quip and gibe. Some of his movements are well chosen and significant, especially happy being the employment of his fingers to Malatesta in a derisive fashion common enough in Italy, but unknown this side of the Alps. His performance is marvellous as art, and is wanting only in intensity and in those flashes of ferocity which should lighten up his servile and cynical bearing. Mr. Booth's method appears to be limited, and to include the expression of none of the viler and more cruel passions. The support afforded Mr. Booth is indifferent. Mr. Samuel Fisher, who plays the Duke, fails to exhibit any distinction or habit of command, and is only distinguishable from his courtiers by his milder and more humble bearing. Miss Bella Pateman is satisfactory as Fiordelisa, and Mr. Pateman's clear elocution is of service as Torelli. Mr. Plympton's performance of Serafino dell' Aquila shows genuine capacity, and is picturesque, animated, and intelligent.

'Merely Players' is the title bestowed by Mr. Edward Rose upon a one-act drama founded upon the 'Tabarin' of M. Paul Ferrier, which has been given on one occasion only at the Prince of Wales's Theatre. The resemblance between 'Tabarin' and 'Merely Players' is rather stronger than the playbill indicates, but Mr. Rose has departed widely from his original. The chief alteration consists in the amelioration of the character of the hero. Tabarin in the play of M. Ferrier has few traits in common with the merry-andrew whose name he bears, the companion of Mondor, the predecessor of Gros Guillaume, and the father-in-law of Gualtier Garguille. He is, however, a slightly unceremonious gentleman who, when his wife ventures to dispute his orders, addresses her in the language of Sganarelle to Martine—"Doux objet de mes vœux, je vous frotterai les oreilles"—and, like that worthy, carries his threats into effect. When, accordingly, while acting before the public a scene in which he personates a man robbed of his wife, he finds that his veritable wife, his Francisquine, the recipient of such unmistakable marks of his affection, has indeed run off with a gallant who, in disguise, has joined his company, he has some cause for self-condemnation. It is otherwise with Bertoldo, the hero of 'Merely Players.' Misreading, as proof of a mercenary and grovelling spirit, the anxieties of her husband concerning money matters, Maddalena, his wife, listens to the wooing of Lelio, a disguised aristocrat, and promises to elope with him. While Bertoldo is acting the part of a miser whose wife is stolen, he comes upon a letter written by Maddalena informing him of her intention to fly with Lelio. In the translation, as in the original, the chief interest is derived from the assumption by the mock public upon the stage that the manifestations, fierce or sorrowful, drawn from the actor by his loss are assumed. In the English version, however, the lady does not fulfil her threat. She listens at the wing, and, discovering how much worthier is her husband than her lover, elects to stay. At this point the piece ends, leaving in the mind of the cynical spectator the speculation whether a slight administration of the form of conjugal correction affected by Tabarin might not prove effective in establishing upon a firmer basis the domestic happiness of his successor. Tabarin was written for M. Coquelin, whose performance of it galvanized into life a piece with little internal merit. The *rôle* of M. Coquelin is taken in English by Mr. Beerbohm Tree, who evinced much intelligence and rendered very touching the representation of the sorrows of the wronged husband. Mr. Tree was, however, impeded by extreme nervousness and by a general want of preparation, which made the entire performance halting and uncertain. Mr. E. Rose, the author of the piece, took a small *rôle* in his own work, and evinced in it distinct capacity for the stage.

Dramatic Gossip.

MR. BOUCICAULT'S address upon acting at the Lyceum Theatre dealt with few topics upon which criticism has not already spoken. His technical illustrations were amusing, and belonged, of course, to a province outside the domain of criticism. In what was of most importance, however, in the protest against the "vanity-sickness" that impedes an actor, against the indifference and inattention with which the spectators of a supposed action regard what should curdle their blood, and in other kindred matters, he lent the weight of his name and talent to views that have found constant advocacy in the *Athenæum*. For such support we are naturally thankful. It is possible that the conditions under which Mr. Boucicault spoke may lend weight to his words, and that the fact that a large portion of his audience was made up of actors may render his speech profitable. Mr. Boucicault's method is, at least, perfect, and his lecture was an artistic as well as an intellectual treat.

To the list of characters in which Mr. Booth has been seen will shortly be added Don Cæsar de Bazan, which is to be played at a morning performance.

DECIDED action is now being taken by the Metropolitan Board of Works in dealing with the theatres. The Prince of Wales's, the Royalty, and the Vaudeville are among the houses which for practical purposes are condemned, and important alterations will have to be made in other houses.

A NEW *lever de rideau*, by Mr. A. M. Seaton, entitled 'My Brave Little Wife,' produced at Toole's Theatre, enlivens by some satire against the militia a melo-dramatic plot. 'Rough and Ready,' a drama first produced eight years ago at the Adelphi, has been revived with Mr. Billington as the hero, a part in which he is seen to advantage. Mr. Blanchard's extravaganza 'The Artful Dodger' is also given.

TO CORRESPONDENTS.—H. O.—received.
H. J. R.—We cannot undertake to answer such questions. No notice can be taken of anonymous communications.

SATURDAY, AUGUST 5, 1882.

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LITERATURE

The Last Punic War: Tunis Past and Present, with a Narrative of the French Conquest of the Regency. By A. M. Broadley. With Illustrations. 2 vols. (Blackwood & Sons.)

Mr. Broadley has perceived not only the historical and political value of recent events in Tunis, but also their dramatic significance and force; and if he is somewhat eager to show how consistent has been the "*Punica fides* displayed in the tortuous diplomacy which has practically put an end to Tunisian independence," the effect is to give more artistic finish to his work, though it may beget in some minds a suspicion of partisanship. Mr. Broadley himself says he has

"endeavoured to tell the story of recent events in Tunis essentially from an English point of view, and to mete out impartially the share of praise and blame ascribable to the different contending parties";

and though it is from the "English point of view" he judges French diplomacy in Tunis to have been only evil, and that continually, it must be conceded that the English point of view seems to be supported by a certain amount of evidence.

Mr. Broadley shows discretion in refusing to be tempted by the "unrivalled associations" of Tunis into an historical disquisition at the outset on the might of Carthage and the woes of Dido, the rise and fall of Roman power, the invasions of the Vandals and the Byzantines, the Moslem conquest, the Crusade of St. Louis, the expedition of the Emperor Charles V., and the exploits of the Knights of St. John. He has been compelled, however, to set aside to some extent his self-denying ordinance by the exigencies of the task he has set himself, and by the necessity he has somehow felt of introducing photographs of the paintings done by Jan Cornelis Vermeyen of the taking of Tunis by Charles V., and of quoting from certain manuscripts he has found in the archives of the Knights of St. John of Malta. The result of the compromise is to be regretted. We have a meagre and hurried *résumé* of the early history of Tunis, bristling with names and dates which are read only to be forgotten, instead of a clear and succinct exposition of the events and situations which led to the suzerainty of Turkey, for which the history of M. Alphonse Rousseau offers admirable material. Mr. Broadley, however, shows strength and purpose in his work as soon as he is able to avail himself of the archives of the British Consulate at Tunis. The first English consul was appointed somewhere about 1640, though our first known treaty with Tunis was not executed until after his death in 1662. The text of this curious document is given in an appendix. It arranges for a most guileless condition of amity with the piratical Deys—its seventh article even enacts that "neither Englishmen nor Tunisians shall speak rude words or use violence to each other"—and yet three years afterwards Admiral Black was sent to bombard Porto Farina and "empty the *bagne* of all the English and Dutch slaves." The reason of this appears to be that the treaty was conceded merely as a temporary device to win England's neutrality, if not aid, at a time when France was threatening to attack the regency. Soon afterwards the French took our place as the "favoured nation," and concluded with the Dey a highly advantageous treaty. In this seesaw fashion French and English influence worked in Tunis throughout the seventeenth and eighteenth centuries, now one being in the ascendant and now the other. When the French consul had a dominant influence he does not seem to have always exercised it very generously. About 1710

"the relations between the French consul-general and his English colleague became so strained that the former officially ordered the French laundress to refrain from washing Mr. Richard Lawrence's linen, and the French baker was forbidden to supply him with bread."

But this consul's Boycotting soon came to an end. The rule of the Deys having a few years before succumbed to that of the Beys—or, as Mr. Broadley puts it, "the piracy of the Deys" having become "the privateering of the Beys"—Hussein Ben Ali, the first of the supreme Beys and the founder of the present dynasty, showed a disposition to break with France. "His corsairs frequently pursued their prizes to the coast of Provence," and quarrel ensued, followed at first only by threat on the one side, and apology and reparation on the other. It was not till 1740 that matters came to an open rupture. The immediate *casus belli* is doubtful, but it may be admitted that war was brought about "by the want of tact of the French consul," since M. Desfontaines and other French writers say so:—

"This agent was ruled entirely by his mistress, who was jealous of a Maltese woman married to a Frenchman. She induced the consul to expel the Maltese from Tunis on a charge of bad behaviour. The latter sought the protection of the Khaznadar, but the consul insisted on arresting her. The Khaznadar rescued her by force, and his doing so being construed into an insult to the French flag, the war broke out."

From this point Mr. Broadley traces with acuteness and vivacity the rivalry in Tunis between France and England. From the time of the French Revolution until the descent upon Algiers, French influence fell off. This was doubtless mainly caused by England's naval supremacy during that period and by the brilliant achievement of Lord Exmouth in 1816, when he compelled the Bey to sign a treaty abolishing Christian slavery throughout his dominions. France, after her war with Algeria (at which the Bey of Tunis looked on without disapproval, because "he was not sorry to see the humiliation of an inveterate and almost hereditary enemy, and because he hoped that a successor to the Bey of Algiers would be selected from the descendants of Hussein Ben Ali, an idea which the French consul-general lost no opportunity of encouraging"), began again to assume her *prépondérance naturelle*. The first treaty concluded under these circumstances, that of 1830, is significant of the scope of French *prépondérance*. In one clause, for some time kept secret, it was agreed that a conspicuous spot on the site of the Carthaginian Byrsa should be ceded to France for the erection of a chapel in memory of Louis IX. (which spot was afterwards made a strongly entrenched position), and by another there was restored to France the coral fishery as far as Cape Négre. The history of Tunis for the last fifty years is the story of a triangular diplomatic duel between France, Tunis, and England (it was very late in the day when Italy took England's place and turned the duel into a wrangle), and Mr. Broadley has described it with remarkable skill and force.

Some of the episodes are as dramatic as any in history. The Tunisian troubles of 1863–4 will be in the recollection of many. M. de Beauval was playing a similar *rôle* to that played by M. Roustan recently, and was causing the Bey great anxiety. An insurrection in Southern Tunis came to an end in spite of M. de Beauval's efforts to keep it going. Its leader gave himself up to the Bey, and with himself "three extraordinary letters which he had received from M. de Beauval through Giovannino Mattei, the French Consul of Sfax." These letters are given in the text and clearly show the bad faith of M. de Beauval. Muhamed es Sadek is reported to have told the Commissioner Extraordinary who had been sent by the Porte to "inquire into the state of affairs at Tunis," that recent events had convinced him that the only chance of preserving the regency from his neighbours was to follow the advice of England and strengthen his connexion with the Porte. The conclusion of the intrigue is thus related by Mr. Broadley:—

"The Bey now resolved to send an envoy to Constantinople to thank the Sultan.....At the same time General Kheir-ed-Din had private instructions to bring about, if possible, a clear and definite understanding as to the future relations between the regency and the Porte. It was arranged that the embassy should leave Goletta on the 17th November. On the morning of the 12th M. de Beauval called unexpectedly at the palace. He no sooner entered than in an imperious manner he enjoined the Bey not to send an agent to Stamboul. The discussion waxed warm between them, and De Beauval at last told Muhamed es Sadek clearly that he would bar the passage of General Kheir-ed-Din by force. He refused to take the Bey's hand on leaving, and quitted the room with angry and significant gestures. A cabinet council was held immediately, and it was resolved to hasten the envoy's departure. Next evening General Kheir-ed-Din went on board the Tunisian steamer, the Beshir, at dusk. At that time the French ironclad Invincible was lying off Goletta. The commander at once sent a messenger on board [the Beshir], who intimated to the general the desire of M. de Beauval that he should put off his journey till instructions reached him from Paris. Kheir-ed-Din de-

murred to such a request, and the French officer left the ship. It grew dark, and the Invincible began to burn blue-fires and discharge rockets. Suddenly the Beshir started on her journey, and the Invincible followed in her wake. The two vessels approached the islet of Zembra at the entrance of the Gulf of Tunis. A dangerous channel between the rock and the mainland gives any vessel taking it an advantage of several miles. The Beshir unhesitatingly entered the passage at full speed and was lost in the darkness.....The Invincible returned during the night to her anchorage at Goletta.....While Muhamed es Sadek was awaiting with fear and trembling the result of his mission, he was agreeably surprised by the recall of M. de Beauval. The French could never forgive him the failure of his burlesque attempt to capture the Tunisian Envoy Extraordinary on the high seas, and he was summarily replaced by M. de Bellecourt."

Considering the earnestness with which Mr. Broadley describes the events and outside influences that have brought about the absorption of the Tunisian government in a French protectorate, we are surprised that he should not recognize how largely the catastrophe was due to the inherent weakness and corruption of a state that could permit itself to be lorded over by M. Roustan and his *entourage*. Mr. Broadley apparently wishes his readers to feel pity and respectful sympathy with Muhamed es Sadek; we can only feel impatience and contempt for a prince who is revealed to us in these annals, by many side-lights, as a good-natured, timid, and credulous imbecile, who wept over the rascal Mustapha, the barber's apprentice and his "adopted son," when he was asked to dismiss him from the vizierate, and who "gave way to almost childish transports of delight" when he knew of the recall of M. Roustan.

In spite, however, of these and similar proofs that Mr. Broadley fails to rise to the clear and unembarrassed view of the historian, a considerable part of his work has force, dignity, and proportion. Its truth, too, is undeniable, but one is constantly haunted by the suspicion that it is the truth of a brief held by "a leading counsel for the prosecution." Once, indeed, he lays his brief aside and indulges in an enthusiastic history and description of holy Kairwán, "the virgin Moslem town of Northern Africa." Founded by Okhbah the Victorious as a Moslem stronghold only fifty-five years after the flight of the Prophet, it was until the eleventh century "the metropolis of the Crescent" in Northern Africa. The power of its rulers has been since then merged in that of the Beys of Tunis, and in its wide sandy plain it has slumbered through the centuries till now, unprofaned by the tread of infidel feet and the touch of infidel hands. Now all the mosques and sacred places are overrun by curious Europeans. Mr. Broadley himself was the first to enter the most sacred shrine of all, that of Sidi Abdullah, "the Companion of the Prophet." He thus describes this holy of holies:—

"Here for nearly 1,200 years has slumbered a personal friend of the founder of the faith of Islam, who lived, died, and was buried, wearing always as a symbol of devotion a portion of the Prophet's beard on his breast.....The chamber is about twenty-one feet square and lofty. Its walls are covered with a geometrical pattern worked out in black and white marble. Four lengthy inscriptions are embedded in them, and the room is dimly lighted by four small windows of rose-coloured and blue glass. From the cupola of fretwork hangs a grand old chandelier of twisted Venetian glass. Below this is the tomb itself, surrounded by a high grating of bronze, shut in by four marble columns about seven feet high. From a rod, on a line with the grating, hang festoons of ostrich eggs and golden balls. The catafalque above the grave is covered by two elaborately embroidered palls: the first, of black and white velvet, adorned with Arabic inscriptions in silver, was the gift of the late Ahmed Bey; the second, of pink and blue brocade, was a votive offering from Muhamed es Sadek. Over these hung thirteen banners, rich in gold, silver, and needlework—the tribute of the successors of Hussein Ben Ali to the sanctuary of the Sidi Bou Awíb. Our visit was certainly unexpected, for at least a dozen fine Arabic MSS. rested on as many lecterns of mother-of-pearl and tortoiseshell in front of the screen. The guardian of the *zaouia* could hardly realize the fact of Christians desecrating by their presence such holy ground. Running his amber chaplet through his hands with feverish haste, he suddenly threw himself upon his face, and probably prayed to be forgiven. Some Algerian soldiers who had followed us prostrated themselves before the tomb, and eagerly kissed the edge of the palls through the metal lattice-work. Looking at the bright white marble pillars of the cloister, my eye fell on one remarkable capital: at either corner a bird supported a Greek cross in the centre. The spoils of some fair Byzantine church had evidently been brought to honour the resting-place of the 'Friend of the Prophet.'"

Mr. Broadley's narrative of the war itself, however, is too long and tedious. It sets forth an important phase of Tunisian history, no doubt, but not relatively so important as to require for its narration almost two-thirds of the whole work. In fact it would seem as if Mr. Broadley had been here bewildered by the extent of his special correspondence. It may be that the events of last year are too close at hand to be seen in proper historical relief, and it may be also that it is one thing to condense and adapt the archives of the British Consulate-General at Tunis, and another thing to cut down one's own letters to the *Times*.

The appendices of the work are of great value. The map is of little value, and the few illustrations are of less; one of them, however, has the interest of ghastliness.

Études sur la Littérature Contemporaine. Par Edmond Scherer. (Paris, Calmann Lévy.)

M. Scherer is the only living French critic who has attained anything like a general reputation in England, and this perhaps accounts for the tendency of some English critics to protest against him. He has been spoken of by such persons as "a French Principal Shairp." But there was probably some bravado in this. Certainly Principal Shairp might take it as a compliment if he were spoken of as an English M. Scherer, though it is not certain that he would do so. Such a sentiment as M. Scherer's very admirable sentiment that "les livres écrits sont les seuls qui survivent, j'allais dire les seuls qui existent," would make the Oxford professor shake his amiable head. But there are certainly points of contact between the two, despite M. Scherer's vastly greater knowledge of literature, and his immense advantage in possessing a solid theory of literary æsthetics instead of a shifting creed made up of moral and sentimental likings. Both have a remarkable inability to appreciate what they do not like, whereas the critic of the best kind never appreciates more fairly and keenly than when he does not like; both are wont to be half startled and half indignant at anything abnormal; and both have what may be called the prejudice of matter. Trained critic as he is, M. Scherer cannot speak of Massillon or Bourdaloue without some little flirt of the heel which speaks the Protestant; just as Mr. Shairp, with all his affection for Scotland and for poetry, cannot speak of Burns or Shelley without ejaculating, "Oh, fie!" when he comes to the 'Jolly Beggars' or the 'Witch of Atlas.' M. Scherer's present volume of collected studies, the seventh in number, contains not a few articles of interest. To wickedly disposed readers some papers on different academic receptions will be the most interesting, because of the obvious asperity of the writer's tone—an asperity as easily to be accounted for as it is obvious.

The really valuable papers of the volume, however (besides a short but excellent protest against newspaper *clichés*, a protest at least as much needed in England as in France), are those on Wordsworth, on M. Zola, and on M. Taine's book on the Revolution, especially the first and second. The essay on Wordsworth contains a neat sketch of the poetical history of England during the present century, some agreeable flattery of Mr. Matthew Arnold, and a series of observations on Wordsworth which are generally laudatory, often very judicious, but marked throughout with M. Scherer's mark—the mark of a reasonableness which is so extremely reasonable that it sometimes forgets to be anything else. Now it is impossible to criticize the truest poets, though you may criticize M. Scherer's favourite Racines and Lamartines, from the purely reasonable point of view. If you do the result is a second edition of Voltaire's commentary on Corneille. Thus M. Scherer makes the extraordinary comment on *the* ode, that, "fine as it is, it sounds a little false" to him. It is certain that there is nothing in Wordsworth, perhaps there is nothing in poetry, less "false" than this ode, and the only explanation of the difficulty is that its key is too high for M. Scherer. All critics, if they are honest, will acknowledge that there are keys which are too high for them. But they do not, if they are skilful as well as honest, conclude that the notes must be false for that reason. They say frankly, as Cowley did of Chaucer, "I cannot taste him"; but there they stop.

On the other hand, M. Scherer dealing with the author of 'Nana' is a thoroughly pleasing sight. There is no fear of his not taking the right view here, because his prejudices do not either shield or obscure the object. M. Scherer sees that object just as it is—a common but very unsavoury object—and proceeds to clear it away with critical broom and barrow in a singularly cool, workmanlike, and neat-handed manner. He is not in the least unjust to M. Zola, as he is to writers like Diderot and Baudelaire, who unite with much to which he justly objects much also to which he objects merely because he cannot understand it. He does not get excited with him, or lose his temper, or descend to strong language. He perceives that, in Mr. Carlyle's words, "to treat such a matter with lyric

fury is superfluous," so he takes M. Zola, both as critic and as novelist, quite seriously and politely, and points out to him that in the former capacity he is not only foolish, but inconsistent in his folly; and that in the latter he is not only dirty, but dull in his dirtiness. The thing could hardly be done better, and as one closes the book one feels that sheer common sense, if there are situations in which it is somewhat at fault, is a most excellent thing in situations where it is at home.

Letters and Papers, Foreign and Domestic, of the Reign of Henry VIII., preserved in the Public Record Office, the British Museum, and elsewhere in England. Arranged and Catalogued by James Gairdner. Vol. VI. (Longmans & Co.)

The absorbing interest of that cycle of dramas with which the reign of Henry VIII. brings us in contact increases rather than diminishes as we become better acquainted with the actors and the parts they played. The series of calendars, the first of which appeared just twenty years ago, has now reached its ninth volume. The undertaking has been carried out with unusual industry and commendable rapidity; yet so vast was the scale on which Mr. Brewer's original plan was conceived and so exhaustive has been the method employed, that twenty years of the reign of Queen Victoria have been occupied in analyzing, arranging, and calendaring the documentary apparatus for the history of scarcely twenty-five years of the reign of the Tudor king. We may not look for another such a masterpiece as the celebrated introduction to the fourth volume—the taxpayers of the United Kingdom are too heavily burdened to endure such an expense; and perhaps it is as well, when the old leader is dead, that his disciples should be saved the temptation of measuring themselves against their master. Meanwhile his sagacity in choosing his subordinates becomes more evident with the appearance of every successive volume, and this, the newest product of Mr. Gairdner's energy and learning, will add to a reputation already well established.

When Mr. Gairdner last let fall the curtain the reader was left at a point in the history which must be regarded as eminently critical. The king's divorce had been the subject of nearly five years of the most strange diplomacy. Queen Catherine was still queen and her daughter still princess; the king had not dared to put away the one or to repudiate the legitimacy of the other; still less had he dared to marry the lady who continued to fascinate him. The Archbishop of Canterbury (Warham) was dead, and no successor had been appointed. Sir Thomas More had resigned the Great Seal, which had been committed to Audley, about whom the less said the better. The Act for abolishing the payment of annates had been passed, but had not yet been published. In Europe the two great parties, if we may use the expression, were those which were respectively headed by Francis I. and Henry, and by Charles V. and the Pope. How long were things to remain *in statu quo?* This volume shows the cause and method of the *dénoûment*. In less than a year Sir Thomas More had so far fallen in influence and power that he had actually to make use of Sir William Fitzwilliam to obtain the protection of Cromwell from a gentleman who "had treated him very ill." Cranmer had become Archbishop of Canterbury; the queen had been repudiated; the Princess Mary had been degraded to the condition of a waiting-maid; Henry had married Anne Boleyn, and her daughter Elizabeth had been born; yet the year 1533 closed with the excommunication of the king still unpronounced. Diplomacy had not even yet been exhausted. The Pope and the emperor still had some hopes, and an appeal from "the Bishop of Rome" to a general council embarrassed the friends of the Vatican; and already Anne Boleyn had begun to feel the pangs of jealousy, and it would appear not without cause.

To give anything approaching to a sufficient summary of the contents of such a volume as this would be obviously impossible; but as the mass of evidence that comes before him is sifted and analyzed, the reader cannot avoid being impressed one way or the other, for or against the characters with whom we are beginning to be so familiar. With regard to Henry VIII. himself, now that the weary proceedings for a divorce have come to an end, we have abundant means for arriving at an impartial verdict regarding him. We do not love the man better the more we know of him. The ideal set up by Mr. Froude is ridiculously unlike the real figure standing out before us from the converging rays of the many mirrors brought to bear upon him down to the close of this year 1533. But the great plunge has only just been made, and only the pressure of his little finger felt. Who could have dreamt of what was coming, and of that ghastly tyranny of his later years aptly characterized by Mr. Green in a single word—*the terror?*

Already he figures as one whose fierce will bears him along in heartless scorn of all persons and things in heaven and earth that stand in his way. But it was not only that Henry was resolved to have his way—other men have been as stubborn and as unscrupulous in the means resorted to and as pitiless to their opponents. Henry was not content with getting his own way, he was bent on making all the world believe it to be the right way. He had started by taking up the *rôle* of injured innocence, and, having posed in the character of a highly moral and conscientious king, nothing would satisfy him but that the laws of the realm, the sanction of religion, and the moral sentiment of mankind should unhesitatingly applaud his actions. Nero in his madness would have the whole human race acknowledge him as the first lyrist of his time. Henry was but Nero "writ large." Such a dangerous monomaniac was likely to develope into a monster indeed as time went on.

Nor does Cranmer's character shine out with added lustre. If he had not suffered at the stake even Protestants would have been slow to speak of him with respect. He probably (and, if his own statement may be accepted, he certainly) was not the clergyman who actually celebrated the marriage with Anne Boleyn—it is even possible that he did not know where, when, or by whom the ceremony was performed. These are some of the secrets which no amount of research is now ever likely to disclose. But his manner of dealing with the queen's case when it came before him judicially, and the letter which he wrote to Cromwell when it was feared that she would, after all, put in an appearance, and so complicate the proceedings and embarrass him, are beyond measure shocking and discreditable. On the other hand, every fresh piece of evidence goes to show that the attitude and conduct of the Pope were those of a judge of appeal actuated by a sense of duty. From the point of view of mere statecraft Clement VII. had everything to gain by compliance with a wicked despot's demand, everything to lose by standing up for right and justice. It was because the Pope was the one European potentate contending for a principle from which he would not recede that the politicians were foiled. What did he want, this unfathomable ecclesiastic, whose motives were so inscrutable?

As with the principal figures, so with the minor personages and events with which historians have attempted to deal on very imperfect evidence. We shall be compelled to reconsider our old verdicts and study the documents anew. It is plain that the story of Elizabeth Barton, the nun of Kent, has never yet been understood or its importance duly estimated. The papers in this volume, startling as they are, tell much that we knew not before, but much still remains to be told in the next Calendar.

The *religious* history of the time—meaning by that the history of the wranglings of orthodox and unorthodox—is abundantly illustrated by important papers in which the names of Latimer, Frith, and Tyndale are conspicuous; and the beginnings of the spoliation so soon coming are apparent in the attitude of the friars and the threatening language already used towards them. But the most important documents abstracted—and very fully abstracted—are the extremely able despatches of Chapuys to his master Charles V., now first given to the world from the Vienna archives. Chapuys must have been a man of extraordinary cleverness; and that he was so is evident from nothing else so much as from the fact that hitherto English historians have had no suspicion of the part he played in the politics of his time. Among the most noticeable of these despatches is that of the 10th of May, 1533, giving a detailed account of a meeting of the Council which Chapuys was summoned to attend. It was the very day on which Queen Catherine was summoned to appear at Dunstable before Cranmer, when the court was about to pronounce judgment finally upon the divorce. Chapuys's account of the meeting of the Council furnishes quite a new idea of the amenities of political discussion in so august an assembly. The representative of the emperor was treated as if he were a culprit. The Council assembled at Westminster at eight in the morning. "On Wiltshire arriving there," says Chapuys,

"he drew from his pouch the letter I had written to the king, asking me the meaning of it, and that I would show the power therein mentioned. To this I replied, that as to showing the power I had no great occasion, for, as I was ambassador, it was only of use to me for my discharge as against your majesty. Nevertheless, to show that I did not wish to stand upon cere-

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mony, I was willing to satisfy the king, and I threw it upon the table."

Lord Wiltshire, "as one much grieved and astonished," adopted a somewhat lower tone, yet could not restrain a hint of menace:—

"On this I said he acted like the eels of Meaux, who cry before they are skinned.....As to the two forces of which he spoke, I did not yet know this art if he did not teach it me..... At last I told him he might lawfully enough excuse himself from speaking of this matter, as being an interested party, and moreover that it was a matter for learned men. At this he knew not what to say, except that he referred himself to others."

Invited to speak at last, "I asked," he says, "if it should be French or Latin. They thought it would be better in Latin, as they did not all understand French,"—and Latin it was accordingly. In what language the answers were made does not appear. From the ambassador's own version of the conference it is clear enough that he did more than hold his own. Except when he mentions "this accursed woman" (Anne Boleyn), he writes like a man in exuberant spirits who had had a very enjoyable morning's recreation—a master of fence amusing himself with a handful of bunglers, and every now and then treating them to some unexpected thrust or parry; as, for instance, when he told them "that heretofore the roses had troubled the kingdom, but now it seemed they desired to sharpen the thorns." But how significant is the list of those who were present at this meeting! Four peers are mentioned: Lord Wiltshire, Anne Boleyn's father; Lord Rochford, her brother; Henry Bourchier, Earl of Essex; and Thomas Howard, Duke of Norfolk; add to these the infamous Chancellor Audley. Only one of these men had a son who succeeded to his title and honours, and that son perished on the scaffold. The three others named are Cromwell, Coxe, and Sampson; they were all Wolsey's *protégés*, and all commenced their career under the guidance of the great cardinal. Cromwell's fate is known to all. Sampson, mean and truculent timeserver though he was, did not escape being thrown into the Tower. Only Dr. Coxe managed to live and die without once incurring the king's displeasure. If it be true that history repeats herself, may it be long before our annals have again recorded upon them such hideous tales as these!

The English Citizen.—The State in Relation to Labour. By W. Stanley Jevons, LL.D., F.R.S. (Macmillan & Co.)

In preparing this little treatise for Messrs. Macmillan's "English Citizen" series Prof. Jevons undertook a much needed work. It would be pleasant to be able to say that he has accomplished it satisfactorily. Unfortunately that cannot be said. A careful perusal leaves on the reader's mind the impression which the book appears to have made on the author when he came to review it at the termination of his labours—an impression expressed with much *naïveté* in his concluding chapter, "that the results obtained are hesitating and conflicting, if not positively contradictory." For this unwelcome attitude of mind Mr. Jevons supplies cogent reasons. "Ancient restrictive legislation such as that of the Statute of Apprentices was denounced," he says;

"and even the slight modern remnant, the practice of apprenticing youths for seven years, was described as slavery; the common law doctrine of non-restraint of trade was held up as wise in the highest degree; yet at the same time the modern Factory Acts were treated as admirable, and additional restrictions were advocated.....Anything approaching to a government superintendence of industry or official inspection of commodities was treated as out of the question; yet certain branches of trade, it was concluded, could be advantageously regulated by government.....The interference of trade societies in productive industry was, as a general rule, deprecated; yet the existence and proceedings of certain professional unions and newly created institutes of various sorts were defended."

And so on through almost every branch of the subject-matter. This is very disappointing. What the public expected from Mr. Jevons was an enunciation of principle on this difficult matter; what they receive is a mere recommendation to exercise "discrimination" with regard to it. The comprehension of the subject in its essentials is not one whit advanced by this contribution to its discussion from the hands of an eminent writer and publicist.

What those essentials are, and their great and increasing importance, was long since pointed out by the Duke of Argyll in the 'Reign of Law' (chap. vii. "Law in Politics"). "Two great discoveries have been made in the science of government [within the present century]," he says; "the one is the immense advantage of abolishing restrictions upon trade, the other the absolute necessity of imposing restrictions upon labour"; and he goes on to show that while the principles at the root of the former movement have always obtained full recognition, those which urge towards the latter have never yet been adequately treated. In the prolonged debates on the earlier Factory Acts, for instance, "not only were the supporters of restriction hampered by a desire to keep their conclusions within the scope of a very limited measure, not only were they anxious to repudiate consequences which did not legitimately follow from their premises, but they were themselves really ignorant of the fundamental principles which were at issue in the strife." Accordingly, while the free trade controversy has been fought out, of late years at all events, principally with weapons furnished by the scientific method, and but little reference to actual experience, that other controversy of the protection of labour has suffered from an almost exclusively empirical treatment. In spite of continual extensions of its sphere of operation, in spite of repeated "commissions" and "inquiries" again and again directed to the matter, the fundamental principles and sanctions of protective labour legislation remained, and still remain, generally unexplained. The Duke of Argyll concludes by pointing to this fertile and vacant field in popular jurisprudence as one offering a wide range of usefulness to the competent investigator.

It is much to be regretted that that competent investigator has not been found in Prof. Jevons, or at least that, however competent, he has preferred to adopt experimental legislation as a criterion of theoretical excellence, and to defend and even laud that course in action. Nothing whatever "emerges," to use a favourite expression of his, from such a mode of treatment of his subject. The relation of the State to labour is left just where it was before—that is to say, in a condition of unsatisfactory confusion. The principles that underlie that relation, and that consciously or unconsciously have swayed and ever must sway it; the formative energies and historical processes that have originated it and dictated its course throughout, these are left to underlie it still; they have not been brought to the surface and explained. Yet this is precisely what was wanted. Nor can it be supposed of a thinker of Mr. Jevons's calibre that the sources of those processes and energies were unknown to him. The gradual specialization of the individual from the mass as the first concern of law, and the deteriorating effects of unlimited human competition in labour, are processes in the history of jurisprudence and political economy which must be familiar to his mind. The more to be regretted is it, then, that he did not take this opportunity of tracing their development in connexion with, and their influence upon, the subject upon which he undertook to write. Until the scientific method is applied to this department of affairs, and it also is studied in its historical connexion and development, all practical dealing with it must be unsatisfactory.

For the rest this little book is a fairly interesting and accurate summary of certain modern aspects of, for the most part, old industrial problems. The legislation in connexion with trades unions and conspiracies among working men for industrial purposes is detailed and effectively commented on, and the remarks upon co-operation and industrial partnership are, if not novel, at least sound and pertinent. For his review of the history of English factory legislation previous to its latest developments, Mr. Jevons is indebted to Von Plener's work, 'The English Factory Legislation,' translated by Mr. Frederick L. Weinmann, and the debt is handsomely acknowledged. Of the last Factory Act, passed subsequently to the publication of that work, he expresses unqualified approval. It is, he says, "one of the brightest achievements of legislation in this or any other country." The pages of the *Athenæum* are not the place to discuss at length the propriety of this somewhat extravagant eulogy, but we may point out at least one error into which Mr. Jevons appears to have fallen with respect to that very Act. It is not the case that the Secretary of State has power under it to grant a change of hours, or any other modification of the general law, to employers in "each individual case" (p. 17). These modifications or extensions are granted only to whole classes of works together, never to separate individuals. Mr. Jevons is in favour of extending the principle of factory legislation to retail shops, and of excluding all mothers from every kind of industrial occupation. It is over these two suggestions, now rapidly coming to the front again, that the next great battle of the State's relation to labour will be fought.

Rough Recollections of Military Service and Society. By Lieut.-Col. Balcarres D. Wardlaw Ramsay. 2 vols. (Blackwood & Sons.)

If Col. Ramsay never saw active service, his long military career was not uneventful, while his social position and love of travelling brought him into contact with many people of note. Though necessarily egotistical, these rough notes are pleasantly written, and the chief fault which we have to find is that the author did not limit himself to one volume. The book, however, though somewhat crowded with personal details, which possess little interest for the general public, contains incidents and anecdotes which merit preservation.

Born in 1822, Col. Ramsay commenced his military career in the Scots Greys, but after a few years exchanged into the 14th Light Dragoons, then serving in India. He had been but a short time in India when he was appointed aide-de-camp to the Governor of Bombay, Sir George Arthur. At the first great dinner party his brother aide-de-camp was ill, and he had to pair off the guests, all strangers to him. To make matters worse, at the last moment many of the arrangements had to be altered:—

"I got on very well until I came to a large, imposing-looking officer, and I said, 'Col. D——, I believe?' He bowed assent. 'I see you are down on my list to take Miss A—— down to dinner.' Sternly and briefly he replied, 'No, sir, I will *not*.' I stared at him speechless; and he said, 'Ah, I forgot; you are new to the island. That fellow D'Arcy is, I suppose, amusing himself shooting in the jungles, so I may as well let you know I am a full colonel off pay and reckoning, and Commissary-General of the Bombay Army, and my position entitles me to a married woman. I will take no miss down to dinner.' I smiled sweetly, and said, 'Colonel, I have just come from a little place called England, and there we are very fond of taking young ladies down to dinner, and the older we get, the more we like it.' 'I know nothing about England,' he replied; and off he went again—the old refrain, full colonel, commissary-general, &c., &c. I was obliged to tell him that he had been originally marked off for a married lady, but, owing to the numerous apologies, there was now none available. The next officer I came to was standing by laughing. I said, 'Col. B——?' He bowed. I then told him how delighted I was to find that he had a married lady. He inquired her name. I told him. 'No, sir,' he said, hastily, 'I cannot; I have not spoken to her for twenty years.' I was in despair. However, the two great men went down good-naturedly together."

When at Dapoorie with the Governor the author witnessed a remarkable instance of self-command and presence of mind on the part of a native boy:—

"I remember a small Mussulman boy, one of our servants, lying in the verandah, apparently asleep, when, to our horror, we saw a cobra creep out of a lot of boots lying near, which the boy had been cleaning. The cobra passed over his face, and actually darted his fork in and out of his open mouth. The boy never stirred, and we remarked how providential it was that he was fast asleep. The snake after a time glided off, when the boy jumped up, seized a stick, and killed it. He had been awake all the time."

The following will amuse those who knew Mr. Montgomery Martin at the period of the close of the first China war. Sir George Arthur was just starting for his daily ride when a carriage approached. From it

"a man jumped out, ran up to Sir George, shouting out, 'Hong Kong must be abandoned—Chusan retained!' Sir George, rather nervous, reined in his famous Deccan pony, saying, 'What is the matter? Who is this person?'"

The person was Mr. Montgomery Martin—then somewhat of an authority on colonial matters—and the scene ended by his being invited to take up his residence at Government House.

When the first Sikh war broke out, young Ramsay, after some difficulty, obtained permission to join his regiment, the 14th Light Dragoons, then in the field. The permission came too late, the fighting was all over, and the author only arrived in time to witness the ceremonies connected with the Governor-General's entry into Lahore. At a great dinner-party given by Lord Hardinge the author was one of the guests. Another of them was the late Sir Herbert Edwardes, then a young subaltern. It is well known that he first attracted attention by some very severe articles on the doings of the Government, signed "Brahminee Bull," and published in the *Delhi Gazette*. With mingled generosity and shrewdness Lord Hardinge gave him an appointment, which had been announced that very day, and had naturally been much canvassed. At table the present Commander-in-chief at Bombay, then a young lieutenant serving on his father's staff,

"took advantage of a lull in the conversation, and asked Edwardes to drink a glass of wine. All eyes were turned upon the youthful hero. Sir C. Napier scanned him curiously, when Arthur Hardinge said, bowing to Edwardes, 'Your good health; I suppose you will *not* write any more Brahminee Bull articles now.' There was a roar of laughter, for that was exactly what everybody was thinking. No one was more amused than the Governor-General, who evidently thoroughly appreciated the joke."

Soon after Mr. Ramsay was appointed aide-de-camp to Lord Hardinge, and accompanied him to Simla. He writes of his chief with the greatest affection:—

"He was a short man, but had great dignity of manner, though at the same time he was most unaffected and simple. No one could look at him without being irresistibly attracted to him. When his clear blue eye fell upon you, you felt that you looked upon an honest, straightforward man, and one possessed of no ordinary strength of character. He treated his staff as members of his own family—chatted, laughed, and chaffed us without any ceremony; rather severe at times to pompous old courtiers."

The following is an instance of Lord Hardinge's kindness. One day at Simla it was the author's turn to dine with the Governor-General. He forgot all about it till a few minutes before the dinner hour, being then a mile from home. Galloping back at top speed,

"I dressed and went up to Government House in fear and trembling, as the Governor-General could lash out when he chose. I found him in the act of going in to dinner quite alone, having waited some time, the band playing 'God save the Queen.' I sat down opposite him. He took his soup in silence. I was all the while in a horrid fright, when suddenly he looked up, as if awaking from a dream, and said, 'Is that you, my boy? I thought I was going to dine in solitary state.' If such a thing had happened to the governor-general who succeeded him, the Earl of Dalhousie, the offending aide-de-camp would have been led out for instant execution."

In 1847, having been promoted to a company in the 3rd West India Regiment, the author spent a few months in British Guiana and Barbadoes, during which he had some strange experiences of the lax state of discipline which then prevailed in the West Indies. In 1853 he returned to India as a captain in the 75th, and was almost immediately appointed Brigade-Major of Queen's troops, Calcutta. In that capacity he had to perform most arduous and responsible duties during the Mutiny. Naturally he was brought a good deal into contact with Lord Clyde when the latter was organizing the operations which resulted in the relief of Lucknow.

"Sir Colin Campbell came like a whirlwind into the Fort, driving in a buggy with Major Alison, his military secretary. As he passed under my gateway he shouted out, 'Brigade-Major, follow me!' Fortunately my own buggy was, as usual, at the door, and I was able to obey the order at once. Suddenly he stopped, and sprang out like a boy, upon an unfortunate officer commanding a regiment in the Fort, saying, 'I know you, sir; I know you, sir. Your regiment is in bad order, sir. Have any of your men been instructed in the Minié rifle drill?' 'Yes, sir.'—'Have the officers?' The unfortunate major hesitated, and said, 'Some of them, sir.' Upon which Sir Colin turned round to the adjutant, a smart young fellow standing by, and said, 'How many, sir?' 'None!' replied the adjutant. 'I thought so,' said Sir Colin. 'One of you has lied, and it is not you'; and thereupon he placed the unfortunate officer under arrest. He then sent for the next in command, a jolly individual, who came down stairs in exuberant spirits, with his hat well on the back of his head. Not aware of Sir Colin's presence, and only seeing me, as the rest were a little way off, he shouted out, 'Well, old fellow, what is the row?' I said nothing, but took him up to Sir Colin, who said, 'Major E., I know nothing about you, good, bad, or indifferent; but this I know, if anything goes wrong under your command, I will try you, sir, by court-martial, as I intend to try your major.' And glaring fiercely at us all, he added, 'I will try everybody who is incapable.'"

We may add that the luckless major was not tried, but eventually treated with consideration. The author says that Sir Colin could not bear office work, and "detested the sight of a paper." For his own protection, however, Capt. Ramsay used to prepare a schedule of each day's business, but had great difficulty in inducing him to append his signature. "Many a pinch of the ear I got from him in consequence."

We could go on making extracts from this interesting book, for the author is one who has seen many countries and persons. We cordially recommend the perusal of 'Rough Recollections' to our readers, with the assurance that though there is a little chaff there is also a good deal of wheat.

NOVELS OF THE WEEK.

Faustine. By Rita. 3 vols. (Tinsley Brothers.)

Royal Angus. By Lord James Douglas. 2 vols. (Bentley & Son.)

Noel Vanstone. By Mrs. Frederick Wilton. 2 vols. (Remington & Co.)

Wild Rose. By John Hill. 3 vols. (Tinsley Brothers.)

Was Hers the Fault? By Lolo. 3 vols. (White & Co.)

Lucrezia, and other Tales. By Mrs. Comyns Carr. (Remington & Co.)

Faustine, in spite of her highly improper name, is really a virtuous kind of

person, misunderstood by a "censorious world." The reader is informed in the remarkable narrative of Rita that all the scandal Faustine causes, and the questionable line of art to which she devotes herself, are not the results of her own choice, but of the policy of a certain mysterious priest, who retains an influence over her life the absolute nature of which is quite unaccounted for. It is true he turns out to be her father, and grandfather of two charming "waifs," one of whom is found in a wood in France by a young man, who adopts her, while the other is sold into slavery in Italy to an outrageous kind of organ-man or *padrone*. Naturally the children are thrown together in later life, and both marry English peers. In the mean time Faustine, who is aunt of these innocents, marries a somewhat elderly and ill-conditioned Frenchman, in order to prevent herself from consenting to the suit of a man whom she really loves. When a duel at last takes place between the lover and the husband, she rushes in and receives the shot intended for Mr. Cecil Calverley. There is a murder as well as a duel, and a grand struggle in a railway train, when the priest and one of his villainous retainers fall out, in both senses, and get their deserts, the priest living long enough to explain, as far as any explanation is possible, the purposeless system of annoyance he has practised on all connected with him. The style of this work is not ill matched with the matter: there is a considerable affectation of morality and much shaking of the head over the shortcomings of the world. It is, perhaps, a sorry world, but not such a realm of nightmare and imbecility as Rita paints it. The average grammar of the world, too, attains a higher level than that of our author.

'Royal Angus' will be a godsend to the class of readers which feels a vicarious delight in reading of luxurious country mansions, bijou villas on the Thames, unlimited loo, equally unlimited horseflesh, and "lashings" of meat and drink. It may be admitted that those who wish to know how fashionable people spend their time when no public duties offer a counter attraction may obtain some very fair ideas from Lord James Douglas on the subject. His racing diction is beyond suspicion, and though there is a good deal of it, it will not pall on those who can read with interest the "tips" of sporting prophets in the daily papers. Apart from the lore of the stable there is little substance in the book; though "Royal Angus" has the merit of being a gentleman, and shows his quality not less in his self-restraint towards Maggie (though his notions of benefiting her are foolish enough) than in the final act of self-devotion which redeems his love for Lady Cranston from disgrace.

The plot in 'Noel Vanstone' turns upon a will by which the hero's uncle left his estates to him if he married a certain cousin, but if not, upon either of them marrying anybody else or dying unmarried, the estates were to go to a stranger. An extraordinary incident is introduced. The female cousin likes the arrangement, but the hero does not, and in fact falls desperately in love with a charming young widow. To avert this affection the girl, by the help of her French maid, contrives to convey the smallpox to the widow. The hero catches it too. Fortunately both come out of it quite well and unmarked. The hero has an independent fortune and marries the widow, and all comes right by the female cousin, after full repentance, marrying the stranger to whom the uncle's estates pass. The scene is laid at Tenby, a place with which the writer appears to be familiar, and the best part of the book consists of the lively descriptions of the small amusements—a fancy fair and so forth—with which the inhabitants contrive to pass their time. The fancy fair is described in a very amusing way. As to the unpleasant incident about the smallpox, one can hardly help remembering the more loathsome but not altogether dissimilar revenge described in 'La Cousine Bette.'

The readers of Mr. Hill's story may be content to make something like a compromise with the author on laying down the book, after reading so much of it as they have felt themselves moved to read. They may freely admit the cleverness, and even the originality, of 'Wild Rose' if the author on his part will allow it to be described as sensuous, occasionally coarse, and frequently absurd. If this seems to be a more merciful judgment than downright condemnation, Mr. Hill is entitled to it, for there is undoubtedly a good deal of spirit and discrimination in his romance. He sees his characters vividly and works out his situations with manifest relish, especially when the material predominates very decidedly over the spiritual. But his pages have all the extravagance of a first attempt, and it is impossible not to congratulate Mr. Hill on the fact that his extravagance goes far to counteract his ability. Without it 'Wild Rose' would be a mischievously attractive story, and would deserve much more serious treatment.

In 'Was Hers the Fault?' there is plenty of good description, but it is much too long. Lolo is like the writer whom Boileau laughs at for passing nothing by. If he comes across a palace he must describe it completely; not a window or ornament can be omitted. The author cannot discriminate between what is essential to the story and what only makes one skip. And what makes things worse is that when one does skip one finds oneself not much further on in the story. Lolo has a good deal of ability in describing persons as well as places, and it is to be regretted that the power has not been used with better judgment and more sense of proportion.

Mrs. Carr's are fairly interesting stories of their kind, brightened by pretty descriptions and colourings of the Italian lake and Engadine country and touches of Southern character. It is a matter of congratulation that the misunderstandings so common between man and woman in stories of this kind are not quite so frequently to be met with in real life. Especially, perhaps, Mrs. Comyns Carr is hardly giving a true description of peasant life when she attributes such keen and even morbid feelings to her heroes and heroines. The quick, vindictive nature that loves revenge is another and truer feature of the Southern blood. The title story is, perhaps, the best of the collection, while the last one is somewhat confused and hurried. The author, as is well known, is a close observer of the Italian peasantry and well able to describe the local manners, customs, and scenes. We would commend the following economical custom to many at home who find it a burden to wear mourning:—

"All the inhabitants of an Engadine village are supposed to attend the funeral of one of its members, and the black gowns are often obliged to do duty for every other festive [*sic*] occasion, growing thus to be judged the only safe badge of respectability."

Ladies who wish to acquire the reputation of good authors should keep clear of such slips as "smoothe," "majoram"; nor is it usual to run upstairs from an attic into the porch, even when the architecture is Italian.

RECENT VERSE.

A Garland from Greece. By G. F. Armstrong. (Longmans & Co.)

Leolyn, and other Verses. By Herbert Gardner. (Remington & Co.)

Paphus, and other Poems. By Ella Sharpe Youngs. (Kegan Paul, Trench & Co.)

Poems, Lyrics, and Sonnets. By L. S. Bevington. (Stock.)

Through Dark to Light; or, a Day at the Sea. (Remington & Co.)

Orpheus and the Sirens: a Drama in Lyrics. By Virginia Vaughan. (Chapman & Hall.)

Mr. G. F. Armstrong is not an unknown poet, but it is some years since he published anything. The poems comprised in his new volume purport to be, and, indeed, bear tolerably obvious marks of being, the outcome of a single experience—that of a visit to Greece. Considering all things, it may be thought rather odd that the easternmost of the three Mediterranean peninsulas figures so little in modern English verse. Mr. Armstrong has drawn enthusiasm from several sources. The actual scenery of Greece does not seem to impress him with the sense of desolation and degradation which it produces on some spectators; he is enthusiastically Philhellene as to the present inhabitants of the country; and he has the classical sympathies and associations which might be expected from a cultivated Englishman. These various motives find expression turn by turn in his verse. Here there is a piece of what may be called without malice diary in verse, the actual record of travel or the ideas excited by travel; there we have classical fancy pieces, such as 'The Satyr,' 'Orithyia,' 'Selemnos,' and 'The Death of Epicurus.' 'Selemnos,' the most ambitious, the longest, and not the worst poem in the volume, tells, in eight-line stanzas of a careful and well-executed type, a story borrowed from or suggested by Pausanias, and moralized afresh. A shepherd loves a nymph, but loses his love by indulgence in the grosser pleasures of the town. After in vain imploring her return, he prays in his misery for the help of Aphrodite, and the gracious goddess hears his prayer and appears. But she can do nothing for him except promise him, if he choose to take it, forgetfulness of his love. He rashly accepts the "want-begotten rest," and becomes as the beasts that perish. This theme is by no means badly worked out. The last of the classical group is 'The Closing of the Oracle,' a striking subject. After this there follows a group of poems the subjects of which are taken from incidents of the war of independence. 'The Chiote,' dealing with the great massacre, wants force; but 'The Brigand of Parnassus' is good. This is succeeded by a score or so of much shorter pieces of varying merit. Sometimes Mr. Armstrong is unfortunate in his metres, as in his poem on Navarino:—

Navarino! Navarino!
Every wave thy name repeats,
With a sweet prophetic music,
And my heart in rapture beats.

This trochaic dimeter, without the exercise of extraordinary cunning, is almost doomed in

English to be sing-song. 'Chæronea' again, a poem of some merit, has a five-line stanza which is overweighted with its final alexandrine. As a better sample of Mr. Armstrong's powers let us quote the following sonnet on Constantinople, which has unquestionable merit :—

O symbol of thine empire's long decay,
Sad city girdled by thy myriad waves,
A voice, amid the wind that slowly waves
The dark funereal cypresses away
Above thy dead—like his who calls to pray
At sunset from thy minarets—moans and raves
Prophetic sorrows. Fate awearied craves
To end thy lustful and luxurious day.
Thy limbs are stiff, thy heart hath drunk despair,
Poor empire, fallen from thy high estate;
While, prowling round the bed whereon thou liest,
The jackal and the tiger and the bear,
Eye flashed on eye with fear and jealous hate,
Would rend thee and each other ere thou diest.

The change of address from the city to the empire here is rather awkward, and some of the wording might be improved, but the total effect is good. 'At Colonus' may be mentioned in conclusion as a really fine poem (the best as a whole in the book). It is, unfortunately, indivisible and too long for quotation.

It is tolerably certain that if 'Maud' had never been written, 'Leolyn' would not have been called into existence. The influence of Mr. Tennyson on Mr. Gardner appears to be so overpowering as to destroy any claim of the latter to originality. But that under this influence Mr. Gardner can write forcibly and picturesquely a quotation will show :—

Up, up, my heart, and deck thy home
With all the splendour of a thousand springs,
Make glad with dexterous device thy bowers,
Of dainty chiselled loves with furled wings,
And strew the floors with wealth of flowers—
Heartsease, forget-me-not, and meadow-sweet—
To star the pathway of her feet:
For thy mistress—thy mistress is come.

Set forth, my soul, the golden throne
With triple crimson, hang it round for her
With broidery of regal diadems,
And drapery of stately miniver.
Encrust it with a myriad gems—
Sapphire and diamond and amethyst—
To mark the place her hand hath kissed:
For thy Queen has come unto her own.

Still most readers of poetry will prefer the Laureate at first hand.

If Miss Youngs's verses are the work of a very youthful writer, they show, with much that is commonplace and crude, sufficient grace of expression and metrical skill to make a critic hopeful of better things in the future. Miss Youngs displays at times a considerable amount of tender feeling; but she should remember that no amount of that quality, however genuine, can be a substitute for imagination, and that it is possible to write verse which may touch the emotions and yet be devoid of real poetic significance.

Readers of poetry who are acquainted with Miss Bevington's first volume of poems, entitled 'Key-Notes'—a remarkable if crude performance—will regard her second venture in verse with interest. That Miss Bevington is a poet there can be no doubt; her poetic gift is of that uncommon order to be met with in Blake's drawings and in the best of Dr. Garth Wilkinson's poems. There is in all three that sure power of inner vision which can clothe spiritual states with visible form; take, for instance, the following description from 'The Valley of Remorse,' perhaps the most important poem in the collection :—

There goes a wandering soul in desert places;
(Good Lord, deliver!)
About its way lie dumb, with livid faces,
Slain virtues and slain hopes in locked embraces;
(Good Lord, deliver!)
And drear black crags tower from unholy ground
Sheer upward in thick air,
Where breathes no prayer;
No wind is there,
Ne sound;
(Good Lord, deliver!)
And there is no way out, and round and round,
With haggard eye and dragged and staggering paces,
Through years that soul a ghastly circuit traces.
(Good Lord, deliver!)

The sun, all shorn of rays, with lurid fire
Blasts where it strikes: Doom's own red eye of ire:
And all night long is seen unhallowed shimmer,—
Half life, half mire,—
Of things made manifest that should be hid;
Yet Will is numb that should their play forbid;
And so they crowd and crawl in gloom and glimmer,
Loathed and unchid;
And lo! that soul among them, moving dimmer.
(Good Lord, deliver!)

At the soul's back behold a burden yonder,
A monstrous thing of slime;
Two paces forth,—no more,—that Doomed may wander
For all its time;
Two wretched paces from the accursèd weight
Bound on by linkèd fate
In glittering cynic chain two steps behind it;
(Good Lord, deliver!)
Such steely bond between
Forbids it breath, save only to remind it
The Past has been,
The Past of sin.
(Good Lord, deliver!)

Here is a picture not indeed to be viewed without a shudder. In the sequel the soul with its sin is passed by Youth, which, intent on its own joys, fails to heal or, indeed, even to perceive it. It is perceived and avoided by Wedded Love, symbolizing social concord and domestic ties. At length, what we take to be the Great Universal Love comes to its enfranchisement. Very intense and fraught with poetic instinct is the description of this Love's coming, the repetitions being very effective :—

Lo! Love comes wandering on the desert way.
Oh, watch! oh, pray!
Love with the rose-wreath red?
Ay, love rose-bound!
Ay, love thorn-crowned!
Crowned—bound—with cruel rose-thorns round his head!
(Good Lord, deliver!)

Love! love is here! that knoweth of all pain,
And of the linkèd chain,
And of the stain,
And of the whirling madness, dumb and dread;
Love! love is here that knoweth nought in vain!
Dead hope, dead will, oh! cry
Aloud! Love passeth by;
Love, that can love dead life to live again!
(Good Lord, deliver!)

New radiance hallows all the sickened air;
For love is here.
And right and left spring lilies at his nod,
Blessing the blighted sod;
For love is here.
And round the gaunt crags echo of deep prayer
Is sighing everywhere,—
Is sighing everywhere!
For love is here.
(Deliver! Lord, deliver!)

Kneels that worn soul, for all the place is holy;
Breaks that sore heart, in utterance lost and lowly;
"For Love's dear sake, great Powers, deliver me!
O Love, deliver me!"
* * * * *
A little bird sweet twitters in a tree;
A little breeze comes coolly from the sea;
And broad the dawn-light widens o'er the lea.

The sonnets in the book are all well put together and display better style than most of the long poems. The following is a fine example :—

LOVE'S DEPTH.

Love's height is easy scaling; skies allure;
Who feels the day-warmth needs must find it fair;
Strong eagles ride the lofty sunlit air,
Risking no rivals while their wings endure.
Yet is thy noblest still thy least secure,
And failing thee—shall then thy love despair?
Shall not thy heart more hollily prepare
Some depth unfathomable,—perfect-pure?

Say that to thee there come love's dreadful call
The downward swiftness of thy Best to see;
Say that he sin or sicken, what of thee?
Are thine arms deeper yet to stay his fall?
Scarcely love's utmost may in heaven be;
To hell it reacheth so 'tis love at all.

The book is in all respects a great advance upon 'Key-Notes,' many of the poems complying with the requirements of melody. On the other hand, there are some which prove that in this direction Miss Bevington has still more to learn. One poem, though it opens with genuine music, flags painfully at the end through inability to maintain the double rhyme. The book, however, spite of many crudities, shows power, thought, and originality.

'Through Dark to Light' is a poem in two parts, in which the author causes both the optimist and pessimist views of life to be expressed by a gentleman who would seem to be passing his holiday at the seaside, as allusions are made to the patient donkeys on the sands. The day is wet, so, all things being considered, it is not unnatural that the pessimist view should have the first turn. Such platitudes as the following are addressed by this poetic paterfamilias to his child, his dog, and his parrot :—

Ay, beat your tattoo as fast
On the pane, child, as you will;
The clouds loom vague in the vast
And the rain beats harder still.
A plague on the moaning glass!
It seems of a time to speak
When the years that now lightly pass
Will gnaw the bloom of your cheek;
When your locks no longer will stray
In curls that disarm the shears,
But be washed to a scanty grey
In the colder rain of tears;
When your eye no longer will send
Such fresh-lit gleams from its blue,
And the ashes of joy will lend
Your life a lacklustre hue.
You long to go out to-day
And dig a hole for the sea;
But the sea is too big for play
And life is too strong for me.

So far as we can make out, the child does not seem to have merited any special punishment. There are two lines in the poem, however, in the truth of which the reader will concur. They are addressed by the poet to his wife, who has missed some portion of his dissertations :—

And yet perchance 'twas best
That you were not listening near.

It would have been well if Miss Vaughan had chosen for the theme of her new poem one less familiar. The various *dramatis personæ* of the legend utter their different emotions in melodious verse. Unfortunately something more than good versification (and Miss Vaughan's versification is both skilful and vigorous), something more than a remarshalling of old poetic symbols, is needed to make a poem worthy of special regard. With the best essentials of poetry Miss Vaughan's well-executed verse can scarcely be credited.

OUR LIBRARY TABLE.

The Life and Letters of Berlioz, translated by Mr. H. Mainwaring Dunstan (Remington & Co.), fills two handsome volumes. The first contains a translation of the great Frenchman's 'Correspondance Inédite,' which was published some years ago, and of which a second edition, revised and enlarged, appeared in 1879, and of the poor and wordy biographical notice by M. Daniel Bernard, which was placed at the head of the collection. The second contains an English version of the 'Lettres Intimes' which were given to the public a little while back, and of the preface by M. Gounod which accompanied them. The publication unquestionably possesses considerable importance. The world has awakened to the fact that Berlioz is one of the greatest of modern artists and one of the most original and interesting of modern men. In France his apotheosis is complete: his books are standard publications; his music is heard everywhere; and M. Colonne has made a small fortune and a great reputation with that 'Damnation de Faust,' the production of which obliged the man who wrote it to go and give concerts in Russia to save himself from bankruptcy. In England the work of Berlioz is everywhere received with admiration. The translation and publication of his incomparable letters will no doubt do much to increase and maintain his popularity. It is not easy to know too much of him; he makes his readers his friends, he writes one into admiration and respect. In the letters as in the 'Mémoires'—which is surely one of the most vigorous and interesting books of modern times—he reveals himself for what he was, with all his imperfections and with all his merits: with his fiery temper, his indomitable will, his superb artistic honesty, his serene enthusiasm, his delight in success, his thirst for praise, his vanity, his egoism, his fierce contempt for his opposites and enemies, his passionate attachment to his friends; and the relation is one that, once perceived and apprehended, can never be forgotten. In the present translation a great deal of the wit, the daring, the brilliance of the original letters has disappeared; of the colour and charm, the irresistible vivacity and strength, of Berlioz's style it gives no sort of idea. It is an honest piece of journey work, however,

and will no doubt be popular with those who are unacquainted with French. The manner and diction are Franco-English; and occasionally the translator does not seem to have understood the matter he was translating. We shall add, too, that M. Gounod's preface and M. Bernard's biography seem entirely superfluous; that the names left blank should certainly have been filled in; and that well and carefully annotated the book would have been twice as useful as it is.

We have to acknowledge the receipt of the first two volumes of the elaborate edition of Wordsworth's poems edited by Prof. Knight, and published by Mr. Paterson, of Edinburgh. We must reserve our criticism of this handsome work till its completion.

The Wordsworth Society's publications, Nos. II. and III., have just been issued. These contain an account of the third annual meeting in London, on May 3rd, when Mr. Browning, and subsequently Lord Coleridge, presided; a paper, by Mr. Hutchinson, of Kimbolton, on 'The Structure of the Wordsworth Sonnet'; a letter from Prof. Bonamy Price on 'The Ode on Immortality'; two "notes" by Mr. Owen, one 'On the Seeming Triviality of some of Wordsworth's Subjects,' the other on 'Wordsworth's View of Death'; a memorandum, by Mr. Rawnsley, on 'The Memorial Stone at Grindale Tarn'; a paper, by Prof. Edward Dowden, on 'Wordsworth's Modernizations from Chaucer'; and one by Prof. Knight on 'The Portraits of Wordsworth.' Mr. R. H. Hutton's paper on 'The Two Styles' of Wordsworth was formerly printed and circulated amongst the members of the Society. The next publication will be the Society's portrait of Wordsworth.

We have on our table *Recollections of an Irish Journalist*, by R. Pigott (Dublin, Hodges, Figgis & Co.),—*A Memoir of Henry W. Longfellow*, by R. H. Stoddard (Warne),—*James Russell Lowell, a Biographical Sketch*, by F. H. Underwood (Trübner),—*Curiosities of Law and Lawyers*, by C. James (Low),—*The Historical Method in Ethics, Jurisprudence, and Political Economy*, by H. M. Posnett (Longmans),—*The Poems of Virgil*, translated by J. Conington (Longmans),—*Homer's Iliad*, Book VI., by H. Hailstone (Frowde),—*The Adelphoe of Terence*, by W. Wagner (Whittaker),—*The Phormio of Terence*, by W. Wagner (Whittaker),—*Solutions of Examples in Conic Sections*, by W. H. Besant (Bell),—*The School System of the Talmud*, by the Rev. B. Spiers (Trübner),—*Persia, an Essay in Greek*, by L. Dowdall (Cambridge, Jones & Piggott),—*Aristotle on the Parts of Animals*, translated by W. Ogle (Kegan Paul),—*The Gooseberry and Currant*, by D. T. Fish (Gill),—*The Raspberry and Strawberry*, by D. T. Fish (Gill),—*Handbook of Fen Skating*, by N. Goodman and A. Goodman (Low),—*The Folk-lore Record*, Vol. IV. (Nichols),—*Mother Shipton* (Manchester, A. Heywood),—*Holidays in Spain*, by F. R. McClintock (Stanford),—*Orient Sunbeams*, by S. S. Cox (New York, Putnam),—*Sweetheart and Wife*, 3 vols., by Lady Constance Howard (White & Co.),—*Dramatic Pieces*, by M. F. Tupper (Allen & Co.),—*The Children of the Throne* (Ridgway),—*Recaptured Rhymes*, by H. D. Traill (Blackwood),—*The Trial, Did Christ Rise?* (Houlston),—*The Faiths of the World: Religion of Ancient Greece*, by the Rev. W. Milligan, D.D. (Blackwood),—*Present Day Tracts*, by the Rev. Principal Cairns, D.D., Nos. I., II., and III. (R.T.S.),—*The Viking-Ship discovered at Gokstad in Norway*, by N. Nicolaysen (Christiania, Cammermeyer),—*Roma nella Memoria e nelle Immaginazioni del Medio Evo*, Vol. I., by A. Graf (Turin, Loescher),—*Le Droit de la Guerre et les Précurseurs de Grotius*, by E. Nys (Trübner),—*Studien zum Avesta*, Part I., by K. Geldner (Trübner),—*Goethe in Hauptzugen seines Lebens und Wirtens*, by A. Schöll (Williams & Norgate),—*Les Deux Masques Tragédie-Comédie*, Vol. II., by Paul de Saint-Victor (Paris, C. Lévy),—and *Quatre Ans au Pays des Boërs*, by E. de Weber (Paris, Hachette). Among New Editions we have *The Forester*, by J. Brown (Blackwood),—*An Elementary History of Art*, by N. D'Anvers (Low),—*A Laskari Dictionary*, by G. Small (Allen & Co.),—*Lancashire Legends*, by J. Harland and T. T. Wilkinson (Manchester, Heywood),—*The Empress Charlotte, Poems*, by P. S. Glubb (Hamilton),—*Catechism made Easy*, 2 vols., by the Rev. H. Gibson (Burns & Oates),—*A Treatise on Modern Instrumentation and Orchestration*, by H. Berlioz (Novello),—*Songs for Little Singers*, by H. K. Lewis (Hodder & Stoughton),—and *Tufts of Heather*, by E. Waugh (J. Heywood).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Hanna's (Rev. W.) Our Lord's Life on Earth, cheap ed. 5/ cl.
Punshon's (W. M.) Works: Vol. 2, Lectures, cr. 8vo. 5/ cl.
Smith (Rev. G.), a Memorial Volume, edited by his Son, the Rev. A. O. Smith, cr. 8vo. 5/ cl.

Law.

Greenwood's (J.) Concise Handbook of the Laws relating to Medical Men, cr. 8vo. 5/ cl.
Passos's (J. R. Dos) Treatise on the Law of Stockbrokers and Stock Exchanges, roy. 8vo. 35/ cl.

Poetry.

Songs of a Lost World, by a New Hand, cr. 8vo. 6/ cl.

History and Biography.

Barnum's (T. P.) Struggles and Triumphs, 12mo. 2/ bds.
Beaconsfield (Right Hon. Earl of), an Appreciative Life of, edited by C. Brown, 2 vols. roy. 8vo. 42/ cl.
Bonwick's (J.) First Twenty Years of Australia, cr. 8vo. 5/ cl.
Mombert's (J. I.) Faith Victorious, being an Account of Life and Labours and Times of Ven. Dr. J. Ebel, cr. 8vo. 7/6 cl.
St. Emmelia (A Sketch of the Life of), a Saint among Saints, by S. M. S., cr. 8vo. 5/ cl.

Geography and Travel.

Newall's (Major-General D. J. F.) The Highlands of India Strategically Considered, 8vo. 21/ cl.
Sala's (G. A.) America Revisited, from the Bay of New York to the Gulf of Mexico, 2 vols. 8vo. 30/ cl.
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Philology.

Book (The) of Adam and Eve, also called the Conflict of Adam and Eve with Satan, translated from the Ethiopic by Rev. S. C. Malan, 8vo. 7/6 cl.
German Classics, edited by C. A. Buchheim: Vol. 6, Nathan der Weise, 12mo. 4/6 cl. (Clarendon Press Series.)
Monro's (D. B.) Homeric Grammar, 8vo. 10/6 cl. (Clarendon Press Series.)
Saintsbury's (G.) Short History of French Literature, cr. 8vo. 10/6 cl. (Clarendon Press Series.)
Wall's (C. H.) Practical Grammar of the Portuguese Language on Dr. Otto's Conversational System, cr. 8vo. 7/ cl.; Key to ditto, cr. 8vo. 3/6 cl.

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FOREIGN.

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Verne (J.): Le Rayon-Vert, 3fr.

THE DAMSEL OF THE PLAIN.

When Rowland found the Damsel of the Plain,
Her daffodil crown lit all her shining head;
He kissed her mouth and through the world they sped,
The beauteous smiling world in sun and rain.
But, when long joys made love a golden chain,
He slew her by the sea; then, as he fled,
Voices of earth and air and ocean said:
"The maid was Truth: God bids you meet again."

Between the devil and the deep dark sea
He met a foe more soul-compelling still;
A feathered snake the monster seemed to be,
And wore a wreath o' the yellow daffodil.
Then spake the devil: "Rowland, fly to me;
When murdered Truth returns she comes to kill."

Theodore Watts.

MORE KARAITE MANUSCRIPTS.

Cannon Street Hotel, July 24, 1882.

Before further describing the Karaite MSS. I feel I must do justice to Rabbinical works on the same subject collected by me in my journeys in Yemen in 1877 and 1879–80, a great number of which are now in the British Museum, a few in the Bodleian Library, and many in my own library in Jerusalem.

First are the Arabic translations of nearly all the Bible by Saadia Gaon. How highly Gesenius spoke of the part that he possessed every Hebrew scholar knows. Some of the earliest of these MSS. are now in the British Museum, and a few in the Bodleian Library. Next come the Arabic commentaries to several parts of the Bible, the most valuable of which seems to be that of Abraham ben Solomon. He quotes the oldest Gaonim as well as the commentary of Saadia Gaon (whose originals are lost) on nearly every page. In order that the reader may clearly see the great use of these works, I will mention the comments on difficult passages of the Bible in a MS. upon Joshua, Judges, Samuel, and part of Kings, which since 1881 has been in the British Museum. Should the reader want more of such gems he must study the MS. itself. I quote only from memory, and have neither my old catalogue nor the MS. before me.

At 1 Sam. x. 2, "When thou art departed from me to-day, then thou shalt find two men by (עִם) Rachel's sepulchre in the border of Benjamin at Zelzah," our author translates the word עִם ("by") as מֵעִם ("from"), and thinks that "the tomb of Rachel" was the name of a town or village where Rachel may have been buried, and that Saul would meet at Zelzah, at the border of Benjamin, the two men coming from the "tomb of Rachel." Thus the difficulty of the verse—which seemed to say that the sepulchre of Rachel is in the borders of Benjamin instead of Ephrath in Judah, as in Gen. xxxv. 19, 20, and Gen. xlviii. 7—is dissipated by translating the word עִם as מֵעִם.

Again, at 1 Sam. xvii. 39, "And David girded his sword upon his armour, and he 'assayed' to go [in Hebrew וַיֹּאֶל לָלֶכֶת], "and he 'wanted' to go or liked to go"]; for he had not proved it. And David said unto Saul, I cannot go with these," &c., who does not know the difficulty of understanding our version, as it seems to say that David liked to go instead of disliked? But our author translates the word וַיֹּאֶל as וַיִּלָּא, "tired," "And David became 'tired' of walking with them, because he was not accustomed"; יִלָּא for יֹאל will be the same as כשב, כבש, &c.

Again, 1 Kings vii. 4, 5, "And there were windows in three rows, and light was against light [or, as in the marginal reference, "and sight against sight"] in three ranks [in Hebrew שלש פעמים, "three times"]. And all the doors and posts were square, with the windows [or, as in the marginal reference, "And all the

spaces and pillars were square in prospect"]: and light was against light in three ranks [in Hebrew, "three times"]." Only those who have studied closely the chapters of the Bible upon the Temple of Solomon are able to tell what a riddle these words, "and light against light" or "sight against sight," have often been to them. Neither does the original מחזה אל מחזה help much. Our author explains it by מזוזה אל מזוזה, "pillar against pillar," or "posts against posts." The letters זוֹ have come too near and formed a ח, so that the clear word מזוזה became corrupted to מחזה. What a relief!

But if such treasures are to be found in the works of those who, although masters in both Hebrew and Arabic, in which languages they wrote, and able interpreters, must nevertheless have been influenced by education in Rabbinical schools, whose tradition has to be obeyed even if the interpretations are against the rule of the Hebrew language, how much more likely are they to occur in works written by Karaites, who oppose every traditional interpretation when it does not agree with the words of the text! As an illustration I will take only one case—the well-known command, three times repeated, לא תבשל גדי בחלב אמו, "You shall not cook a kid ["seethe" in the A.V.] in his mother's milk." Tradition says it is as if it stood, "You shall not eat meat (any meat) with milk (any milk)," and no Rabbinical author has dared even to try to give another meaning to these words. Only Karaite writers tried to connect this commandment with the preceding words in Ex. xxiii. 19 and xxxiv. 26, which are as follows: "The first of the first-fruits of thy land thou shalt bring into the house of the Lord thy God." Then comes the above-mentioned commandment, which they translate: "Thou shalt not make ripe (or thou shalt not ripen) sweet fruits with the milk (juice) of the mother (tree)." (There is a common custom in Palestine till now of ripening figs and olives before their time by besmearing them with the juice of the tree; even the juice of the fig tree is called "milk," being very white.) The word גדי they compare with מגדנות מגד, "sweet fruit," and the Karaite authors think that the meaning of the text is that, although you are bidden to offer your firstfruits to the Lord, you are nevertheless forbidden to cause their unnatural ripeness before the time, because they think it may be unhealthy or will hurt the tree.

Well, the result of my researches this year is that over ninety volumes of Biblical translations and commentaries in Arabic-Hebrew by Karaites are now in the British Museum. Sixty-one volumes are written with Hebrew letters, and thirty with Arabic letters. Of the former division, called K a, the works of Abu Joseph Jacob Ebn Ishak Ebn Samahawja (סמעויה) el Karkasini, generally called only Sheik Abu Joseph or Sheik Abu Joseph Jacob, are very interesting. Besides the great value of his commentary in a grammatical point of view, his works are interesting as showing that even as early as the ninth century—the date of our author—arguments against the truth of the narrative of the Bible somewhat in the style of Bishop Colenso were advanced by some, but explained by our author.

For instance, he says the waters of the Flood rose fifteen cubits higher than the highest mountain; he gives the height of the waters as 22,415 cubits. He thinks that the evaporation of this amount of water must have made the atmosphere very moist, and that this must have been the cause of the rainbow when the rain ceased, which never occurred before the Flood when the atmosphere was dry. He also wonders at the great multiplication of the earlier generations in about two hundred years, from the Flood to the confusion of tongues. Only three human pairs (Noah and his wife were too old to be considered) increased to quite a great number, as it seems, which was not the case in the course of the 3,000 years which followed the Flood. If the human population could have increased so as to double itself in 100 years, mankind would have increased in 3,000 years to 6,379,086,134 persons, so that in the general course of the world the sons of Noah could only have multiplied to the number of twenty-four or twenty-six persons in the course of two hundred years. Our author answers this question by taking into consideration the length of their lives. The children of Noah may have had each one hundred children in the course of two hundred years, and so their descendants, although only some dynasties are mentioned.

I have already mentioned that the British Museum has also a book of the very interesting commentary of Sita, but it may be asked what proof I have that this fragment (No. 33 K a) is of this author. My reason is that I find in that commentator at Ex. xx. 26 (which are in our Bible, "Neither shalt thou go up by *steps* unto mine altar, that thy nakedness be not discovered thereon") the following remark: "The word במעלות could not be translated 'steps,' because we know that the altar had steps, as in Ezekiel xliii. 17, 'And his stairs shall look toward the east.' Besides, the priests, who alone may go up to the altar, all wore trousers, as is clearly mentioned in Ex. xxviii. 42, 'And thou shalt make them linen breeches to cover their nakedness.' But the word במעלות does not mean 'steps,' but 'trespasses,' as תמעל מעל. God forbids a priest who is an open sinner or who has committed sin to sacrifice, and the word 'nakedness' is 'shamefulness.'" Aben Ezra quotes this explanation in the name of Sita.

Another passage in this MS. is quoted by Aben Ezra as by Sita, upon the word שור, Ex. xxi. I must remark that Dr. J. First assigned the date of Ben Sita to the ninth century, and I by mistake followed him in the article "Karaite Manuscripts," in the *Athenæum* of July 15th; but I find that my manuscript not only mentions "Phajumi"—so they usually call Saadia Gaon—but also Ali ben Solomon, who certainly lived in the first half of the eleventh century. We never meet this name in the chronological books of the Karaites; only once with Rabbi Sita, who was a Prince of the Captivity before Anan, about A.D. 720, who, of course, cannot be our Sita. If I should venture an opinion I would say that the Ben Sita of Aben Ezra is no other than the well-known Jepht ben Zahir or, as some called him, Zagir, צעיר או צגיר; the first is Hebrew and the second Arabic for small, or short, or little. Sita—זיטא—is the Aramaic for little, and the nickname may be due to Abraham ben Ezra, who lived in the end of the twelfth or beginning of the thirteenth century—nearly about the same time as Aben Ezra. The British Museum has another book of his which is ascribed to Jepht ben Zahir.

The Karaite Biblical manuscripts will also be of great interest for the student of the topography of the Bible. Ramly is often mentioned by the great Jepht as the capital, and Jerusalem (called sometimes Koods el Sharif and sometimes Salem) as a little town. Ebn Jeruchem in the ninth century mentions the tomb of Absalom at Zelah ha Eleph. This passage is interesting. It shows that the tomb of Absalom already existed in the ninth century, and is not, as some assert, that of a Mohammedan Wali of the eleventh century. Next it follows that Zelah and Eleph are one place—not two, as in our English Bible (Joshua xviii. 28), which leaves out the Hebrew article *ha*. Of course in that case there will be only thirteen (not fourteen) cities mentioned. Thirdly, it gives the exact locality of Zelah ha Eleph, till now unknown.

There is also often mentioned in the manuscripts the tomb of the prophet Samuel, and the author complains that the house upon the tomb, which the Karaites had possessed for centuries as their synagogue, was taken away from them by the Moslem and was being used as a mosque. The Hebrew word Argob (ארגוב) is always translated Maujab; Gilead (גלעד) = Gerash; Ashur = Moozul; Cuth = Cuprus (Cyprus); Caphtor = Demjate, &c.

The interest of the division K b lies in thirty Biblical manuscripts in Arabic letters, already mentioned above as being among the oldest Arabic manuscripts. A few particulars will interest every Biblical scholar. We have here for the first time the Hebrew vowel-points transcribed into letters of a yet living language, so as to enable us to know exactly the real sound and pronunciation of some of the vowels. In order to give an idea of the variations from ours in this point I transcribe here from Arabic into Hebrew two verses. Ex. iii. 12:—

ויומר מושא אל האאלוהים הני
אאנוכי באאל בני ישראאיל ואמרתי
לאהאם אלוהי אבותכאם שאלאחאני
אליכאם ואאמרו לי מא שמו מא
אומאר אליהאם:

Again, Num. xxxii. 29:—

ויומר מושא אליהאם אם יעברו
בני נאד ובני ראובין אאת הירדין
כל חאלוץ למלחאמא לפני יי
ונכבשא האארץ לפניכאם ונתתאם
לאהאם אאת אארץ הגלעאד לאאחזה
״ ״

It is enough to show that they had vowels where we have none, and the reverse.

Of still higher importance is the text itself. I may mention here a few chapters in the book of Job. Chap. xxxiv. begins with verse 10 of our Bible; verses 16, 17, and 18 are omitted (they really seem to disturb the reading), and our verse 19 follows till the end of verse 30. Then follow verses 5 to 14 of chap. xxxv., immediately succeeded by verses 22 to 25 of chap. xxxvi. (only instead of our text הן אל ישגיב בכחו, which is somewhat difficult, is הן יישגיב כחו), and then comes verse 3 of the same chapter. Verse 4, which has nothing to do with the text, is omitted. Verses 5 to 21 succeed, and then follows verse 26. There is no further change till verse 14 of chap. xxxvii., which is omitted. The first three verses of chap. xxxviii. are omitted, the chapter beginning at verse 4; verse 12 follows verse 7.

I have not examined further, as the writing is old and difficult to read. I will only remark that verse 12 of chap. xxxviii. seems to be in its right place after verse 7, and verse 16 after verse 11. I have only time to add that there are in that division many unique and interesting manuscripts of Saal el Dustery (סהל הכהן), of Abu Said Ebn el Hasan Abu Ali el Bazri, of Ali ben Solomon, of Karkasini, of Jepht el Zagir, and probably also of David Hamkamez.

M. W. Shapira.

PIRACY AT THE ANTIPODES.

The 'World' Office, Melbourne, June 10, 1882.

I have read in the *Athenæum* of the 15th of April a letter signed "J. Henniker Heaton," charging me with plagiarism. Will you do me the justice to insert my reply to that charge?

1. Before Mr. Heaton's 'Dictionary of Dates'

appeared, I had compiled and rewritten from original sources the first extensive 'History of Australasia' given to the world. This work (published by a Glasgow house) has had a very large circulation in this part of the world. Naturally, my own 'History,' not Mr. Heaton's 'Dictionary,' formed the basis of my 'Cyclopædia of Australasia.' As I had made first use of the original sources, I might fairly claim them as my property. But Mr. Heaton made very free use of my 'History' in compiling his own date-book.

2. In compiling the 'Cyclopædia,' I followed, in some instances, biographical facts and dates given in Mr. Heaton's 'Men of the Time,' a work bound up with the 'Dictionary.' In these instances no original materials were accessible to me. But in numerous other instances Mr. Heaton had borrowed bodily, without acknowledgment, from a local publication entitled 'Victorian Men of the Time.' As we both drew from the same sources, I am hardly chargeable with pirating from Mr. Heaton.

3. Mr. H. F. Gurner (for many years Crown Solicitor of Victoria) wrote to me, upon perusing Mr. Heaton's letter, in these terms: "I see Mr. Heaton accuses you of plagiarism. I think those who live in glass houses should not throw stones. Mr. Heaton plagiarized my 'Chronicle of Port Phillip' in a wholesale manner without any acknowledgment." In the 'Cyclopædia' I quote largely from Mr. Gurner, but acknowledging my authority.

4. In the preface to the 'Cyclopædia' I state: "To enumerate the author's sources of information would be to transcribe the entire Australasian library. The essence of all that has ever been written about the Australasian colonies is enclosed within the covers of this volume. The expenditure of 1,000*l.* on books and years of research would scarcely be adequate to collect the information it contains. In some few cases of direct quotation the sources are acknowledged. But it may here be added that special use has been made of Wallace's 'Australasia,' Gordon & Gotch's 'Handbook' (for statistics and topographical details), the Government Handbooks of the various colonies, and the *Argus* newspaper." My obligations to Mr. Heaton's book, as to a thousand others, are acknowledged in this comprehensive confession. I may add that the 'Cyclopædia' has been to me a labour of love, during the scanty leisure of a hardworking journalist's life, over a period of thirty years.

5. The 'Cyclopædia' bears about the same relation to Mr. Heaton's 'Dictionary of Dates' that the Messrs. Chambers's well-known ten volumes bear to Haydn's popular manual. Of sheer necessity a cyclopædia is mainly a compilation, but it can scarcely be pieced together out of a date-book.

6. There can be no commercial rivalry between the two books, nor was any ever intended. The 'Cyclopædia' is published by subscription alone, and it might well stand beside the 'Dictionary' on the shelves of the reference library. I have had numerous and very gratifying testimonies to the utility and value of my book. I have laboured hard to make it indispensable to those who wish to have "all about Australia" within the covers of a single volume. The full title of the book is, 'Cyclopædia of Australasia; or, Dictionary of Facts, Events, Dates, Persons, and Places connected with the Discovery, Exploration, and Progress of the British Dominions in the South, from the Earliest Dawn of Discovery in the Southern Ocean to the Year 1881.'

7. Even where I followed Mr. Heaton, I had all the trouble of verification, revision, and condensation.

8. The Australian press did *not*, as Mr. Heaton asserts, fall mercilessly on the book. Not a single copy was sent for review to any journal; but two gratuitous, motived, and personal notices of it did appear, which were beneath my disdain. Even in remote Australia writing men have their little feuds at times.

9. Of Mr. Heaton personally I know absolutely nothing. To assert that I "abused him like a pickpocket" when noticing his 'Dictionary' is merely to use an inapplicable phrase of street slang. Such phrases I am not in the habit of using myself. The censure I passed on the book was grounded on the fact that it contains an immense mass of very trifling details (unworthy of record, in my opinion), and also a mass of criminal details, that ought to be, for the credit of these colonies, buried in oblivion.

10. As *pièces justificatives* of this letter, I enclose Mr. Gurner's note, and a printed reply to Mr. Heaton's charge, clipped from the columns of a Melbourne journal which reprinted his letter. DAVID BLAIR.

*** We cannot insert any more letters on this subject.

TALKS WITH TRELAWNY.

III.

April 29, 1873.—I called again on Trelawny. He wrote lately to Miss Clairmont, offering to give her 50*l.* for any Shelley letters, &c., in her possession, which he would then turn to such account as he might see fit. She, however, is not willing to close with this offer, and speaks of her ill health and other troubles. Trelawny thinks under the circumstances (and I concur) that it would be desirable to ascertain distinctly what are the Shelley documents in Miss Clairmont's possession; and assuming their value to be at all commensurate, then to see about getting up a subscription for their purchase. He would still produce his 50*l.*; I offered to contribute, and could probably get four or five other persons to join in the plan. Trelawny says that Shelley left Miss Clairmont by will no less a sum than 12,000*l.* He had left 6,000*l.* in the body of the will, and then (whether by inadvertence or otherwise) he bequeathed another 6,000*l.* in a codicil. Miss Clairmont, however, did not manage the money prudently—one unfortunate speculation being the purchase of a box or boxes in Lumley's Italian Opera-house, now burned down. She is still in Florence, Via Valfonda. I asked Trelawny whether he thought I might call on her if I am in Florence this year, but he considers she would not be pleased at my doing so. He and I continued talking about Shelley's will, which he says was regarded as a remarkable document in a legal sense. He has lately renewed his acquaintance with Leigh Hunt's book, 'Lord Byron and some of his Contemporaries'; and though his dislike of Hunt is strong, he says it gives a very good idea of Byron and Shelley, especially the former; any deficiency in this regard being solely due to the unfavourable conditions of intercourse subsisting between Byron and Hunt, showing to Hunt only a partial and unpleasant side of Byron's character. Shelley used to say that the best thing Hunt had done was a paper about a drunken charwoman (so Trelawny describes it) in the *Indicator;* this was not said with any intention of disparagement, I infer.

May 6.—I called again on Trelawny, and showed him one of the letters which have been lent to me, addressed by Shelley to Miss Hitchener. He is a decided depreciator of women, as regards both intellect and character (although, indeed, he always speaks up vigorously for giving them full social rights, &c.); and he says that Shelley in his later years found that his ideal notions about women were not correct. I reminded him of some evidence telling in the opposite direction, and he admitted its force so far as it goes. My own impression is that he overstates the matter generally. He spoke again about the excellence of Owen Jones as a designer, saying that one day he will rank next to Flaxman. He designs for various leading silversmiths, &c., but cares nothing for large money gains. Byron never read his own writings after once they were published. Trelawny himself has not read the 'Younger Son' these forty years.

May 8.—I called on Millais, to see his portrait of Trelawny in the picture of the Arctic veteran. It is truly excellent in character and likeness, though perhaps Trelawny is right in thinking the body rather too huddled with age, and not showing sufficient physique. Spent the evening again with Trelawny. He thinks he may reprint for private circulation his book about Shelley, &c., adding various anecdotes and details; also urges strongly that Byron's letters ought to be republished (especially extracting from the narrative those which appear in Moore's 'Life of Byron'), and that I would do well to undertake this work. I should have no objection to do it (if consistent with copyright claims, &c.), yet no extreme inclination either.

May 15.—I called again on Trelawny at his suggestion to see a letter from Miss Clairmont that he has just received. She gives some details as to letters &c. of Shelleyan interest in her possession; thinks she may own forty to fifty related to the subject. One is a letter from Shelley complaining of Byron's misrepresentations of him. Trelawny considers, however, that all that Miss Clairmont says on this subject is coloured by vindictiveness. She suffers much now in health, and can't look up the papers for the present. Trelawny proposes to give me a letter which I can present to her on my approaching stay (probably a very short one) in Florence. He recommends me to ascertain what papers she possesses, but not to lend myself to any move for damaging the reputation of Byron—and certainly I would of my own accord steer clear of anything of that sort. Trelawny leaves London to-morrow for his house at Sompting.

May 3, 1877.—I delivered to Dalziels, the wood engravers, the two wood-blocks illustrating Trelawny's book on Shelley and Byron, as he wishes them to be again printed off in the forthcoming enlarged reissue of the work.

June 3.—I visited Trelawny the first time this year. Miss T——r tells me that an old servant, on seeing him when he returned to town, thought he looked much aged; I don't see this particularly, and certainly his mind is bright, voice strong, &c. He was in very good humour. The enthusiasm which he quite recently conceived for Blake's poems continues unabated, or indeed increasing; and he pronounced in eloquent terms a most fervent eulogium on Mrs. Blake, replete with deep feeling. He was indignant with me for having said (in my memoir of Blake published in the Aldine edition) that Mrs. Blake lost her good looks comparatively early (in point of fact, he did not quite rightly remember what I really said); and he avers that neither Swinburne nor Gilchrist (he has looked through both their Blake books now) nor myself has treated Mrs. Blake with anything like the honour she deserves. This chivalrous feeling in the octogenarian woman-scorner is truly delightful; another instance of the like feeling is his championship of Harriet Shelley. He has written for his new edition a narrative vindication of her, which I heard, and which contains one or two details new to me; also an account—framed out of what he heard Mary Shelley say from time to time—of her own first interview with Shelley. He has made up his mind to republish the book—with Pickering if manageable—550 copies, and I engaged to see about this without delay. He renewed a subject he has mentioned to me before—that shortly after Byron's death various articles of costume, &c., really proper to Trelawny were sold, partly through the agency of Capt. Roberts, as being Byron's; he says that specimens of these relics are in a museum at Liverpool.

June 7.—I took round to Pickering Trelawny's book on Shelley and Byron, and explained to him Trelawny's wishes as to republication. I find he had already heard of the matter through another friend of Trelawny, and he appears quite willing to undertake the reissue.

July 2.—I went with my wife to Trelawny's. He showed me the two Byron swords and the Pisa dagger lately at the exhibition of Byron relics got up in connexion with the proposed statue of the poet; also some interesting documents which he has lately turned up:—1. His own narrative of Byron's last illness and death, written down upon paper placed on Byron's coffin from the statements of the valet Fletcher. 2. His own narrative of the exhuming and burning of Shelley's body, written at the time; here occurs a statement that Shelley's skull was of a peculiarly beautiful and delicate form—Byron wished to preserve it, but it crumbled to pieces. 3. Two letters from Shelley to Medwin, January and July, 1820: the first invites him to Pisa; the second speaks of 'Prometheus Unbound' and 'The Cenci,' and expresses a liking for the concluding two lines of 'The Cenci.' 4. A letter from Mrs. Shelley (not, if I remember right, addressed to Trelawny himself), written in July, 1822, between the death and cremation of Shelley—written as in great sorrow, but not uncontrolled agitation; she says she would like to settle in Rome, expecting the climate to end her days. 5. Part of a letter from Leigh Hunt to Byron, as to Byron's considerate conduct, &c., written before Hunt quitted England for Italy. 6. A copy of three letters addressed by Lady Byron to an American clergyman, chiefly about her daughter and the recent marriage of the latter to Lord King, who is spoken of as a very solid, estimable character. The daughter is said to speculate much on the destiny of the soul, &c., not with orthodoxy, but with confiding aspiration; and an extract is given from something she wrote on the subject, well felt and expressed. I saw also the recent article by Scherer on Shelley in the *Revue des Deux Mondes;* it shows intelligent study and interest.

August 27.—I called on Trelawny. He seems inclined to make the requisite final arrangements regarding his MSS., and to hand them over to me before he leaves town, so that the reprinting of his book can be safely proceeded with.

September 15.—I called at Pickering's to ask him to return to Trelawny the copy, now in his hands, of Trelawny's 'Shelley and Byron,' first edition, as Trelawny wants to look over the notes, by way of revision, which I pencilled in it long ago. Pickering was not in, but it is understood he will forward the volume on Monday.

September 16.—My wife and I lunched at Trelawny's. We there met the secretary of the Byron monument scheme, who says that a site for the statue has not yet been vouchsafed.

October 23 *to* 26.—I was with Trelawny at Sompting, to see about the details of his intended republication.

November 16.—Trelawny's book is now advancing rapidly through the press. The proofs all come to me for revision; Trelawny sees nothing of them.

April 17 *to* 30, 1878.—My wife and I visited Trelawny and Miss T——r at Sompting.

July 1.—I called on Trelawny, who looks very well and lively, though he has a slight cough. He has prepared a reply to certain statements in the Shelleyan article by Garnett recently published in the *Fortnightly Review;* he wants me to ascertain, before he sends it in, whether Mr. Arthur Moxon can lay hands on a letter which was written towards 1840 to Edward Moxon, with Trelawny's concurrence, urging him to republish the notes to 'Queen Mab.' He says that in 1822 he wished to introduce Col. De Bathe (who had a very pretty wife) to Shelley. Shelley took an opportunity of observing the colonel and his converse for a short while, and then declined the introduction, saying, "He seems to have had the mind drilled out of him."

August 21.—I called on Trelawny. He let me see a letter from Miss Clairmont, showing that she is suffering much from neuralgia of the digestive organs; also a letter from Barone Kirkup, whose daughter has died in a premature confinement following bronchitis. He is sending over the sofa which he possesses connected with Shelley, and Trelawny means to put me in immediate possession of it—to my no small joy. I had hitherto understood it to be a sofa that Shelley, not long before his death, ordered for Leigh Hunt. Trelawny, however, now speaks of it as the sofa on which Shelley himself used commonly to sleep at Pisa, Mrs. Shelley, as he says, ordinarily sleeping apart.

August 27.—I called on Trelawny. He gave me two cypress cones picked up by himself some thirty years ago from the tree which he had planted by Shelley's grave: these two are the remainder of a dozen or so of cypress cones which he caused to be planted on the estate he then had in Monmouthshire, and the cypresses which sprang up still flourish there excellently. He seems about as well as usual, but says he hardly expects to be able to do next year what he has been in the habit of doing—walk back from Regent Street to his house in Pelham Crescent, after having taken the omnibus—always the box seat—to Regent Street.

September 10.—The Shelley sofa was brought round to-day to a cabinet-maker's, and thence (in my absence) to our house in Euston Square; but its large size and the fact that it does not take to pieces make its admission in either place inconvenient and hardly practicable. It was therefore again taken away by the carrier.

September 24.—The Shelley sofa is now at an upholsterer's near Fitzroy Square. I went round to see it, and find it quite as well constructed an article, and as capable of being made to look well, as I had expected. I gave directions for some necessary repairs, but no alteration whatever in its structure.

October 16.—The Shelley sofa came home to me: complete except for external covering of cushions, &c.

October 29.—Trelawny sends me particulars of the Shelley sofa, showing to my full satisfaction that it really is the sofa-bed which Shelley ordinarily used in Pisa—not simply one which he purchased for Leigh Hunt. Trelawny says that Shelley slept on this sofa in Pisa immediately before starting in the Don Juan, when he was drowned. I think, therefore, it must certainly be the last couch Shelley ever slept on, which makes it extraordinarily interesting.

May 31 *to June* 7, 1879.—My wife and I were down with Trelawny and Miss T——r at Sompting.

August 15.—When I was with Trelawny in June, he asked me to inquire particulars about cremation, as he wishes his remains to be disposed of in that method when the time shall come. I have made various inquiries from time to time, and to-day wrote to the secretary of the Cremation Society at Gotha, asking for proper details.

August 31.—I acquainted myself with the purport of the German documents lately sent to me from Gotha about cremation for Trelawny.

September 2.—I sent off to Trelawny the Gotha papers about cremation with a translation.

May 21, 1880.—I went to see Trelawny, who has been in town now three weeks or so. He tells me that Barone Kirkup died not long ago—last year probably. He has received from a relative of Miss Clairmont a letter inviting him to purchase for 50*l.* Shelley's inkstand, a portion of his ashes, and some other items, including a number of Trelawny's own letters. This he is not at all inclined to do. He likes Blake more and more, and says he was a perfect realization of that abstract conception, "the bard." Trelawny seems to be in very good health and fair spirits, and little or not at all older in physique than when I last saw him about a year ago.

June 3.—I spent the evening with Trelawny. Conversation about Medora Leigh, whom he remembers: the Mr. Trevanion who figures so deplorably in relation to her had some pretensions as a verse-writer. Trelawny totally disbelieves that Medora was Byron's daughter; thinks the harsh treatment of her which her mother ultimately had recourse to was blamable and unaccountable. He has a high opinion of Lady Anne Blunt, Byron's granddaughter, and her book about Oriental travel. He has lately been looking at a copy of Whitman's 'Leaves of Grass,' which I left with him two or three years ago; says he finds in it the materials of poetry, but not poetry itself. An acquaintance has asked and obtained Trelawny's authority to bring out a new edition of the 'Younger Son.' Trelawny, in the course of the evening, spoke of this work as not only generally but in detail true.

June 9.—I went to Trelawny's, where I met a lady of advanced age, the daughter of the celebrated William Cobbett. Trelawny is well pleased with the selection from Shelley made by Stopford Brooke, recently published. He thinks that Mrs. Clermont, the governess or companion, was the person who put up Lady Byron to suppose—and who *alone* originated the idea—that Byron was intriguing with his half-sister Mrs. Leigh. I don't think, however, that Trelawny has any solid reason for saying this—only suspicion or the bias of the moment. He is now in the habit of taking a walk of two to three miles every evening—a walk for mere walking's sake, which he used till lately to eschew.

June 23.—I spent the evening with Trelawny; Miss Mathilde Blind there also. Trelawny is certainly, at his present very great age, more silent than he used to be. Some conversation about Bradlaugh, the excluded atheist M.P. now committed to custody; about the second part of Goethe's 'Faust,' &c. Trelawny says that the Byron statue recently set up near Apsley House is not at all like Byron; he regards the facial type as more like that of the Burdett family.

August 19.—My wife and I called at Trelawny's. We found with him one of his most intimate and valued friends, Mr. D. Trelawny has received from Forman a copy, as a present, of his new edition of Shelley's prose works. This pleases him, and, in reference to his not having shown greater attention to Forman on a previous occasion, he observed, "All old carnivorous animals are surly, such as an old lion or bear; an old dog is surly." Speaking of the etching in this book from Miss Curran's portrait of Shelley, he remarked that the forehead and head are made too large. He says that Byron's forehead also was sloping, and the ordinary portraits are untrue in this respect. He gave me a red-lacquered Japanese cigar-holder which he has owned for some—but not very many—years.

November 12.—Trelawny sends me a letter embodying one addressed to the custodian of the Protestant Cemetery in Rome, to the effect that his ashes are to be deposited in the grave which he holds next to Shelley's. He asks me to copy it out and send it off. I copied it and translated it into Italian, and forwarded both papers to Trelawny to be used as he prefers.

August 8, 1881.—While down at Littlehampton, which I left to-day, I proposed to call on Trelawny, whose house at Sompting is about ten miles distant. Was distressed to learn that he was then bedridden (this has now lasted for a month or so past), and not much expected to survive long. Went four times to his house without seeing him.

August 13.—I received from Miss T——r the telegram, "All is over."

W. M. Rossetti.

THE HALL OF PEMBROKE COLLEGE.

20, New Cavendish Street, Portland Place.

In answer to the concluding paragraph in the review of Mr. Gosse's 'Life of Gray,' will you allow me to point out that the writer erroneously supposes the present hall of Pembroke College to have immediately replaced that hallowed by the steps of Spenser and Gray? Such is not by any means the case.

The hall which was removed by the college to make way for the present greatly enlarged structure was neither in its floor, ceiling, windows, doors, fireplace, nor panelling, the hall of Gray. The fact is that the apartment had been recast—and very picturesquely recast—about twenty years ago; notwithstanding which, though it was entirely devoid of those historical and personal claims to our regard which your reviewer would give it credit for, having absolutely nothing in common with Gray's hall but the inner core of the walls, it would not have been removed in 1875 but from the imperative necessity for more space and on account of the dangerous condition of the walls themselves.

However much, therefore, the hall of seven years ago may be regretted, the Fellows of the college and their architect need not be accused of vandalism on the score mentioned by your reviewer; nor Mr. Gosse of insensibility to the claims of history and poetry for failing to abuse them for doing that of which they were altogether innocent. A. Waterhouse.

*** Mr. Waterhouse exaggerates the amount of harm done by the restorers of twenty years ago. The art of destruction had not then attained perfection. And were he correct, his plea for the destruction of the hall of Pembroke would justify his being employed to construct a new Westminster Hall, because of William Rufus's structure only the solid walls remain, and the hammer-beam roof (to say nothing of the doors, windows, floors, &c, which are of various subsequent dates) is an addition. If the hall was too small, why did he not lengthen it? It would, however, have been quite large enough if the Dons of Pembroke would have taken a lesson in management from Trinity. Mr. Waterhouse forgets to say that "the dangerous condition of the walls" was brought about by his own demolitions.

In conclusion we may quote the memorial to the Fellows, which was signed by the Bishop of Ely, Sir H. S. Maine, the Master of Charterhouse, Canon Venables, and other graduates of Pembroke, who, unlike Mr. Waterhouse, laboured under the delusion that the hall was an ancient structure. After speaking of the other buildings now levelled to the dust, they say:—

"We would also venture respectfully to call your attention to the fact that the hall, erected about 1360, is probably the earliest existing collegiate building in the University, the loss of which as an example of its age would be irreparable. We feel we need not allude to the historic memories of which the hall is so full, which would be all wiped out by its demolition and the substitution of a modern fabric, which, even if more beautiful, would entirely want the interest of the ancient building. We had heard with satisfaction that in all the various plans for the reconstruction of the college, the hall was regarded as sacred, and was only to be subjected to lengthening. The intelligence that it has been decided to destroy this time-honoured and beautiful relic, so dear to us all, has taken us completely by surprise, and filled us with dismay."

Literary Gossip.

Mr. Andrew Lang's poem, 'Helen of Troy,' will be published in October. It consists of six books of about 400 lines each. Messrs. Macmillan & Co. will publish in the course of the autumn a volume of lyrical poems by Mr. Alfred Austin, entitled 'Soliloquies in Song.'

Messrs. Houghton, Mifflin & Co., of Boston, U.S., have in the press a large number of books, which they will publish during the autumn. Of these we may mention the following as of interest to readers on this side of the Atlantic. The most important is a new edition of the works of Mr. Oliver Wendell Holmes, in six or eight volumes, carefully revised and edited by the author himself, who is giving special attention to 'The Autocrat of the Breakfast Table,' annotating and enlarging it from a great amount of material accumulating for years. Among the others are:—A new edition of

Hawthorne's works, in twelve volumes, with bibliographical introduction to each novel, by Mr. G. P. Lathrop, son-in-law of Hawthorne; a complete collected edition of the poems of Mr. Aldrich, with thirty illustrations (including a portrait of the author), designed and engraved by members of the "Paint and Clay Club" of Boston; 'The Letters of Mrs. Lydia Maria Child,' with biographical introduction by Mr. Whittier, and an appendix by Mr. Wendell Phillips (these letters cover a period of half a century, from 1830 to 1880); 'Wit and Humour of the South, from the various Southern Humourists of the last Half Century,' compiled and edited by Mr. Henry Watterston, the editor of a well-known newspaper at Louisville; 'The Life of Fenimore Cooper,' by Prof. T. R. Lounsbury, of Yale College, a volume in the "American Men of Letters" series; Lives of President Andrew Jackson, by Prof. W. G. Sumner; John Randolph of Roanoke, by Mr. Henry Adams; and President Thomas Jefferson, by Mr. J. T. Morse, Jun., these forming parts of the series of "American Statesmen"; 'Notes on Men and their Books,' by Mr. James T. Fields, edited by his widow; 'Dr. Zay,' a new novel by Miss Phelps, now running in the *Atlantic Monthly*; and 'The English and Scotch Ballads,' a complete variorum edition, collected and edited by Prof. Child, of Harvard College, parts i. and ii., to be completed, at short intervals, in eight parts in quarto.

The manuscripts left behind him by the late Col. Chester may, it seems, be divided into nine series:—I. The collection of extracts from parish registers from nearly all the counties in England, consisting of eighty-seven folio volumes, each containing about four hundred pages, closely written. Of these volumes seventy are full and are carefully indexed. They contain the entries of all the families of note in the parishes dealt with. II. A complete series of the matriculations at the University of Oxford, from the commencement in 1567 to 1869, contained in seven folio volumes, viz.:—Vol. i., A.D. 1567 to 1580, with index; vols. ii. to iv., A.D. 1581 to 1714; vols. v. to vii., A.D. 1715 to 1869. The entries are about 95,000 in number. III. A complete list of entrances at Gray's Inn, 1581 to 1781, arranged chronologically. IV. Five folio volumes of marriage licences of about four hundred pages each, indexed, from the following offices, viz.:—The Bishop of London's Office, 1521 to 1828, and the Dean and Chapter of Westminster's Office (all taken), 1559 to 1699, 3 vols.; Faculty Office of the Archbishop of Canterbury, 1543 to 1569, 1 vol.; Vicar-General's Office of the Archbishop of Canterbury, 1660 to 1679, 1 vol. V. Abstracts of wills and admons, filling 10 vols.; index to testators only. VI. Pedigrees, 2 vols. (one only partially filled), entitled 'Chaos'; Pedigrees, 2 vols. (one only partially filled), from Candler's Suffolk collection; Pedigrees, 1 vol. (only partially filled), relating to Westminster Abbey. VII. Pedigrees and miscellaneous matters (unindexed), 9 vols. folio, of which eight are devoted to the following families, viz., Adams, Chester, Hutchinson, Rogers, Taylor, Washington, Wentworth, Whitmore, the other being miscellaneous. VIII. Tabular pedigrees, printed and MS., arranged in boxes under the first letter of the principal pedigree. IX. Four volumes, full of miscellaneous collections as to the family of Rogers.

Dr. Scrivener has in the press a third edition of his 'Introduction to the New Testament,' the new features of which will be an account of all fresh materials for textual criticism to the present date, including the recent researches of the Dean of Chichester, and fresh information respecting the Egyptian versions, contributed by the Bishop of Durham. The chief alterations introduced into the received Greek text by the revisers of the New Testament will also be examined in their relation to the critical principles of Profs. Hort and Westcott.

We understand that Mr. S. Lane-Poole, whose brief description of Egypt for Messrs. Sampson Low & Co.'s series of "Foreign Countries" has proved serviceable to the journalists in the present imbroglio, has been engaged to write the Egyptian portion of the 'Picturesque Palestine,' &c., which Messrs. Virtue & Co. are bringing out with the collaboration of Col. Wilson, Lieut. Conder, Prof. Palmer, Miss Rogers, and others.

A rumour has obtained wide currency that Prof. Masson contemplates resigning his chair in the University of Edinburgh, and that an arrangement has been made for Prof. Minto, of Aberdeen, becoming his successor. The story is a sheer invention, and does not do any credit to its concocter.

The spelling reformers are gradually approaching unity. The "partial corrections" of the English Philological Society are being adopted in America, and the English Spelling Reform Association has adopted the American "five rules," which are substantially contained in the "partial corrections."

The Council of University College, London, have accepted the fund raised in memory of Miss Ellen Watson, a former student, of which we have before spoken. A memorial scholarship, consisting of the income of the fund, is open to students of either sex who display very marked merit in applied mathematics.

Mr. J. H. Greenstreet is about to publish, by subscription of only 100 copies, an autotype fac-simile of the Lincolnshire Survey, or list of landholders, in the time of Henry I., from the original MS. in the Cottonian Library.

The appeal made by the *Christian Leader*, a Scottish religious journal, on behalf of Mr. Gilbert Burns Begg, the octogenarian nephew of Burns, has been crowned with success. The old man has been removed from the city poorhouse, Glasgow, and placed in very comfortable quarters at Pollokshaws. His landlady is sister of Mr. Davis Wingate, the poet, husband of Margaret Thomson, granddaughter of Burns.

We hear through the *Manchester Guardian* that the Towneley Hall Library will shortly be dispersed by auction. The collection comprises, amongst other attractions, a large number of important books and MSS. illustrating the history of Lancashire.

The Advocates' Library, Edinburgh, will be closed during the month of August.

The first portion of Mr. R. H. Mason's 'History of Norfolk,' which we announced some months since as in preparation, will be ready in September, and will contain the general history of the county down to the end of the sixteenth century. The ancient coinage of East Anglia and the local prices in the Middle Ages are treated of under separate headings.

Mr. Whitley Stokes is preparing an edition of the 'Psalter na Rann' for the "Anecdota Oxoniensia."

Prof. Monier Williams has in the press a work with the title of 'Religious Thoughts in India.'

A history of Accrington and the district surrounding it, to be published by subscription, is in preparation, written by the Rev. J. R. Boyle, of Cottingham, near Hull, who has for several years been collecting materials for the work. Pedigrees of the chief local families will be given, and some woodcut illustrations. Mr. Henry Gray, of Manchester, will be the publisher.

A useful supplement to the well-known "Bibliothèque des Écrivains de la Compagnie de Jésus" has been placed in the hands of M. Maurice Tardieu for publication. This consists of a 'Dictionnaire des Ouvrages Anonymes et Pseudonymes publiés par des Religieux de la Compagnie de Jésus,' and has been compiled by Father Carlos Sommervogel, S.J.

M. R. Duval, of Paris, author of a Syriac grammar in French, is now copying in the British Museum the Massoretical treatises and notes on the Syriac translation of the Bible. They will, no doubt, throw much light on the history of the Hebrew Massorah, which may turn out to be an imitation of the Syriac. It seems that M. Halévy has found on Assyrian tablets traces of a Massorah amongst the Assyrians.

M. Maspero, according to the last accounts, is still at Cairo. His family is with him. M. Lefébure had left Egypt prior to the outbreak.

The recent death in Paris of the Polish poet and dramatist Ostrovsky is announced. Ostrovsky wrote in Polish and in French, his works being principally historical plays in prose and verse. He also translated Molière's 'L'Avare' into Polish verse. By his will he bequeaths 30,000 francs towards founding scholarships for Polish students in the Zurich Polytechnic School.

M. H. Weil recently brought before the Académie des Inscriptions a parchment fragment, found with many others at Medinet-el-Farés, apparently the remains of a monastic library in the neighbourhood. He dates it from the sixth century, and it contains part of the second parabasis of Aristophanes' 'Birds,' with almost illegible scholia. Let us hope that we may soon hear of more such precious fragments from the same source.

M. Ernest Leroux will add a new volume this autumn to his exquisite little "Bibliothèque Orientale Elzevirienne." It will be an essay on the Koran by Mr. Stanley Lane-Poole, the author of the 'Speeches and Table Talk of the Prophet Mohammed,' lately issued in Messrs. Macmillan's "Golden Treasury" series. The French volume will consist rather of an essay of classification

than a body of selections, and will reproduce much of what the author laid down in the article on the Koran in the *Edinburgh Review* of last October, the object of which was to show how little the sacred book of the Mohammedans is responsible for the present shape of Islamic dogma and ritual.

The fourth German Lehrertag was held last month at Cassel. The attendance was somewhat disappointing. The publication of the *Jahrbuch* of the Association is to be suspended for a time, and the *Kalender* enlarged and improved.

The Historical Society of the State of Maine has decided to publish a history of the state. It is now fifty years since Williamson's history was issued, and much new material has been discovered in recent days. One of the problems yet to be solved is whether the Spaniards occupied that region between 1575 and 1588, and a special search has been instituted in the Spanish archives to clear up the doubts on this head.

SCIENCE

BOOKS ON ELECTRICITY.

The Modern Applications of Electricity. By E. Hospitalier. Translated and Enlarged by Julius Meyer, Ph.D. (Kegan Paul, Trench & Co.)—*Electric Lighting.* Translated from the French of Le Comte Th. du Moncel by Robert Routledge, B.Sc. (Routledge & Sons.)—Electric invention is proceeding so fast that text-books become out of date a year after publication. Every new book has thus a decided advantage over its predecessors. The name of Count du Moncel is a sufficient guarantee for substantial accuracy and for fulness of information regarding recent progress. The above work of his on electric lighting contains a multitude of particulars, historical and descriptive, that will be interesting to practical electricians, and it has been well translated. Its weakest point is the coarseness of the illustrations, a defect which appears to be due to bad printing rather than to bad engraving. Fig. 73 especially, which occupies an entire page, would blemish a half-penny newspaper. Very different in this respect is the work of Hospitalier and Meyer. Large octavo pages, wide margins, excellent paper and type, with large and exceptionally clear illustrations—which are very important in a book descriptive of apparatus—will at once commend it to the general reader. The descriptions are short and clear, not entering into unnecessary details. Du Moncel's book divides its space about equally between electric lamps and electric generators. Hospitalier's includes the additional subjects of telephones and microphones, photophones, electro-motors, and the transmission of power by means of electricity, besides a few words on electric railways, fire alarms, and minor applications. There is a want at present of a single name to include what are technically distinguished as magneto-electric and dynamo-electric, or, more briefly, magneto and dynamo, machines. As far as etymology goes, both classes are magneto-electric, that is to say, they generate currents by magneto-electric induction, and they are both dynamo-electric, that is to say, they both generate electricity by the expenditure of mechanical work. The name "dynamo-electric" was originally introduced to designate a new type of machine, in which there was reciprocal action between the field magnets and the armature (the strength of the field magnets being due to currents generated in the armature by its motion in the field), and was not intended to apply to the earlier invention of Wild, in which the field magnets were electro-magnets with a separate exciter; but the custom now seems to be to include under the name all those machines which have electro-magnets as field magnets, while excluding those which have permanent steel magnets. The word "dynamo" is now being used as a noun in the place of "dynamo-electric machine," and from its convenience it will probably soon become the generic term—a consummation to be wished for. We cannot commend Hospitalier's attempt to introduce "electro-dynamic" as the general name for these machines. It reverses the order of cause and effect, and the term has besides a very definite and different meaning of its own, introduced by Ampère. While discussing words we cannot but note Mr. Routledge's use of "reversion" for *reversal*, a mistake which he could scarcely have made if he had ever studied the subject of annuities.

Magnetism and Electricity: an Elementary Text-book for Students. By Richard Wormell, D.Sc. (Murby.)—Thanks to obscurity in verbal explanations and carelessness in revision, Dr. Wormell has just failed to produce an excellent text-book. A little book of this kind was much needed—one that would take an intelligent boy or girl through an adequate school course in electricity and magnetism, giving not only the full advantage of the training in experimental and inductive work, but also imparting a considerable practical acquaintance with the "latest discoveries and applications of electricity." The first ten chapters of this manual are devoted to magnetism, the remaining twelve to electricity. In each subject theoretical teaching is followed by well-arranged and clear suggestions for laboratory practice, and the general plan of the two sides of instruction is thoroughly commendable. A perusal of the manual shows that Dr. Wormell has learnt by experience in the class-room and laboratory what difficulties present themselves most frequently to students and how they should be overcome; and, more than this, he has shown in many places—*e.g.*, in his clear explanatory description of electrical potential—that he can effectually overcome them. What is said of potential is singularly clear and intelligible; but in many other passages the wording is so hazy, and the reference lettering of the diagrams so careless, that any reader who is not already so far proficient as to be independent of the author's teaching will not easily, if at all, grasp the meaning; for instance, no learner will gain any definite notion—and none other is of the smallest educational or scientific value—of quadrantal deviation and Faure's accumulator from what Dr. Wormell says about them. Defects of this kind are doubly pernicious in educational works, for they perplex the learner and impede his progress, and at the same time inculcate the habit of writing inexact, nerveless English. The errors and omissions in the lettering of the diagrams are so frequent as seriously to impair the use of the explanatory paragraphs. These considerations prevent our recommending the text-book to students depending only, or mainly, on self-help; but it may be useful to classes where the defects will be pointed out and remedied by competent teachers or demonstrators.

MR. ROBERT WILSON.

Full of years, there passed away at Matlock on the 28th ult. Mr. Robert Wilson, C.E., F.R.S.E., a well-known name in connexion with the engineering history of the past thirty or forty years. He was born at Dunbar in 1803. He exhibited at an early age mechanical tendencies, and, fostered by true Scottish family instinct, was allowed to follow them up. A chance circumstance of another sort also aided. We may smile at the position claimed for "phrenology," but about this time its leading advocate in Edinburgh was a man of talent and penetration. He spoke to the evidence of mechanical faculty afforded by young Wilson's "bumps," his region of "ideality" being well developed, and, in fact, proving that he was a born engineer. But evidence already existed which might help to such a judgment, for amongst the lad's earliest amusements was the attempt to attach "sculls" to the stern of a boat as a means of propulsion. This idea became dominant in his mind, and it resulted in the discovery of the screw propeller while he was still young. His experiments and line of thought are detailed in his pamphlet on 'The Screw Propeller.' Suffice it to say that the Government of the day reported adversely on his contrivance and models in 1833, as a matter of principle even. Within twelve years the principle was adopted in the navy at the hands of another patentee. It was a singular coincidence that the experimental trials of Mr. Wilson's invention in the North were made with the first iron boat ever built. Our two most modern forms and means of navigation were thus placed together in their primitive forms.

After some experience in a large shipbuilding yard at Blackwall, Mr. Wilson became connected with Messrs. Nasmyth, Gaskell & Co. at their foundry at Patricroft, near Manchester. It was during this period that Mr. Nasmyth designed and invented his steam hammer, but there was a difficulty as to its regulated working powers which Mr. Wilson helped to remedy. This was in 1843. From 1843 to 1856 Mr. Wilson was manager of the Low Moor Ironworks, during which period he patented several improvements of the hammer, and particularly the "circular balanced valve" which displaced the "self-acting motion" which he had originally applied to the great tool. In 1856, upon Mr. Nasmyth's retirement—his 1842-3 patents expiring—Wilson returned to Patricroft as partner in the firm of "Nasmyth & Co.," and later on (1861) patented his "double-acting hand-gear motion," which vastly added to the resources of the hammer by giving a top steam pressure to the descending mass.

Mr. Wilson's mechanical genius covered a wide range. His cotton press was largely adopted in India, deriving its uniqueness and enormous power from the "double pressure" application. And, to pass over incidental matters of mechanical skill, one of his latest honours was an award of 500*l.*, for his "improvements of the fish torpedo," from the late Administration.

The traits of his character were well marked. He was genial and hospitable, and controversial withal. He was proud of having worked his way up. He was a successful manager and employer of labour, and only once, it is believed, had he ever any "strike" difficulties with his men. At the ripe old age of seventy-nine he goes to his long rest amid the respect and affectionate regard of a large circle. It is said he leaves an autobiography behind him.

ASTRONOMICAL NOTES.

The bicentenary of the discovery of Halley's comet at the appearance in 1682, from which its periodicity was determined and its return predicted, will occur this month. As many books on astronomy give an erroneous date for its first observation on that occasion, in consequence of the change of style having been adopted on the Continent but not in England, it may be worth while to notice that Cassini seems to have been the first to discover it at Paris on the 25th of August. Picard observed it on the 26th, when the head appeared as large as a star of the second magnitude. Flamsteed says that on the evening of the 15th (this was old style, and would correspond to the 25th on the Continent) it was seen by some neighbours; that his assistant saw it on the following evening; but that, in consequence of a succession of cloudy nights, he was not able to obtain an actual observation of it until about three o'clock on the morning of the 20th (corresponding to the 30th, new style). Flamsteed continued to observe it

at Greenwich until the evening of the 9th (19th) of September. The observations of Hevelius at Danzig commenced nearly at the same time as those of Picard at Paris. Those of the latter were the last observations he ever made, as he died in October of the same year. Cassini theorized on the probable regular return of comets, but, referring their motions to the earth, formed his conjectures with regard to them on totally wrong principles. To Newton belongs the glory of showing that they move in conic sections round the sun. The 'Principia' appeared in 1687, and in the third book of that immortal work he applied this principle to the orbit (treated as a parabola) of the great comet of 1680. The probability that the comet of 1682 was moving in an ellipse, and was identical with the comets of 1531 and 1607, was shown several years later, and after prodigious labour, by Halley, whose name has, as is well known, been ever since connected with it at its subsequent returns in 1758–9 and 1835–6.

The planet Saturn now rises about eleven o'clock in the evening, and Jupiter a little after midnight. Both are in the constellation Taurus; and Saturn, which is approaching a stationary point, will be for several weeks a few degrees to the south of the Pleiades.

In *Astronomische Nachrichten*, Nos. 2442–3, Prof. E. Weiss communicates a large number of observations of small planets and comets made first at the old, and afterwards at the new, observatory at Vienna, the latter commencing in the month of April, 1880, with some observations of Schäberle's comet (Comet II., 1880). There is also an observation of a new nebula in the constellation Virgo (R.A. 12^h 19^m 40^s, N.P.D. 88° 46′), made on March 23rd, 1881, which, after having been observed as a star by Herr Palisa at Pola, was recognized to be a nebula with the Alvan Clark refractor at Vienna. It is very faint, round, about 1′ in diameter, with a star-like condensation in the centre, equal in brightness to a star of the 12·7 magnitude.

GEOGRAPHICAL NOTES.

Messrs. Bacon write to us to explain that the map of the Mediterranean we noticed the other week was an old one sent by mistake. They have forwarded another in which the Greek frontier is correctly depicted.

Lieut. Hovgaard started last month on his exploring expedition to Franz Josef Land.

'On Duty under a Tropical Sun' is the title of a book which Messrs. Allen & Co. are publishing. This little work has been compiled with a view to offering practical suggestions as to the maintenance of health and bodily comfort to those whose duties may temporarily call upon them to "rough it" in a tropical country, under conditions where medical aid and the ordinary comforts of life may not be immediately obtainable. The treatment of diseases common to the tropics is explained in simple terms, and general remarks are offered as to diet, &c., while in the concluding chapter the subjects of clothing and equipment are fully discussed. Although the suggestions offered refer to tropical countries generally, the fact of one of the compilers of the book basing certain of his remarks on clothing and equipment on his experience of the climate of Egypt gained when on duty in that country in 1868 may be considered as enhancing the value of this little work at the present crisis.

SOCIETIES.

Quekett Microscopical.—*July 28.—Annual General Meeting*.—Mr. T. C. White, President, in the chair.—The Seventeenth Annual Report showed that the Club was in a fairly prosperous condition, though not so progressive in some respects as could be desired. The President's address treated principally of the early forms of the microscope and of still older optical appliances.—Dr. M. C. Cooke was elected President for the ensuing year.

MEETINGS FOR THE ENSUING WEEK.

Tues. Horticultural, 11.—Fruit and Floral Committee.
Thurs. Botanic, 1.—Annual Meeting.

Science Gossip.

Prof. Green, of the Yorkshire College, has, we understand, accepted an engagement from the Natal Government to proceed to Natal and examine and report on that coalfield. Mr. F. W. North's report on this coalfield has just been issued by the Department of Mines. He states that the coalfield contains 2,073,000,000 tons of coal.

The Congress of Hygiene announces its fourth international exhibition at Geneva from the 1st of September to the 15th. All nations are invited to contribute objects of any kind relating to hygiene and the statistics of population.

The Belgian Academy of Sciences offers a prize of 3,000 fr. for the best essay on the pollution of rivers and the destruction of fish. The essay should be sent to the Secretary before October 1st, 1884.

Drs. Gaudren and Hamy, who undertook the arrangement and classification of the Ethnological Museum, containing nearly 44,000 specimens, in the Trocadéro at Paris, are reported to have nearly completed their labours.

M. Michelson has brought before the French Physical Society a new form of thermometer capable of measuring the most delicate changes of temperature. The principle of the bimetallic thermometers is adopted, but ebonite is used instead of one of the metals. This hard india-rubber is ten times more dilatable than platinum, and a spring composed of platinum on one side and ebonite on the other will curve with the slightest addition of heat. At the extremity of the spring is fixed a glass stem, which touches a light mirror suspended by a silk fibre. By every change in the curve the mirror is moved, and a ray of light reflected from the surface moves up or down the divisions of a scale. M. Michelson hopes to be able to measure the thousandth of a centigrade degree.

The Botanical Society of Brandenburg is, it appears, to be greatly extended. A conference for the purpose of founding upon it a new society, to be called the German Botanical Society, is to meet at Eisenach on the 16th of September, at which the most distinguished botanists of Germany intend to be present. Prof. Haeckel will lecture before this association 'On the Interpretation of Nature by Darwin, Goethe, and Lamarck.'

FINE ARTS

The GROSVENOR GALLERY.—SUMMER EXHIBITION.—LAST WEEK.—WILL CLOSE August 7th.—Admission, 1s.

The GROSVENOR GALLERY.—SUMMER EXHIBITION.—BANK HOLIDAY, Monday, August 7th, LAST DAY.—Admission, 6d.; Catalogue, 6d.

The EIGHTEENTH ANNUAL EXHIBITION of PICTURES by Artists of the British and Foreign Schools is NOW OPEN at THOMAS McLEAN'S Gallery, 7, Haymarket.—Admission, including Catalogue, 1s.

WILL CLOSE on MONDAY NEXT, August 7th.—EXHIBITION of ROSA BONHEUR'S great Picture, THE LION AT HOME.—This great Chef-d'œuvre is NOW ON EXHIBITION DAILY, at L. H. LEFEVRE'S Gallery, 1a, King Street, St. James's, from Ten to Six. Unanimously acknowledged by the Press as being the finest work by this celebrated Artist ever shown since 'THE HORSE FAIR.' Has been visited by thousands during the Season.—Admission, 1s.

DORÉ'S GREAT WORKS, 'CHRIST LEAVING the PRÆTORIUM,' 'CHRIST ENTERING JERUSALEM,' and 'MOSES before PHARAOH,' each 33 by 22 feet, with 'Ecce Homo,' 'The Ascension,' 'Dream of Pilate's Wife,' 'Soldiers of the Cross,' 'A Day Dream,' &c., at the DORÉ GALLERY, 35, New Bond Street. Daily, Ten to Six.—1s.

Vie et Ouvrages de L. F. Roubillac, Sculpteur Lyonnais. Par Le Roy de Sainte Croix. (Paris, Ollendorff.)

M. Sainte Croix discourses rapturously, if not very wisely, about the merits of Roubillac, or Roubiliac, as the able sculptor's British employers spelled it. It is evident that in England at least he wrote it so. The late Mr. E. B. Jupp had the sculptor's original design for the Duke of Argyll's monument at Westminster, dated May 25th, 1748, which is twice signed "Louis François Roubiliac," and is attached to the articles agreed upon between the sculptor and the duke's widow. M. Sainte Croix has not met with this important contract and design, but (p. 62) gives the date of this monument as 1743, which is that of the duke's death. Dean Stanley, 'Westminster Abbey,' p. 249, wrote that it was "erected by an admiring friend"; but although the name of Sir Henry Fermor is engraved on the monument as the contributor of five hundred pounds, the Dean did not quote it, nor indicate that more than one person paid Roubiliac, who, of course, did not produce this elaborate composition for five hundred pounds, when he had long before (1738) received three hundred pounds from Jonathan Tyers for the figure of Handel in Vauxhall Gardens. We suspect there is some confusion here; Cunningham, as below, p. 54, says three hundred pounds were paid by Garrick to Roubiliac for his 'Shakspeare' in 1758.

To show the want of a carefully written memoir of Roubiliac, it is enough to say that Allan Cunningham, 'British Sculptors,' p. 46, spoke of the Argyll monument as one of those which made our subject's reputation, and yet declares that Roubiliac came to London in 1720! M. Sainte Croix, although he does not correct this date, remarks on the lack of authority for it. He gives 1738 as the date of the Handel statue, and describes it as the work which gave the Lyons artist his first sight of fortune. Are we to understand that the present author believes Roubiliac worked with (Thomas) Carter, who is unfairly called a "maçon-ouvrier," and Louis Cheere, from 1720 till 1738? This can hardly be, for his summary tells us that Roubiliac won the Second Grand Prix de l'Académie at Paris—a fact which Cunningham did not know—in 1730. M. Sainte Croix need not have commented on the defective citation of authorities for dates in Roubiliac's history, seeing that he says nothing of his debt to Dussieux for the reference to the Second Grand Prix. Readers will discriminate between the Vauxhall 'Handel,' which now, after many vicissitudes, belongs to the Sacred Harmonic Society, and the Westminster 'Handel,' which is in the Abbey; these sculptures have been, incorrectly, said to be the first (1738) and last (1759) works of Roubiliac. Such immense blundering has occurred about Roubiliac that Cunningham, without hesitation, quotes Flaxman's statement that Roubiliac "laughed at the antique," "stayed three days in Rome, and laughed at the sublime remains of ancient sculpture." So far was this from being the truth that Northcote has told us that he was present when Roubiliac, on his return from Italy, called on Sir Joshua Reynolds, and "expressed himself in raptures on what he had seen on the Continent—on the exquisite beauty of the works of antiquity"; and he added, "I was infinitely impatient till I had taken a survey of my own performances in Westminster Abbey, after having seen such a variety of excellence, and, by G——, my own work looked to me meagre and starved, as if made of nothing but tobacco-pipes" (see 'Life of Reynolds,' 1819, i. 76). On the next page is another characteristic anecdote of Roubiliac. Our author defends him by quoting this anecdote, p. 24, but gives no reference

to Northcote, of whom he seems to know nothing, having obtained these and many other details at second hand.

It is rather amusing to find the biographer writing of a well-known popular compilation, one of his authorities, thus (p. 30): "Dans le grand ouvrage de Knight, intitulé 'London,' nous lisons," &c. It is still more amusing to find him in dire confusion about the first house of Roubiliac in London:—

"Il alla s'établir et installer son atelier, non loin de Trafalgar Square actuel, à la place où fut ensuite tenu le Meeting-house for Friends (Maison des Francs-Maçons [!]), vulgairement appelés Quakers, dans St. Peter's Court."

J. T. Smith's interesting account (see 'Nollekens,' 1828, ii. 98) of Roubiliac's funeral states that Reynolds, Hogarth, Wilton, Bartolozzi, Cipriani, Chambers, Ravenet, Grignon, and others attended the sculptor to his grave "in St. Martin's Churchyard, under the window of the Bell Bagnio." M. Sainte Croix translates Bell Bagnio into "Cloche du Bain." This is nothing to the blunder of Redgrave's 'Dictionary,' 1878, under "Roubiliac," that he was "buried in the French Church, St. Martin's-le-Grand." As he was a parishioner of the Westminster parish, we may well believe all the other authorities, including the burial book, that our sculptor found rest nearer home than the City. Timbs's 'Curiosities,' p. 180, says that Roubiliac's remains are in "the present church" at Westminster. If so, they must have been taken from "under the window of the Bell Bagnio."

M. Sainte Croix ha s gathered many anecdotes of Roubiliac, but has not given that of his mock contest with Goldsmith about playing the German flute, which Elmes, who never gave authorities, told in 'Art and Artists,' 1825, vol. i. p. 271. It is one of Sir John Hawkins's tales (see Prior's 'Life of Goldsmith,' i. 424), and it may not be true as to Goldsmith, but it throws a light upon Roubiliac. It is too long and too ill-natured to quote. Not so the compliment paid by Goldsmith to the six monuments Roubiliac had erected in the Abbey: "The names of the great men I absolutely forget, but I well remember that Roubiliac was the statuary who carved them. ...'Alas! alas!' cried I, 'such monuments as these confer honour not on the great men, but on little Roubiliac!'" M. Sainte Croix has overlooked this, but he has recovered an interesting record of the marriage of Roubiliac, who was formerly believed to have been unmarried. The *Gentleman's Magazine*, under the date January 6th, 1752, noted "Mr. Roubiliac, Statuaire, of St. Martin's Lane, to Miss Crosby, of Deptford, 10,000*l*." If there was no hoax in this, it becomes more than ever difficult to account for the poverty in which, despite his numerous large commissions, the sculptor died but ten years after his wedding, when his estate realized, says J. T. Smith ('Nollekens,' ii. 99), only one and sixpence in the pound. M. Sainte Croix, without giving his authority, follows those who declare that Roubiliac was born in 1695; other writers give the date as 1703.

Allan Cunningham's criticism on the sculptor's art is to be preferred to that of his enthusiastic countryman. French critics are excusably proud of their distinguished artist, but when they assert, as MM. Dussieux and Sainte Croix have done, that Roubiliac introduced monumental sculpture into England, they show some lack of knowledge, and have not seen the bronze statue of Edward VI. in the courtyard of St. Thomas's Hospital, which was executed by Scheemakers, to say nothing of the figure of James II. by Gibbons in bronze, which is behind Whitehall, and not a few more which owed nothing whatever to the exquisite executant and poor designer who is the subject of this memoir. It must be admitted that we owe much to Roubiliac because, unlike Bird, who carved to perfection Sir Cloudesley Shovel's wig in Westminster Abbey, he hated wigs, and, like Nollekens after him, always endeavoured to persuade his sitters to renounce them. The only decent wig that Roubiliac carved is that of Sir John Cass in St. Botolph's, Aldgate—it is, indeed, in M. Sainte Croix's words, "une fort belle perruque."

The South Kensington Museum. Vol. II. (Sampson Low & Co.)—This is the second and last volume of a serial publication of which we noticed the first issue about a year ago. It contains illustrations of a popular sort, which were mostly drawn by students of the South Kensington Art School from objects of art and decorated utensils selected from the Museum. The faults of the illustrations are twofold: they are elaborate without being exact and clear, and they are "picturesque" without being attractive. To artisans and artists their usefulness is likely to be small, because they are not drawn to scale and the details of the workmanship are not given at large. As illustrations to a popular magazine most of these cuts might be welcome if made attractive. The Lords of the Committee of Council on Education did not, we suppose, contemplate the publication of cuts of this class. Nevertheless the publication line of the volume attests that the Science and Art Department has sanctioned the use of its *imprimatur* for the book. The letter-press consists of brief historical notices of the examples represented.

The Hall Marking of Jewellery Practically Considered. By G. E. Gee. (Crosby Lockwood & Co.)—Mr. Gee is a hall-marker of silver chains at Birmingham, and he claims a large experience in the matters of which his book treats. He has obviously expended much time and pains on its compilation. It contains a great deal of matter useful to dealers, collectors, and antiquaries interested in British jewellery, including the Acts of Parliament which regulate, or leave open to fraud, the practice of hall-marking. Some of these Acts have become obsolete and are overridden by later ones, and yet they have not been repealed. Mr. Gee remarks with truth that nine out of ten spoon-owners could not discriminate a plated German silver spoon from a "hall-marked (solid silver) one by their knowledge of the marks"; the same number and similar marks are placed on each. The very dealers are said to be confused about marks. That such is the case needs no explanation to those who know that there are not fewer than nine assay towns in the United Kingdom, each of which employs its own stamps, and that duty-paying marks on gold articles may be six in number; five marks are placed on silver articles. Without marks it is impossible to tell from the appearance of articles whether they are of standard material or not. We agree with Mr. Gee that this fact disposes of the pleas of those who, in the interests of "business," would leave buyers to take their chance and commit makers to the workings of their own consciences Mr. Gee would make marking a voluntary act and leave the laws of supply and demand to do the rest for the public good; he desires one executive for the realm, and to dispense with the duty mark by the simple plan of abolishing the duty. He would reduce the marks to three and make dates intelligible to the meanest capacity. These and other suggestions may be recommended to those who, like ourselves, are satisfied that something ought to be done to render the jeweller's trade freer than it is. In the United States there is no hall-mark or guarantee of the goodness of articles sold as precious; but we do not know that these works are more esteemed on that account. No one possessed of Mr. Cripps's books on ancient plate should be without the work of Mr. Gee.

Elementary Decoration: a Guide to the Simpler Forms of Every-day Art. By J. W. Facey, Jun. (Crosby Lockwood & Co.)—This is one of "Weale's Elementary Series" of handbooks of practical advice, and it is illustrated with clear diagrams sufficient for the purpose. We object to the too copious use of stencil plates which the author recommends in the earlier portion of his book. Later on Mr. Facey shows that he appreciates the true qualities of free-hand decorations, and offers sound counsel about the employment of this mode of enrichment. It has often occurred to us that if Japanese decorators were brought to England they might furnish an invaluable standard for free-hand draughtsmanship, so as to render mechanical stupidities intolerable to our people. It was long ago proposed to import Chinese painters on porcelain, and this might be done with greater advantage now than a century since, although Japanese artisans would be preferable. We have been troubled by what Mr. Facey calls a design of "Celtic origin," engraved on p. 16. It is nondescript and bad, but may have been designed by an Irishman.

THE NEW PICTURES IN THE NATIONAL GALLERY.

Most of the pictures lately acquired from the Hamilton Palace Collection have been hung in places in the public gallery which, if not permanent, are appropriate. The superb Velazquez, a full-length, life-size portrait of Philip IV., is on our right on entering Gallery XVIII. It has simply been washed and delicately varnished. The care it has received, which in no particular amounts to repairs, of which it needed none, nor restoration, which was out of the question, has effected a marvellous improvement in the appearance of the work, so that it has gained in solidity as well as in brilliancy, and developed irresistible charms of tone and silvery colouring. The drawing of the legs is, however, questionable, and the execution of the dress is loose and rather mechanical. Opposite to this whole-length portrait is the bust of the same monarch painted about ten years later by the same hands. Being designed to be seen near the spectator, it was more exquisitely finished and endowed with perfect morbidezza, so that it displays the consummate art of the painter.

In Gallery XVI. are (1) Botticelli's large 'Assumption of the Virgin,' which we need not describe again (it has been lightly varnished, and repaired only where abrasions of the surface appeared); (2) the other Botticelli, representing the 'Adoration of the Magi,' which some authorities are now, as Dr. Waagen had already done, disposed to award to Fra F. Lippi; (3) the 'Venus and Adonis,' formerly said to represent 'The Story of Myrrha' and (by Dr. Waagen) 'Hippomenes and Atalanta.' The first title, which it will in future bear, is doubtless the right one. It will be more difficult to name the painter of this gem of art and poetic sentiment. It has been assigned to Titian and Giorgione, usually to the latter; but it is more like a Titian than a Giorgione, and yet it is difficult to class it with any group of Titian's works. We do not believe it is by either. There is no doubt that it is by the painter of the 'Concert Champêtre,' No. 39, one of the most renowned treasures of the Salon Carré in the Louvre, which is attributed to Barbarelli, and, unlike the nearly perfect example in the

National Gallery, is in a deplorable state, thanks to clumsy repair and to disrepair. Messrs. Crowe and Cavalcaselle declared off hand of the Louvre picture, "It suggests more than any other name that of an imitator of Del Piombo": a surprising assertion enough. It may serve to suggest the pervading vein of sentiment, or rather the idiosyncratic motive, of the painter of the 'Venus and Adonis,' if we quote Rossetti's sonnet on the sister picture, which was originally published in the *Germ*, 1850, again in 'Poems,' 1870, and lastly in the Tauchnitz edition of his poetry, 1873 :—

FOR A VENETIAN PASTORAL.
BY GIORGIONE.

Water, for anguish of the solstice :—nay,
But dip the vessel slowly,—nay, but lean
And hark how at its verge the wave sighs in
Reluctant. Hush! Beyond all depth away
The heat lies silent at the brink of day:
Now the hand trails upon the viol-string
That sobs, and the brown faces cease to sing,
Sad with the whole of pleasure. Whither stray
Her eyes now, from whose mouth the slim pipes creep
And leave it pouting, while the shadowed grass
Is cool against her naked side? Let be :—
Say nothing now unto her lest she weep,
Nor name this ever. Be it as it was,—
Life touching lips with Immortality.

Our readers will forgive us if, great pictures and Rossetti's sonnets being in question, we quote another sonnet on another picture which hangs in the same room with 'Venus and Adonis.' It is a still finer sonnet, and illustrates the deepest motive of a far profounder picture than the so-called Giorgione—'Our Lady of the Rocks,' by Leonardo, which Mr. Burton had the good fortune to secure for the nation from the Earl of Suffolk's gallery. Rossetti saw this masterpiece at the British Institution in 1858, and thus expounded its secret :—

FOR 'OUR LADY OF THE ROCKS.'
BY L. DA VINCI.

Mother, is this the darkness of the end,
The Shadow of Death? and is that outer sea
Infinite imminent Eternity?
And does the death-pang by man's seed sustain'd
In Time's each instant cause thy face to bend
In silent prayer upon the Son, while he
Blesses the dead with his hand silently
To his long day which hours no more offend?

Mother of grace, the pass is difficult,
Keen are these rocks, and the bewildered souls
Throng it like echoes, blindly shuddering through.
Thy name, O Lord, each spirit's voice extols,
Whose peace abides in the dark avenue
Amid the bitterness of things occult.

Pontormo's interesting, but clumsily conceived and slightly executed 'Allegory' hangs on the south wall of Gallery XVI. In Gallery XIII., and near the 'Triumph of Scipio' (No. 902), will be found Mantegna's beautiful upright panels, sometimes called 'The Seasons.' The five pictures by Gonzales Coques, which we have several times mentioned as lately bought in the Low Countries, are now on a screen in Gallery XII.

The so-called Francia, or Costa, which was recently bought in Italy from the Marquis M. Strozzi, and is now likely to be ascribed to Ercole di Giulio Cesare Grandi (or Grande), representing the "Madonna and Child enthroned, SS. Gulielmo and John the Baptist at the sides, and other subjects above," is not yet hung. It was formerly in the church of S. Cristoforo degli Esposti at Ferarra. There is a small predella picture in the Royal Institution at Liverpool called a Mantegna (!), which with great reasonableness Messrs. Crowe and Cavalcaselle ascribe to Ercole Roberti Grandi, a Mantegnesque artist. This fine panel would be desirable as a loan for a Royal Academy Winter Exhibition, if it were only to illustrate the difference between the moods and modes of the two Ercoles. The following, bought at the Hamilton Palace sale, remain to be hung :—The so-called L. da Vinci, 'Portrait of a Gentleman,' lot 344 ; Tintoret's 'Christ washing the Disciples' Feet,' lot 353 ; the so-called De Bles's 'St. Jerome,' lot 26 ; Il Greco's 'Portrait of L. Cornaro,' lot 748 ; 'The Last Supper,' attributed to Masaccio, lot 759 ; and the 'Interior of a House,' lot 1019, by Steenwyck and F. Francks.

ROYAL ARCHÆOLOGICAL INSTITUTE AT CARLISLE.

Carlisle, Aug. 1, 1882.

A QUARTER of a century ago the Archæological Institute held a meeting at Carlisle. Some few of the old faces which were here then may be observed to-day, but most of the visitors are new men, who know nothing of the former gathering except from tradition. It was one of the most successful meetings of the kind that had then been held ; but in point both of numbers and interest it is probable that the present one will cast it far into the shade. "Merry Carlisle" is an hospitable city, and its resources are taxed now much more than on the previous occasion. The railway system was then but partially developed, and from many parts of England it was a serious undertaking to visit Carlisle. Now the city is a great railway centre, possessing direct communication with almost every town in the island. It is believed that the present meeting of the Royal Archæological Institute will be the largest, in point of numbers, that has ever been held. The work sketched out by the Committee is great. If the visitors see all that they are bidden to see, they will, before the end of the proceedings, have travelled over a good part of the Border country. Kirkoswald church and castle, "Long Meg and her daughters," *i. e.*, a stone circle, Brougham Castle, Lowther Castle, Dalston Hall, Rose Castle, the Roman Wall, Dacre, Hexham, Willimotswick Castle, Melrose, Dryburgh, Abbotsford, and we know not how many Roman camps, are in the bill of fare. Mr. John Evans, Sir Henry Dryden, Dr. Taylor, Mr. S. J. Tucker (Somerset Herald), and Mr. Beresford Hope are among those who have promised to read papers.

The proceedings were opened by the presentation of addresses from the Mayor (Mr. R. S. Ferguson, F.S.A.) and Corporation of Carlisle and the Cumberland and Westmoreland Antiquarian Society to the President (Lord Talbot de Malahide) and Members of the Institute, after receiving which his lordship vacated the chair in favour of the Bishop of Carlisle, who is president of the meeting. The opening address of the Bishop was short and much to the purpose. Contrary to what is so often heard on these occasions, a general wish was expressed that it could have been longer. His lordship pointed out that all knowledge, even theology itself, might be looked upon as a department of archæology, and dwelt at length on the wisdom and usefulness of those pursuits which it was once fashionable to laugh at as mere learned trifling.

At 1.15 the members assembled in the market place around Carel Cross, an Ionic column surmounted by a lion holding the armorial shield of the city, and under the guidance of the Mayor proceeded to view the objects of interest near at hand. The market place is in no way striking. The old houses which once rendered it pleasant to look upon have now nearly all been replaced with less interesting if more convenient buildings. Many strange things were said and done there in the times of the old Border wars, but nothing more grotesque than that which happened one day in the June of 1688. The castle was garrisoned with Irish soldiers, who were devoted servants of King James II. When the news of the birth of an heir arrived at Carlisle the Irish officers made a great bonfire there, round which they drank wine. So transported did they at length become by the good news and the good liquor that they danced around the flame, and as they wheeled round they first threw their hats among the blazing logs, then their coats followed, then their waistcoats, and so on in natural succession until they were utterly naked. The exteriors of the Town Hall and the Guildhall, or Redness Hall, as it is properly called, were next inspected. They have been so modernized as to present little that is remarkable. The latter building, however, looked gay from the banners of the Carlisle guilds which were suspended from its roof. The castle stands on a headland or bluff, and is deeply moated. We should conjecture, but evidence seems to be wanting, that the moat is of earlier date than the castle, the earliest part of which was built by William Rufus. Henry II. added to it, and it is probably now quite impossible to separate one portion from the other. The keep is of the ordinary square Norman pattern, in general features like the Tower of London. It is, however, much smaller, and its exterior has been so far modernized by the insertion of modern windows that an unobservant stranger might not at once see in it any remains of great antiquity. The interior, we believe, is much more perfect; but as Carlisle is a military station it is filled with munitions of war, and an examination of its features is by no means easy. The enclosure walls and gatehouse are of various periods ; the latter presents some very good specimens of Edwardian work. Here many of the Jacobite prisoners were confined after the rebellion of 1745, and we were told that names and armorial symbols carved by them are yet to be seen on some of the walls of the keep. The city walls were next examined. A considerable portion remains entire, though masked in places by modern buildings. Whether any of it be the work of Rufus may be doubted. It is more probably a work of the time of Edward I. which has been repaired in later periods.

At 8 the Mayor gave a conversazione in the Assembly Rooms, which are used as a temporary museum. In an adjoining apartment Mr. E. A. Freeman read the opening address of the Historical Section, of which he is president. He traced the history of Carlisle from the Roman time, when it bore the name of Luguvallum, through Keltic and Teutonic times, down to the time of Rufus, who was the founder of the present city. He found it a waste place, but fortified it as an outpost against Scotland, transferring settlers from more southern places. The parallel and contrast drawn by the lecturer between Carlisle, the creation of the Red King, and Kingston-upon-Hull, the creation of Edward I., was very striking. In both we have a new town arising at the will of one man ; in the Cumbrian instance solely, as it would seem, for a military purpose. In the example on the bank of the Humber the end aimed at and achieved was one of commerce. Afterwards the Rev. John Collingwood Bruce delivered a lecture in the museum on 'The Songs of Northumberland,' which was illustrated by vocal and instrumental music.

The temporary museum was opened in the early part of the day. It contains a large gathering of objects of great local interest. The walls are pretty well covered with old portraits of local worthies. One chief object of interest is the very large collection of plate from the neighbourhood. The maces, sword of state, and other ornaments of the Corporations of Carlisle and Appleby are there, as well as many of the sacramental vessels from Cumbrian churches. Among them is a chalice, of pre-Reformation date, from Old Hutton. Its base is six-sided, with an engraving of the Crucifixion on one of the sides ; the bowl is circular. This very interesting cup owes its preservation to the fact that the custodians of the church thought it was pewter, and therefore not worth selling. There is also a large collection of apostle-spoons. Those of them which we had an opportunity of examining are of English make. Among the especially local objects is a pack-horse bell, which was hung at the head of the leader of the team which, at the end of the last century, was wont to cross the fells from Penrith to Aston. Its date is unknown, and the form of bells of this sort altered so little from age to age that no probable conclusion can be come to by comparing it with other examples. From Cartmel Fell comes a mutilated wooden crucifix, which, as we feel certain, once formed the centre figure of a "Rood, Mary and John" over the screen of the church. When we call to

mind the strict orders that were issued from time to time that roods should be destroyed, it is little short of a miracle that a solitary specimen should have been preserved. We have never heard of another example. This, it is said, was at one time used as a fire-poker. A very fine processional crucifix, of crystal and silver, of the sixteenth century, is exhibited. It is Italian work. The old standard measures of the city are there; they are of brass—that is, latten—of the time of Queen Elizabeth. The collection of arms and helmets is worth notice, and we must not forget to mention some highly curious satirical prints of the last century and a large and valuable collection of English and foreign Bibles. P.

SUBTERRANEAN VILLAGES IN CAPPADOCIA.

I have recently visited two subterranean villages in Kappadocia, and as, so far as I am aware, they have not been previously described, a few remarks on their character may be of interest to your readers. The district in which these villages occur is a high-lying plain, about fifteen miles wide and twenty-five long, a few hours to the north of Nigdeh, and on the line of the old Roman roads from Tyana to Angora and Tyana to Cæsarea. The villages on the plain contain a mixed Christian and Moslem population; the former element predominates, and some of the villages are purely Christian. The first village visited, Hassakeui, is, to all outward appearance, a collection of mud hovels on the bare level plain; but each hovel has beneath it a subterranean house, which has been excavated in the soft volcanic rock. On entering one of the hovels the visitor is first conducted through a winding passage, with mud walls, to a closed doorway; here the passage begins to descend, and when it has attained a depth sufficient to allow of a roof of solid rock, from three to four feet thick, it is closed by a circular stone, shaped like a cheese, which is run backwards and forwards at will. The arrangement is very similar to that of the well-known entrance to the Tombs of the Kings at Jerusalem, except that the stone can only be moved from the inside and not from the outside, as in the latter case. In ordinary times the stone is rolled back into the passage prepared to receive it, and is kept in position by a small stone beneath; in times of danger, when the family retires below ground, the small stone is removed and the great stone cheese rolls down across the passage into a slot prepared for it in the opposite wall. The underground houses are all on the same pattern: a large chamber for the horses, oxen, goats, and donkeys, with mangers and storeplaces for grain and chopped straw; two or three smaller chambers for the family, with recesses for bedding and cooking utensils; and a well or cistern supplied by rain and snow-water. When the family live above ground water is drawn up from the surface; when they are underground water is obtained through a small hole broken into the shaft of the well. The subterranean houses communicate with each other by small passages, which are usually closed with a dry stone wall; there is thus perfect circulation throughout, and if one house were forced by an enemy the inhabitants would retire to the next, closing the passage behind them. On the approach of danger the villagers drive in their live stock, close their passages, and remain underground until the storm has blown over. The last time they took refuge was during the campaign of Ibrahim Pacha, when the Turkish soldiers committed many irregularities on the approach of the Egyptian army. In the same village is a church dedicated to St. Macrina, sister of St. Basil, who is said to have come with ten virgins from Cæsarea and to have lived in one of the rock-hewn houses.

In the other village, Melegob, the houses are similarly closed, and the chambers are of the same character, except that, as Melegob lies nearer to the hills and possesses vineyards, each house contains a winepress and places for storing wine. There is, however, a curious difference in the arrangements for water supply. There are in the village a number of wells from 130 to 140 feet deep which always contain water, and each well belongs to a group of twelve to twenty houses. In ordinary times water is drawn from the surface, and the first work of the women every morning is to fill a series of stone tanks, one of which belongs to each house; these stone tanks are ranged round the mouth of the well and appear to be of great age. Each group of subterranean houses communicates with its well by means of a main passage, fifty or sixty feet below the surface, whence smaller branch passages lead to every house of the group. At Melegob there is also a small subterranean church, the passage to which is closed, like the houses, by a circular stone. Melegob is said to be connected with a village more than three miles distant by a long tunnel, in the centre of which there is a large bazaar.

I was told that similar subterranean dwellings existed at Misti, Inegi, and other villages on the plain; and I may add that it is on the northern edge of the same plain, where deep rocky ravines have been worn in the soft rock, that the curious rock excavations at Soghanli Deré, Urkub, &c., described by previous travellers, are to be found. The inhabitants of the plain are almost as interesting as their subterranean dwellings, for they are probably descended from the old Kappadocian peasantry, and the peculiarly-shaped nose of the figures on the Hittite monuments is by no means uncommon. They still speak what appears to be a barbarous dialect of Greek intermixed with many Turkish words, and they know the different villages round them by Greek names. Thus Hassakeui is Akso (Αξω), Melegob is Malecopia, Urkub is Prekop, Inegi is Anaku, Ninizi is Nazianzus, Turkhan is Trecho, &c. Whether these names are really ancient I have no means of ascertaining at present. The villagers undoubtedly owe the preservation of their language and religion to their subterranean dwellings.

The whole of the district between Nigdeh and Kaisuriyeh is full of interesting rock-hewn towns and villages; but this note is already too long, and I will only mention here that in the curious rock village of Gelvereh I was shown in a church the body of St. Gregory of Nazianzus and the head of John the Baptist lying side by side in a wooden box, and that near Nevshehr I visited a remarkable valley in which there are many hundred rock cones, containing tombs, dwelling-houses, and churches similar to, but on a more extensive scale than, those of Urkub. Unfortunately none of the dwellers in these rock towns have left inscriptions behind them. That most of the excavations are of Christian origin seems certain, but I am inclined to think that many of the houses, especially in the subterranean villages of the plain, are of much older date.

C. W. Wilson.

Fine-Art Gossip.

The picture of the conference of Spanish and English statesmen, formerly ascribed to Pantoja de la Crux, and now accepted as a M. Gheeraedts by Mr. Scharf, who bought it at the Hamilton Palace sale for the National Portrait Gallery, has been placed in the first division of the upper long gallery, Exhibition Road, South Kensington. The fine condition and clear painting of the work have been made more attractive by removal of dirt from the surface and the addition of light varnish. Nothing can surpass the charm of the portraiture. Near it hangs the newly acquired portrait of James II. by Kneller, dated 1684. It therefore belongs to the first two months of the king's reign and is certainly the earliest known regal portrait of James.

Mr. Algernon Graves has just finished his ten years' labour in preparing indexes to the pictures exhibited in London galleries, as recorded by the catalogues. All students will thank their energetic brother, whose labour in this direction will be duly valued by those who are indebted to him for courteously imparted information, or who may otherwise avail themselves of his toil. Mr. Graves contemplates an index to exhibited portraits, the usefulness of which can hardly be over-estimated by inquirers.

The *Journal*, No. 1, of the National Society for Preserving the Memorials of the Dead has been issued by Mr. Reeves, Fleet Street, and records the results of the inaugural meeting of the Society in May last. In addition it contains tidings of the destruction of numerous monuments by meddling clergymen, ignorant workmen, churchwardens, and still more mischievous "restoring" architects. These persons have united in producing a common ruin by interment, removal, fracture, neglect. Above the grave of King Athelstan at Malmesbury, writes one local secretary, "is now a bed of asparagus." At Chew Magna, says another, the late vicar paved his coach-house with tombstones. At Whitburn, Durham, an interesting table-monument of 1689 was, during the late restoration, turned out into the churchyard, where it is now perishing in the weather. The famous brass at Felbrigg, Norfolk, needs care; some pieces of the canopy are detached and in the rector's possession. The pier of the port of Menteith, Perthshire, comprises an upper layer made of gravestones. At St. Margaret's, Westminster, the stone memorials have been preserved by burying them under three feet of earth. In Dublin Cathedral all the tombstones were, we have heard, relegated to the crypt. Mr. W. J. Evelyn calls attention to the short-sighted conduct of the clergy of the Established Church, who in their wholesale "restorations" (the leading object of many of which is chancel-building) have abolished numerous monuments. He invokes Manning and Bray's 'History of Surrey,' published in 1809, to witness against the devastation which has occurred in that county, *e. g.*, at the churches of Betchworth and Long Ditton.

The *Art Journal* for September and October next will contain biographical notices of John Linnell by Mr. F. G. Stephens.

The model of the statue of C. Desmoulins has been experimentally placed in the Jardin du Palais Royal, Paris. It bears merely a name and date.

During the coming autumn it is intended to hold a Fine-Art and Industrial Exhibition in Manchester under the auspices of Lord Wilton, Lord Sefton, and other local notabilities.

Messrs. F. S. Nichols & Co. announce the issue shortly of the first of a set of etchings of Southwark Buildings, by Mr. Percy Thomas, whose 'Sir Paul Pindar's House' (R. A., No. 1259) we noticed in these columns a few weeks ago. The first subject chosen is, 'The Old White Hart Inn Yard, Southwark, 1882.' The fairly good preservation of some of the old historic buildings in the Borough, and the likelihood that before a decade is past most of them, like the Tabard, will be improved away, suggested the desirability of permanently depicting them as they now exist. A fly-leaf of descriptive matter accompanies each proof, from the pen of Mr. Wm. Rendle (author of 'Old Southwark and its People'), which will guarantee the work to be of some antiquarian value. 'The George Inn, Southwark,' and 'The Church of St. Saviour' will follow.

MUSIC

WAGNER'S 'PARSIFAL.'

Bayreuth, July 27, 1882.

It may be safely affirmed that no other great composer ever received during his lifetime such honour as has fallen to the lot of Richard Wagner. Not only have his friends and ad-

mirers contributed the funds for the erection on the grandest scale of a theatre for the special performance of his music-dramas, but whenever a new work from his pen is announced, his followers flock from all parts of Europe, and even from the other hemisphere, to witness the latest revelation of his genius. Such was the experience of 1876, when the 'Ring des Nibelungen' was produced; such is again the experience of 1882. It is only on very rare occasions that such an assemblage of musicians is to be met with as may be seen this week in the streets of Bayreuth and in Wagner's theatre. Much of this success is doubtless owing to the indomitable energy of the man; but it would be absurd to deny that still more is to be attributed to the fascination exercised by the composer's genius.

The preliminary article on 'Parsifal' will have sufficiently acquainted your readers with the outline of the drama, and will have given at least some idea of the general scope of the work. Wagner's art creations, however, are of so complex a character, and depend so entirely for their total effect on the blending of the various factors into a homogeneous whole, that any description founded merely on a study of the printed music must necessarily be most incomplete, and requires to be supplemented by a record of the impressions produced in performance if any adequate notion of the work in its entirety is to be conveyed to those who are unable themselves to witness its representation. In even more than an ordinary degree is this the case with 'Parsifal,' because it is totally unlike any of Wagner's preceding dramas, and we have, therefore, no other works with which it is possible to compare it.

'Parsifal' I have looked upon as a bold attempt to combine religion and the theatre. After witnessing the performance of last evening I can go even further, and add that Wagner has here undoubtedly given us in the first and third acts of the work a solemn and most impressive religious service on the stage. In judging of this matter fairly and impartially it is absolutely necessary to bear in mind that the state of public opinion on such questions in Germany is widely different from that in our own country. It will be hardly needful to remind your readers that the drama among the Greeks took its origin in the religious services of Dionysos. In the Middle Ages the "mysteries" were distinctly of a religious character, though the drama has in recent times taken an altogether different course, and the only trace of its old connexion with the Church is now to be found in the Passion Play of Ober-Ammergau. It is evident, however, that there is no necessary incongruity between the stage and religion; and I am quite of the opinion expressed after the performance by a well-known English musician, that Wagner has in 'Parsifal' provided a religious service for the benefit of the large number of his countrymen who never attend a church. I must add that the whole treatment of the subject is most reverent and devotional. I honestly confess that I had expected to be shocked by the presentation on the stage of the Feast of the Grail, which is virtually the Lord's Supper. It is the simple truth to say that, so far from this being the case, my feelings after the performance were rather those which one feels on leaving a church than on quitting a theatre. Wagner has given us in 'Parsifal' a symbolical drama of deep significance, illustrating the contest between the powers of good and evil, and the ultimate triumph of purity. That the work can be presented in London I do not for a moment believe; at Drury Lane or Her Majesty's Theatre it would be utterly out of place; and the whole conception is too widely at variance with English modes of thought to render it acceptable to our average theatre-goers if it were performed. Here no such feelings of incongruity are excited; the emotions produced are rather those of listening to a sublime sacred oratorio with the addition of appropriate and most reverent stage accessories.

It is difficult, though necessary, to speak separately of the different factors of which the work is composed, because each can only be justly estimated, according to Wagner's own theories, in connexion with all the others; but for the sake of such as have not the opportunity of forming their own opinions by hearing 'Parsifal' for themselves, some remarks must be made on each. In no other work of Wagner's is the music so singularly unequal in merit. While we find many passages of unsurpassable beauty and charm, there is also much that must be pronounced harsh, nay, even positively ugly. The composer's resolute avoidance of everything that is in the least commonplace leads him at times to overstep the line of musical beauty. Moreover, his persistent use of "Leitmotive" must inevitably hamper him occasionally in the musical treatment of his subject. It may safely be said that in no other hands than those of Wagner would such a method of composition be even tolerable. His themes are for the most part of such significance, and adapt themselves so readily to the exigencies of the drama, that by their means he obtains a wonderful unity of effect; but when, as in several cases in the present work, the "Leitmotive" themselves are positively ugly, it is self-evident that their frequent repetition under various forms cannot be productive of a pleasing impression.

In the music of 'Parsifal' I find but little which can be called absolutely new. Reminiscences of his preceding works—especially of 'Tannhäuser,' 'Tristan und Isolde,' and the 'Ring des Nibelungen,' and (in the Grail scenes) of the 'Liebesmahl der Apostel'—are not infrequent. The total impression produced is unquestionably novel; but it is to a considerable extent the result of bringing together more or less familiar material in fresh combinations. Of the three acts the first is, from a musical point of view, the finest. The orchestral prelude, in which the most important themes of the work are announced, is deeply impressive, and admirably fitted to prepare the hearer for the solemn scenes which are to follow. The music of the first part of the act interests more as a commentary on the dramatic situation than for its own sake; but in the whole scene of the Feast of the Grail Wagner rises to a height which he has never surpassed and seldom equalled. It must, however, be admitted that this first act suffers from want of contrast. Nearly all the movements are in slow time, and the act lasts for an hour and three quarters. Such duration, with music that makes such constant demands upon the attention and imposes so heavy a strain upon the intellect as that of Wagner, is more than can without inconvenience be borne.

The second act opens with a scene between Klingsor and Kundry, which, though dramatically very powerful, is absolutely destitute of anything which can by any stretch of language be called musical beauty. Here, according to Wagner's views, music takes a subordinate place. I grant that what we find here is appropriate to the situation; but I maintain that there is no reason why, because Klingsor is a repulsive personage, the music associated with him should therefore be unpleasing. The next scene, however, in which the maidens in Klingsor's magic garden, disguised as flowers, tempt Parsifal, is one of Wagner's most charming creations. Though recalling in parts the opening of the third act of 'Götterdämmerung,' it has a distinct character of its own. Exquisite melodies, set off by the most tasteful and delicate orchestration, combine to form a whole which, though totally different in character, may compare in effect with the famous scene of the Resurrection of the Nuns in the third act of 'Robert le Diable,' though perhaps Wagner will hardly thank us for the comparison. Nothing more bewitching, nothing more seductive, can be found in the whole range of dramatic music. This scene leads to the great duet between Kundry and Parsifal which forms the culminating point of the second act. Here again we find illustrations of the marked inequalities of style to which I have already referred. Side by side with passages of unsurpassable charm we meet with others to which, with all respect for Wagner's genius, it is impossible to reconcile ourselves. The ordinary harmonic combinations seem to be an abomination in the composer's eyes. He is particularly partial to chords containing an augmented instead of a perfect fifth; and in only too many places the musical effect must be pronounced the reverse of pleasing. I cannot but regret that in this place, of all others in the drama, Wagner should have thought it necessary to sacrifice the beautiful on the altar of dramatic appropriateness.

What has been said of the music of the second act will to a great extent apply to that of the third. Here also are to be found musical beauties of a very high order, as, for instance, in the scene of the baptism of Kundry, and in the dialogue which immediately follows between Parsifal and Gurnemanz—one of the most exquisite passages in the poem, beginning

Wie dünkt mich doch die Aue heut' so schön!

the musical setting of which has considerable similarity to the 'Siegfried Idyl'; the conclusion of the work is also very impressive. But, on the other hand, many passages sound, at least on a first hearing, needlessly harsh, the harmony seems forced and laboured, and in this third act more than in either of the others the inequality in the merit of the music, of which I have spoken above, makes itself felt. It must be remembered that, in the remarks I have made, I am speaking of the work from a purely musical point of view. Much of that which sounds ugly in itself undoubtedly heightens the effect of the whole. This is especially the case in the opening scene of the second act, between Klingsor and Kundry; and throughout the work it may be noticed that it is mostly in those parts where the music is subordinate to the dramatic effect that it is less interesting *per se;* the lyrical portions are in the large majority of cases of great beauty.

Of the scenery and the *mise en scène* it is absolutely impossible to give an adequate idea in words. Probably no other theatre in the world possesses such appliances for stage effect as that of Bayreuth. To the manner in which 'Parsifal' is placed on the stage might not inappropriately be applied the words of Goethe in 'Faust':—

Das Unbeschreibliche
Hier ist es gethan.

As a marvel of stage management may be especially mentioned the moving scene in the first act, in which Parsifal and Gurnemanz appear to be walking through the forest to the Hall of the Grail. The stage directions in the libretto will give your readers an idea of the difficulties to be overcome in the presentation of this scene:—

"Gradually, while Parsifal and Gurnemanz appear to walk, the scene changes imperceptibly from left to right. The forest disappears; a door opens in rocky cliffs and conceals the two; they are then seen again in sloping passages which they appear to ascend. Long sustained trombone notes softly swell, approaching peals of bells are heard. At last they arrive at a mighty hall, which loses itself overhead in a high vaulted dome, down from which alone the light streams in."

There is hardly another stage than that of the Wagner theatre on which such a scene could be represented; and when it is said that the directions quoted above are carried out to the letter it will be readily understood that no ordinary amount of ingenuity must have been exercised. The Hall of the Grail, again, is a truly splendid scene. On most stages the impression of an enormous building is produced by a carefully painted perspective. The immense depth of the

stage at Bayreuth allows the large hall itself to be presented as a reality; and it will be seen at once how much is gained by the long processions of knights and youths entering from the back and traversing the entire length of the hall. Wonderfully painted, down to the smallest detail, are the forest and meadow scenes of the first and third acts; while the magic garden of Klingsor in the second, with its luxuriance of tropical vegetation, is a most gorgeous stage picture.

If the scenery and decorations are admirable, the stage management deserves yet higher praise. The situations in 'Parsifal' are extremely risky, and demand the greatest care and tact if they are not to become repulsive. The scene between the Flower-maidens and Parsifal in the second act would, if coarsely performed, be most objectionable. One may imagine the effect in the hands of an ordinary opera chorus or a troop of ballet girls! Here, however, it is managed with such delicacy that the purest and most sensitive mind need receive no shock. Even more dangerous under ordinary conditions would be the scenes of the celebration of the Feast of the Grail. As it was, so deeply reverent was the spirit of all the performers that the remark was made by many who were present that the scene was the most impressive religious service they had ever attended.

In speaking of the performers, the place of honour is due to Frau Materna as Kundry, because the part is one of the most difficult to represent in the whole range of the drama. Whether as the ill-fated woman who, to expiate the crimes of the past, is laid under the spell of Klingsor, and compelled against her will to tempt the Knights of the Grail, or as the penitent in the third act, released from the long curse through the purity of Parsifal, and "sitting clothed and in her right mind," Frau Materna showed herself equally great. A finer rendering of the part could not be imagined. No less excellent was Herr Winkelmann as Parsifal. This great artist is so well known to our London audiences through his recent admirable performances at Drury Lane that any praise of him in these columns would be superfluous. It will suffice to say that he has never appeared to greater advantage than in his impersonation of last night. The Gurnemanz of Herr Scaria and the Amfortas of Herr Reichmann were most excellent, while the small part of Titurel was efficiently sung by Herr Kindermann. Herr Hill as Klingsor had one of the most difficult and ungrateful parts of the work to sustain; his performance was worthy of his great reputation. The elaborate choruses with which the work abounds were, without exception, admirably given; and the orchestra, under the direction of Herr Levy, discharged their very difficult task in an absolutely faultless manner. It will be remembered that in Wagner's theatre the orchestra is hidden beneath the stage. The advantage as regards dramatic illusion is enormous, the attention of the audience not being distracted from the stage by the sight of the instruments or the gestures of the conductor.

The reception of 'Parsifal' by the audience showed their full appreciation of the sacred character of the work. After the first act there was partial applause; but it was evident that a large number of those present felt that after such a scene as the Feast of the Grail the ordinary demonstrations would be altogether out of place. The second act created enthusiasm, which was only allayed by Wagner addressing the audience, and telling them that the artists did not wish to be called forward, as in such a work it would be inappropriate. The highest tribute to the composer and the truest recognition of the real nature of the drama were shown at the solemn close of the third act. All attempts at applause were immediately and vigorously suppressed; it was clearly the general sentiment that silence was the only fitting expression of the deep devotional feelings which the performance had produced. Such a result was probably unexpected by many; but 'Parsifal' is in all respects unique. Wagner has here solved a problem which might reasonably have been considered insoluble. He has shown how (I admit under altogether exceptional conditions) dramatic art may be made the handmaid of religion. I see now, as it was impossible to see before, the true meaning of the term "Bühnen*weih*festspiel"; for we have here a thoroughly devotional and religious drama. It is probable that some of Wagner's numerous and bitter enemies may accuse him of irreverence, even of blasphemy; for my part, I believe that he has set before himself a great and noble aim, and that he has carried it out with that directness of purpose and that force of genius which have enabled him to triumph over apparently insuperable obstacles.

July 29.

At the second performance of 'Parsifal' last evening important changes were made in the cast. The part of Kundry was sung by Fräulein Brandt, and that of Parsifal by Herr Gudehus, while Herr Siehr replaced Herr Scaria as Gurnemanz. Fräulein Brandt's impersonation of Kundry differed widely from that of Frau Materna; it was more restless and impulsive, and the lights and shades of the character were brought into stronger relief, occasionally almost verging upon exaggeration. Opinions will doubtless differ upon the question to which of the two readings the preference should be given; I think that Fräulein Brandt's intense dramatic instinct led her to a juster conception of the singularly complex character which Wagner has given to the heroine of his latest drama. Herr Gudehus, a young tenor from the Dresden Opera, gifted with a remarkably fine voice, gave an excellent rendering of the part of Parsifal. He has not had the experience of Herr Winkelman, but he showed so much intelligence and so much feeling, especially in the third act, as to leave little or no cause to regret the change of cast. Herr Siehr as Gurnemanz was admirable; the other characters were the same as before, and the entire performance was as highly finished as on the Wednesday.

A second hearing of the work not only brought its many beauties more clearly to view, but confirmed my first impressions as to its thoroughly religious character. That this was also felt by the whole audience may be judged from the fact that after the first act they rose, as if animated by one sentiment, and left the theatre in solemn silence, without an attempt at applause, precisely as if they were leaving a church. It is quite evident that, whatever might be the case in England, Wagner's own countrymen are prepared to accept the combination which he has offered them of religion with the highest art as a fitting and suitable thing. Nor, looking at the matter dispassionately, does there seem to be any valid reason why this should not be the case. Nobody finds any impropriety in looking at a painting of the Last Supper, nor in listening to the words of Christ as set to music by Bach in his 'Passion according to St. Matthew.' Wagner has in the first act of 'Parsifal' combined the two arts. He has given us a living picture, as truly devotional in character as any painting by the old masters, and he has combined with it music as sacred as that of Bach or Handel. It was remarked last night by some who were present that the feelings produced by the performance were nearly akin to those experienced in witnessing the Ober-Ammergau Passion Play. There is indeed much affinity between the two works, the difference between them being that at Ober-Ammergau the actual events of the Passion and the Crucifixion are set forth in a dramatic form, while in 'Parsifal' the great lesson taught by these events—the redeeming power of moral purity—is symbolically presented to us. None of the many thousands who have attended the Passion Play need fear any violence being done to their religious feelings by the performance of 'Parsifal.'

It will be seen that I have considerably modified my views since writing the preliminary notice of the work. I admit the fact at once. My first article was founded simply on the knowledge of the published score. I could not have believed it possible that so solemn, so devotional an impression could have been produced by a stage performance. As my object is not to take sides either with or against Wagner, but simply to arrive at the truth, I believe it to be my only honest and straightforward course to say candidly that I was altogether mistaken in my first estimate of the general character and tendency of the work.

To sum up my opinion of 'Parsifal' in a few words, I should say that musically it is by no means one of its composer's strongest works, though containing some of the finest things he has written. In this respect it must, as a whole, rank below 'Tristan' and the best parts of the 'Ring des Nibelungen.' Poetically and dramatically it is one of Wagner's finest creations, while, taken as a complete art work, it stands apart, by its elevation of tone and deep religious feeling, not only from all the other works of the author, but from everything else in the whole range of the musical drama. E. P.

Musical Gossip.

Difficulties having arisen with regard to the theatre, Herr Neumann has relinquished his intention of having an autumn season of German opera at Her Majesty's.

The Monday Popular Concerts will commence on October 16th, about three weeks earlier than usual.

The season of Promenade Concerts under Mr. Gwyllym Crowe will commence at Covent Garden this (Saturday) evening. Among the artists already engaged are Miss Ella Lemmens (a daughter of Madame Sherrington), Miss Marie Schumann, Mesdames Rose Hersee, Enriquez, Osborne Williams, and Patey, Mdlle. Warnots, Misses Albu, Royd, and Rosse; and Messrs. Vernon Rigby, Hollins, Beale, and Foli. Wednesday evenings will, as usual, be set apart for the performance of classical music, and the general arrangements are much the same as those of last year.

The London orchestral rehearsals for the Birmingham Musical Festival will commence at St. George's Hall on the 21st inst. Sir Michael Costa will be conductor in chief, but Sir Julius Benedict, M. Gounod, and Herr Gade will direct their own works. The vocal score of M. Gounod's 'The Redemption' is already engraved, and it will be published on the 21st inst.

Mr. Brinley Richards will act as principal adjudicator of the Abergavenny Musical Eisteddfod to be held on Bank Holiday. No less than nine choirs, none of less than 250 voices, will compete for the prize of 100*l.* for the best singing of a Handelian chorus.

Madame Adelina Patti, who has returned from the Continent to her Welsh castle, Craig y Nos, was on Monday presented with an address of welcome by the principal inhabitants of the district. The reply was made on behalf of the *prima donna* by Mr. Fitzwilliam Dick, who happened to be on a visit to the castle.

The Paris *Figaro* states that Fräulein Marianne Brandt has declined to accept any remuneration for her services in the performances of 'Parsifal' at Bayreuth, and that the other artists have agreed to take very low terms.

A series of articles on the history of the Glasgow Choral Union is now appearing in the *Glasgow Herald*. We understand they are from the pen of Mr. James Aitken, a very old member of the Union.

AMONG the posthumous compositions of Herr Raff are two operas, an oratorio, 'Dornröschen,' and the 'Winter' Symphony.

MR. ALFRED H. PEASE, a well-known American musician, dropped dead in a street of St. Louis on the 13th ult.

A NEW Spanish musical paper, entitled *Notas Musicales y Literarias*, has been commenced at Barcelona. The editor is Señor Pedrell.

DRAMA

Dramatic Gossip.

AT the latest dinner of the General Theatrical Fund the speeches of Mr. Sala, the chairman, of Mr. Irving, and of Mr. Toole dealt with the question of benefits. In itself the practice of taking a benefit, which has been in existence for two hundred years, is defensible. Like other things, it is liable to abuse. How far it contributes to, or detracts from, the dignity of the histrionic profession is a matter the decision of which may be left to actors.

SHAKSPEARE'S 'Comedy of Errors' will be revived at the Strand Theatre in October next, Mr. John S. Clarke making in it his first appearance in England as Dromio (assumably of Syracuse). With a view to the adequate rendering of the play important engagements are to be made.

No less than five West-End theatres have closed their doors within the last week, and the season, so far as such a thing exists, is practically at an end. The reopening this evening of Drury Lane (an event usually fixed for September), the reappearance of the Gaiety company on Monday, and the production on the same day of a new piece at the Olympic, with other changes, for which Bank Holiday may be held in part responsible, prove that a fair amount of theatrical novelty is obtainable even in the dead season.

ACCORDING to the speech with which, in obedience to a custom now established at the Lyceum, Mr. Irving closed his season, the only novelty speedily to be expected at that theatre is 'Much Ado about Nothing.' Against the selection nothing is to be said. The time has arrived when Miss Terry should be seen in Beatrice, and Mr. Irving has long been resolved to appear as Benedick. The majority of playgoers would elect to see Mr. Irving in Coriolanus or in Malvolio rather than in the character he now chooses. So firm a hold, however, has Mr. Irving obtained upon the public, one part seems to be as acceptable as another. Mr. Irving will, however, do wrong to his future fame if to the desire to play sentimental characters he sacrifices that capacity in eccentric comedy which is his most valuable gift. Men like Garrick and C. Kemble played Benedick as a means of showing their versatility. Neither of these nor Lewis nor Henderson did, however, as apparently Mr. Irving will, confine himself for one or two hundred nights to this one character.

ONCE more the Conservatoire has bestowed no first prize in tragedy. A second prize was given to Mdlle. Caristie-Martel, a student who has not yet attained her seventeenth year. In comedy, though no first prize was awarded in the female classes, a more encouraging state of affairs was exhibited. A first prize was accorded M. Duflos, or Duflaux (the name is spelt differently in different reports), and second prizes were granted unanimously to M. Hamel and M. Samary.

TO CORRESPONDENTS.—C. D.—J. E. M.—W. T.—S. B.—A. J. D. O.—received.

D. R. A.—We are sorry to say we are unable to publish them.

No notice can be taken of anonymous communications.

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SATURDAY, AUGUST 12, 1882.

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LITERATURE

Selections from the Writings of Walter Savage Landor. Arranged and edited by Sidney Colvin. (Macmillan & Co.)

SOME six years ago, in reviewing the 'Comedy of the Noctes Ambrosianæ,' we warned writers both of verse and prose that the "great squeezing of books" prophesied by a certain Indian prince had fairly begun. It has been going on apace since then. Scott has been abridged; every "man of letters" has been occupied in compressing into two hundred pages a monograph on every other man of letters. Anthology after anthology has issued from almost every publisher's shop in London; Wordsworth, Shelley, Byron, and Landor have passed already into selections. And assuredly this activity in "squeezing" was demanded by the pressure of a time like ours, which, having so much money to make and so little time to make it in, must content itself with hasty reading. That alongside this flood of abridgments for readers there runs another flood of gorgeous variorum editions for bookshelves shows that, in spite of all Mr. William Morris's declarations to the contrary, the decorative arts are more flourishing than ever.

It would be difficult to imagine a greater service to the reading world than Prof. Colvin has rendered in this volume. Yet there is something pathetic in the thought that within eighteen years of his death Landor, before he has been read in bulk, should have to be squeezed down to the dimensions of this beautiful little book. It was Landor, it will be remembered, who was to "dine late," but whose dining-room was to be well lighted, and whose guests were to be very brilliant and very select. He was to write, not for his contemporaries, but for posterity, that is to say for us, the more learned readers of a later generation. For us he devoted his immense gifts, physical and mental, to equipping his genius with all the splendours that could be inherited from all the great protagonists who had won glory in the lists of literary fame. For seventy years he went on writing, and now he has to speak to us, not in a well-thumbed library of many volumes, but in a little book of extracts compiled by another man. This certainly is pathetic. For dare we hope that the day will ever come when Landor will be read save in extract? If during his lifetime there was something repellent, not only to the general reader, but to general students, in Landor's literary methods, is that quality likely to be removed by the mere passage of years? In order to answer this question it would be necessary to inquire far more thoroughly than it is possible to do here what that quality is which chills student and general reader alike. Yet it seems necessary to glance at it for a moment. When Coleridge said that "Landor had not, after all, the power of expressing his thoughts in lucid and perspicuous English," he said what seems to Landorians a presumptuous thing. Yet it is always wise to ponder well what Coleridge says when he is once fairly out of his metaphysical balloon and safely landed in the home-close of pure literary criticism. Coleridge's parenthetical phrases (such as the words "after all" in the above sentence) mean a good deal always. Landor was a great and a noble master of English prose, but "after all" he had not "the power of expressing his thoughts in lucid and perspicuous English." Now De Quincey, between whom and Landor Prof. Colvin sets up a comparison, had this power. Prof. Colvin tacitly admits this, and is annoyed, being a Landorian, that he is compelled to admit it. Most people will agree with Prof. Colvin that Landor's was a simple and a great nature; but may it not have been on this very account partly that he had so little conception of those literary devices by means of which the literary artist is enabled to bring himself entirely *en rapport* with the reader?

Every one who has written in rhyme will in some measure share Wordsworth's sense of shame in thinking over the "shifts and tricks" of the rhymer's art; and so in prose it is no exaggeration to say that there are shifts and tricks which Landor could never learn, perhaps from this very simplicity of nature and single-mindedness for which Landorians justly admire him. Not that Landor ignored the fact that literature is as much a fine art as painting. But the truth is that every production of literary art has, like a piece of tapestry, its inner side (the writer's own) and its outer side (the reader's), and while the perfect master of literary weaving works so that his pattern is developed on the outside (the reader's side), the imperfect master works in the contrary way—works so that while he himself sees the pattern from within, the outer surface presents the reader with the tangles and knots of many-coloured worsted which should be seen by the weaver alone. That the weaver pleases himself hugely by thus keeping the picture for himself and presenting the knots and tangles to the spectators is obvious, and perhaps it is, after all, worth while to weave one's tapestry for one's own delectation. But then the literary weaver (the vainest and most ambitious of mortals) is never content with this. He weaves not, like the bower bird, for himself and his mate, but to be admired by all creation, and to surpass all other bower birds in the art of weaving.

To the perfect writer it is not a trouble, but a delight, to be continually transplanting himself to the reader's outer standpoint by a rapid kind of imaginative process, the effect of which is similar to that of the little mirrors which certain tapestry weavers hang before their work to show them how the pattern is being developed on the right side of the stuff. And De Quincey, notwithstanding all that eccentricity of orbit which vexes Prof. Colvin, notwithstanding his pedantry and knowingness and posture-making, rarely forgot those arts by means of which in literature mind grapples with mind. He had, for instance, the great gift of exciting in every sentence (either by its substance or by its mere rhythm) curiosity in the reader as to what is coming in the next sentence. Now it is this quality that always decides not only whether a writer shall be popular or not, but whether or not he shall in any true and comprehensive sense be accepted at all. And it is the same in life. It is not talent or knowledge—it is not genius even—which makes a man interesting; it is his way, natural or acquired, of presenting himself, it is a certain "je ne sais quoi" of gracefulness in the approach of soul to soul. And this gracefulness, though in most cases, perhaps, it is unconscious, is not necessarily so. It was not so in the case of De Quincey, either as a writer or a man. In England this indefinable charm is, perhaps, more irresistible than elsewhere; for in England, owing to the English lack of *esprit*, most talkers are in some degree bores, and most writers are more or less clumsy in presenting the matter (often rich and admirable in substance) which they have to express. In a word, De Quincey, in literature as in life, was free from the great social vice of modern Europe, oppressiveness—the vice which is mostly the characteristic of the man of power. We say the vice of modern Europe, for Victor Hugo would, from oppressiveness, have been as much out of place, we suspect, at the Hôtel de Rambouillet as Landor or Wordsworth would have been out of place at the Mermaid or the Apollo Saloon.

That in life Landor was, though fascinating to a few, oppressive to most people, his entire story shows plainly; and this is the fault which has kept his writings, and will keep them, down. He constantly forgot that his interlocutor and his reader had each a little *ego* of his own to be thinking about. The best listener and the best reader is, after all, the little centre of his own universe, from attending to which, in its various details and ramifications, he is willing to spare a few minutes or even an hour or two for the much less interesting universe of which the talker or writer is the hub. Landor constantly forgot this. Not that his egotism was greater than De Quincey's, but in writing De Quincey had the instinct, as we say, for keeping the "right side" of the tapestry outwards. He was master of that literary attractiveness the lack of which has made, and will make, Landor the least read of all great writers.

But in truth the self-deception of all artists, literary and other, as to their intelligibility to other minds is curious. All art is no doubt the outcome of that excessive yearning for expression which is peculiar to certain souls, and therefore no artist would, if he could avoid it, be obscure. It is with great difficulty, indeed, that any writer is brought to see that his expression is not so

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intelligible to other minds as it is to his own. To see the look of bewilderment that comes over a poet's face when he is told that some extremely enigmatical line is not transparent as a dewdrop is both pathetic and humorous, and it is doubtful whether he is ever really convinced that the difficulty is not solely the birth of the critic's obtuseness.

But every writer has a desire to be easily and widely read. It is the yearning for a wider sympathy than his own immediate circle can give which impels every really good writer to write at all; and howsoever glibly an author may talk about dining late with a few guests, we suspect that in the case of most authors the larger the number of guests the more the host enjoys the dinner.

Another reason for the lack of moving life in Landor's work lies in the fact that his genius was stifled by an exotic literature. When Prof. Jebb said that Latin is "the expression of law," and that Greek is "the voice of life," he said the last word upon Greek and Roman poetry. And with regard to modern poetry, this certainly may be said, that the poetic art which studies διάθεσις rather than εὕρεσις (to use Plato's phrase), that which studies the art of collocation rather than original invention, can never, in any true sense, live; διάθεσις, in fact, is the dry-rot which, after a time, destroys all poetry. Even in those Northern literatures which are entirely indigenous and free from classic influence, when we find the limpid simplicity of the Eddaic poetry passing by an inevitable law into the secondary or skaldic stage of artifice, collocation, and finally of elaborate form, we know that the true poetry of that literature is doomed. Landor's 'Imaginary Conversations' have too much the air of historical exercises. With all their countless beauties, there is an air of pedagogue about many of them.

In making his selections Prof. Colvin has shown extraordinary care and judgment. Moreover, to do as he has done, to go through the vast mass of Landor's writings with the knowledge and insight of the scholar and the sure taste of the literary artist, and to select for the general reader the most beautiful things to be found there, is to show that he can perform a labour of love for which nothing can adequately reward him but the feeling of having done a good work in honour of a great but neglected name.

The prose selections are so good that it seems impossible to imagine them better; and although among the poetical pieces we miss some of our favourities, we should be loth to lose any of those which Prof. Colvin has selected. Should he be able in a future edition to enlarge the book, as we trust may be the case, we would suggest his adding the quatrain on Dirce; the dramatic scene between Beatrice Cenci and Pope Clement VIII.; the lovely poem beginning,

> Mother, I cannot mind my wheel;

the longer (but still short and manageable) poem beginning,

> Ye little household gods that make;

'To Corinth,' 'Cupid and Pan,' and 'Regeneration' (from the 'Hellenics,' 1847); the death of Cæsarion ('Antony and Octavius'); and from 'Count Julian' the passages beginning,

> All men with human feelings love their country. (I. iv.)
>
> Beaming with virtue inaccessible. (III. ii.)

We mention these poems and passages because in a large proportion of Landor's poetry, as in all George Eliot's, there is a certain sense of dissatisfaction which is not felt in the poems mentioned above—a feeling that what has come to the writer in prose movements has been deliberately transmuted into metrical waves. Now assuredly no poetry that has any chance of living can be thus produced. A poet may be ambidextrous, no doubt; he may be able to write with equal facility both verse and prose—indeed, Shakspeare's verse at its best does not more completely transcend the verse of all other poets than does his prose at its best transcend that of all other prose writers; but we have only to compare the magnificent prose peroration on man in 'Hamlet,' not with a metrical passage of such exalted movements as the invocation to Sleep in 'King Henry IV.,' but with a passage so comparatively level in movement as "To be or not to be," in order to see that while in the one case the thoughts came to the poet in the movements of prose, in the other they must have come in distinct metrical bars. Yet, besides the poems we have indicated above, there is one passage in Landor's poetry which does appear to have been written from a metrical and not from a non-metrical impulse: the famous passage in 'Count Julian' where Hernando compares Julian to an eagle:—

> No airy and light passion stirs abroad
> To ruffle or to soothe him; all are quelled
> Beneath a mightier sterner stress of mind.
> Wakeful he sits, and lonely, and unmoved,
> Beyond the arrows, shouts, and views of men;
> As oftentimes an eagle, ere the sun
> Throws o'er the varying earth his early ray,
> Stands solitary, stands immovable
> Upon some highest cliff, and rolls his eye,
> Clear, constant, unobservant, unabased,
> In the cold light, above the dews of morn.

Prof. Colvin quotes this in his introduction, and adds the following remarks:—

"'One change,' says De Quincey, in commenting on this passage, 'suggests itself to me as possibly for the better, viz., if the magnificent line,

> Beyond the arrows, shouts, and views of men,

were transferred to the secondary object, the eagle, and placed after what is now the last line, it would give a fuller rhythmus to the close of the entire passage; it would be more *literally* applicable to the majestic and solitary bird than to the majestic and solitary man'—at which point we may break off from De Quincey, whose suggestion, so far at least as concerns the rhythm of the passage, needs only to be tried to be accepted."

No other of De Quincey's brilliant and specious criticisms has met with such universal favour as this, and yet we must entirely dissent from it. That the "arrows, shouts, and views of men" are not "literally," but metaphorically, applicable to the majestic and solitary man, is surely a wonderful objection to a passage like this. It is this very quality in De Quincey, his love of the definite and the logical on all occasions, which prevented him (as we remarked when reviewing Prof. Masson's monograph on De Quincey) from producing poetry. Moreover, to give a complete picture of Julian's isolation, and to intensify the vividness of the magnificent comparison which is to follow, the line is absolutely needed where it now stands. Besides, is there no such thing as a bathos of sound as well as of sense? What poet would dream of letting "views of men," where the last vowel is close, follow "dews of morn," where the last vowel is not only open of itself, but is kept open by the liquid?—to say nothing of the bastard assonance running through half a line:—

> In the cold light, above the dews of morn,
> Beyond the arrows, shouts, and views of men.

It was De Quincey's love of prose climax that spoiled his ear for poetic climax, which, soaring above logic, ends with the indefinite and suggests the infinite.

A more just objection to the passage would perhaps have been that it is in the evening, just before sunset, that the eagle, having satisfied his hunger by the day's hunting, begins to think of the delights of the eyrie and of sleep, and

> stands immovable
> Upon some highest cliff, and rolls his eye,
> Clear, constant, unobservant, unabased.

In the morning he is too hungry to stand unobservant, but, restlessly preparing for the great business of the day, dinner-hunting, he stands with his wings a little raised from his side, his head a little "abased" in the eagerness of his watch before mounting, and his eyes as "observant" as a kite's.

With all their occasional eccentricities, the most remarkable qualities in Landor's writings are wisdom and lofty nobility of thought. It is this which makes a selection such as the one before us so precious. That the man who could write so wisely should throughout his entire career have acted so injudiciously, not to say so foolishly,—that the enunciator of such grand and deep thoughts should have wasted his life in quarrels as petty as those of a village housewife,—seems anomalous; and yet it is capable of explanation. The wisdom of reflection and the wisdom displayed in action are two very different things. Reason has rarely any power to curb our appetites, our passions, or the follies that are born of an exaggerated estimate of human opinion. No people are more sensitive to opinion than men like Landor, who have the habit of reflecting upon opinion as being childish and worthless; for it is not given to man to escape from his conditions. The philosopher may reflect upon the order of the universe until even so mighty a city as London seems to him like an overgrown ant-hill; yet will the opinion of every little ant which crosses his path make his heart flutter and his cheek flush as though he had not eyes to see its insignificance. Had Landor been a little less sensitive to the opinion he professed to scorn, his career would have been more pleasant to himself and to other people who came in contact with him; but then he would not have been Walter Savage Landor, the noblest and most picturesque, if the most eccentric, figure in the literature of the nineteenth century.

Uganda and the Egyptian Soudan. By the Rev. C. T. Wilson and R. W. Felkin. Maps and Illustrations. 2 vols. (Sampson Low & Co.)

From the moment Mr. Wilson and Mr. Felkin shook hands in the wilds of Unyoro

they became firm friends. They lived together in Uganda during three months, and when the time arrived for their return to Europe they performed the wearisome journey jointly in friendship and harmony. No wonder, therefore, that when it became a question of giving to the public a narrative of their adventures they should have determined that this narrative should be a joint production. Nor is there any reason to complain of this arrangement. Instead of two books of travel, going in a large measure over the same ground, we have a single work, and this not by any means a compromise between the views of the authors whose names appear upon the title-page, still less an enticing work prepared by an expert book-maker from materials placed at his disposal. On the contrary, the narrative virtually consists of two independent stories; for whilst Mr. Wilson describes the route from Zanzibar to the Victoria Nyanza and his five journeys across that lake, as well as Uganda, where he resided for many months, his fellow worker is content to deal with the regions to the north. And thus the authors of this record of travels have been able to preserve their individuality, and to impart a variety to it which otherwise would have been lacking.

Mr. Wilson is evidently a man of strong common sense, not at all addicted to the professional slang which so frequently disfigures books of travel written by missionaries. He is able to give an intelligible account of what he sees, and his judgment on most subjects may be trusted. At times, however, he is somewhat prosy. His narrative lacks fire. It calls up no vivid pictures of the scenes and the scenery he passed through, makes few appeals to the sympathies of his readers, and leaves them cold. In these respects his companion possesses an advantage over him. Quick of observation, as are most men trained to the medical profession, less reticent, occasionally even rash, and master of a tolerably picturesque style, he is more entertaining than his fellow worker. Nor must his merits as an explorer be passed over in silence. His map of the route connecting the Upper Nile with Darfur is a substantial addition to our geographical knowledge, whilst the fifty-nine anthropological measurements carried out by him on Prof. Virchow's method bespeak an unusual stock of patience and the possession of great powers of persuasion.

Mr. Wilson, on the other hand, deserves credit for his record of meteorological phenomena. His observations have been carefully summarized by Mr. Ravenstein, and, had a mercurial barometer been available instead of untrustworthy aneroids, they would have enabled us to compute very accurately the height of the lake above the sea level. One fact, however, they bring out very distinctly, viz., that the variation from the daily mean pressure is greater by the lake-side than at Rubaga, only some ten miles inland, and that at the latter it coincides with that observed at Calcutta, and is only 0·02 inch in excess of that at Zanzibar.

Mr. Wilson's description of the Victoria Nyanza is disappointing, and conveys but a feeble idea of the vastness of this great inland lake, which covers an area of some 25,000 square miles. He is at his best when dealing with Uganda; and his long residence in the country and knowledge of the language, of which he has written a grammar, give him a great advantage over travellers dependent upon interpreters. In the main he confirms all that Stanley has told us about Uganda and its "emperor," even to the conversion of the latter to Christianity. Events, however, march more quietly since the departure of the American explorer. Mtesa, wasted by disease, has given up harassing his neighbours, and is even unable to follow his accustomed out-door exercise. The sufferings of the emperor are, fortunately, not altogether unprofitable to the emperor's subjects, for they incline him to mercy. "If Mtesa were well," said one of his chiefs, "you would soon see some executions."

Mr. Felkin, as a physician, was naturally brought much into contact with the invalid, whose good will he won through his medical attentions. He describes Mtesa as

"a fine man, about six feet high, and of well-proportioned build. He has a well-formed oval face, the deeply marked lines and the expression of which show to the close observer that he is a great sufferer; while his large languid eyes, though usually dull, at times light up with a good deal of fire, as anger or pleasure causes him to express emotion."

Mr. Felkin always found the king to be kind and courteous, and personally continued on the most friendly terms with him.

Mtesa's vanity is one of the most amusing as it is one of the least offensive traits in his character. He looks upon himself and the Queen (the Queen of England, be it understood) as the "only monarchs in the world worth the slightest consideration," and is "anxious to know the state of public opinion in Europe with regard to himself and his realm." It was principally with a view of curing Mtesa from these inconvenient notions as to his importance that the missionaries suggested that ambassadors should be sent to England. The reports made by these royal messengers since their return appear not to have been without their influence upon the king's conduct towards his guests.

Mr. Felkin's duties as a royal physician were occasionally onerous, and had he been obliged to deal with a large number of patients on the same terms might have proved disastrous to himself:—

"I had always to take some of my medicine before I gave it to the king; a dose was also administered to three or four of the pages; if any of them should have happened to die within seven days, it would have been supposed that poison had been mixed with the medicine."

In the end, however, as the king gained confidence,

"he would not let the chiefs and pages drink so much physic. On one of my visits, according to custom, I was giving a dose to one of the pages, when a chief asked to be favoured with a little himself; but Mtesa turned round sharply, and said, 'No; that is for me! You know now that Doctori does not wish to harm me. It is only on account of your silly fancies that I let one of you drink the medicine.'"

Both travellers express themselves equally pleased with the Waganda. In many respects these people are superior to their neighbours. They are cleanly in their habits, and never anoint their persons with fat; neither do they tattoo or disfigure themselves by filing or extracting the teeth. They are, too, one of the few tribes who dress decently from head to foot, either in bark cloth or beautifully dressed skins of their own manufacture, or in cotton stuffs brought from Zanzibar. "It is death for a man or woman to be found in the public roads without proper clothing," although in the privacy of their windowless homes even the women cast off their garments, whilst the men on the war-path content themselves with a loin cloth. Yet this regard for what we consider decency is not incompatible with a low state of morals. Mr. Wilson very pertinently remarks that

"morality among negroes seems to be in an inverse ratio to the amount of clothing they wear, and the most naked tribes, when uncontaminated by external influence, are the most moral, and the best-clothed the most immoral."

The Waganda are a drunken race, but

"happily it cannot be said in their case that this vice has been acquired from their intercourse with Europeans."

They are gluttons, too, and a man was pointed out to Mr. Wilson who had eaten a whole goat at one sitting. They are, moreover, inveterate smokers, and as the king himself abhors tobacco, chiefs suddenly summoned to his presence will chew coffee berries to take away the smell. As to moral qualities,

"truth is held in very low estimation, and it is never considered wrong to tell lies; indeed, a successful liar is considered a smart, clever fellow, and rather admired!"

Theft and murder are very common, these being no crimes unless detected; but we can hardly bring ourselves to believe the following horrible "incident":—

"A young page of Mtesa's, son of a subordinate chief, was frequently employed to bring me messages from the palace, and one morning came down to my house, and informed me with great glee that he had just killed his father. I inquired why he had done this, and he said that he was tired of being merely a servant, and wished to become a chief, and said so to Mtesa, who replied, 'Oh, kill your father, and you will become a chief'; and the boy did so."

Fortunately there is a bright side to this picture of African iniquity. The Waganda are fond of music and have a great variety of musical instruments. In their cookery they exhibit considerable ingenuity, and some of the recipes given might with advantage be introduced into our own *cuisine*. They have constructed "roads," leading straight like arrows, over hill and dale, through forests, and across swamps, from village to village; they manufacture their hoes, axes, knives, and spears from the bog ore found in the country, are clever in basket-work, mat-making, and wood-carving and excel in the dressing of skins. They learn quickly. Mr. Wilson readily taught the boys in his school to read their native language in the Roman characters, and Mr. Litchfield's class, after two or three months of instruction, was able to sing any simple tune at sight according to the Tonic Sol-fa system. And, above all, notwithstanding their perpetual wars and bloody customs, they are by nature of a kindly disposition, and if properly treated become strongly attached to Europeans. Taking every circumstance into consideration, Mr. Felkin feels justified in stating that

"a people who have so much good sense and native politeness, and who preserve such a high state of order, will ultimately form a centre

where Christianity and civilization may be successfully planted, and from which these blessings will spread to the surrounding nations."

Mr. Wilson is of the same opinion, for he says:—

"A great future is before the people of Uganda, and from the physical advantages and central position of that country it is well fitted to be the centre of light and civilization to the surrounding nations."

These views evidently prevailed with the Council of the Church Missionary Society when it was determined to uphold the mission in Uganda, and to despatch another body of missionaries to reinforce the staff still out there.

Mr. Felkin's account of the home journey through the provinces annexed to Egypt since the days of Sir Samuel Baker will be read with interest just now. It abounds in reminiscences of the old days of slave-hunts, when bands of savage Dongolawi held the country at their mercy, and makes us acquainted with Gessi, whose heroic struggles with Suleiman Pasha are still fresh in the memory of the public. Col. Gordon really did put a stop to the slave trade, and, thanks to the vigilance of Emin Bey, the present governor of the equatorial provinces, it has not been revived. Mr. Felkin is no uncompromising opponent to the spread of Egyptian influence in Equatorial Africa, on condition, of course, of the government being conducted by honest officials, sincerely interested in the welfare of the people placed under their charge.

"Where government is conducted as it is by the present governor, the natives are in far better circumstances than under their own despotic and brutal kings."

The "great point" in any arrangement made with Egypt is to "insist on the appointment of European governors." But that even amongst the Arabs there could be found persons who would honestly co-operate with these Europeans is proved by the following account given of Saati Effendi:—

"He was a strict Mohammedan, but at the same time far more enlightened than the Arabs usually are, and he was the first I have met who, with apparent sincerity, admitted the evils of slavery.....He seemed anxious to live up to the highest standard indicated in the Koran. Although his father at his death left him several hundred slaves, he gave them all free papers, and this before the slave war had taken place."

It will be seen from our notice that the authors take the reader through the vast region extending from Zanzibar to Egypt, and he must indeed be satiated who cannot find in these two volumes and their scientific appendices something to instruct or amuse him.

Catholicon Anglicum: an English-Latin Wordbook, dated 1483. Edited with Introduction and Notes by Sidney J. H. Herrtage, with a Preface by Henry B. Wheatley. (Trübner & Co.)

The volume just edited by Mr. Herrtage is a fit successor to the 'Promptorium Parvulorum,' which the late Mr. Albert Way edited for the Camden Society between 1843 and 1865. But when that work was completed the Early English Text Society had hardly come into existence. Since 1864 the workers for that society have made accessible to the public a multitude of volumes which then existed only in MS., and which Mr. Way had no opportunity of consulting. He spent years of labour on his task, and therefore he gave to the world a volume of the highest value; and it is no slight praise for Mr. Herrtage that not only the English Text Society but also the Camden Society have deemed his book worthy to take a place beside the first-rate work of his predecessor in this large field. There exist unprinted still no small number of old English dictionaries, as may be seen from a notice of them which Mr. Wheatley printed among the *Transactions* of the Philological Society for 1865 (pp. 218–293), and it is very desirable that at any rate some of these should be edited with the same pains which Mr. Herrtage has bestowed on the volume before us. The MSS. from which he has edited his text are two: one in the library of Lord Monson, which his lordship most liberally placed at the disposal of the Early English Text Society; the other is among the Additional MSS. in the British Museum. The text of the first named is here printed; the second has been used mainly for collation and correcting or filling up blanks in the text where they occurred. The copying of the MSS. was made by that untiring labourer for the Society, Mr. Brock. The former possessor of Lord Monson's MS. was one "Thomas Flowre," a succentor of the Cathedral Church of Lincoln, whose name, with the date 1520, stands on the back of the last leaf. The MS. itself is specially valuable because it is dated, and thus we have a sure clue to the language as it existed in 1483, two years before the accession of the house of Tudor to the English throne.

The editor inclines to the opinion that the compiler of this volume was a native of one of the northern counties of England, and in the introduction (p. xx) has given some reasons for so doing. He might have added several others. The pronunciation of such words as *hate*=hot (p. 178) and *haly*=wholly (170) points in the same direction as the evidence which the editor has given, and so does the multitude of words that still exist in the various dialects of the North in the senses in which they were used in the early Tudor times, and that are not to be met with commonly elsewhere. Of these we may notice *stee*=a ladder (360); *thyvelle* (383)—more frequently now pronounced "thybell"—an instrument for stirring porridge or such like compositions when boiling on the fire; *addle* (3), as a verb, in the sense of "to earn wages"; *posnet* (288), a pan for cooking by boiling; *luvare* (224), originally applied to the apertures in the roofs of ancient halls by which the smoke from the open fires was allowed to escape, but which now remains as the name applied to the apertures in the towers of churches whence the sound of the bells may make its way to the air, the pieces of wood or stone by which such openings are constructed being constantly named "loover boards." Some words even carry us further north than the counties of England. Thus "a lufe of ye hande" (222) brings forward a word which is hardly now found except in Lowland Scotch. But many will remember the verse of the song which begins "Come lay thy *loof* in mine, lass," which shows that the countrymen of Robert Burns still have *loof* as a common word. Then *hede-warke* (180) for "headache" is especially a word of the Northern parts, and *wark* in this sense is also used of the teeth, as Mr. Herrtage has shown in his notes. Indeed, it is for the mass of information which the editor has collected (and with much judgment) in his notes that he deserves special praise. He has left hardly anything unsaid which could be said with certainty about the words on which he had to comment; and where he had nothing to say, and could find nothing said elsewhere, he has wisely told his readers so, and expressed a hope that those who have light which he had not will give him the benefit of it for further illustration where it is needed.

Among so much that might be selected for illustration of the character of Mr. Herrtage's notes it is difficult to know where to begin. But for an example may be taken a word probably familiar to very few. *Chaftmonde* (57), under the various forms of *shafman, shaftmet, shaftment*, &c., was formerly in common use. *Ell, nail, handbreadth*, still remain to us as measures, the names of which were taken from the hand and arm. The word *chaftmonde* was one of this class, and meant the measure across the hand when it was made into a fist and the thumb held erect. This was counted as equivalent to half a foot. The history of the word and examples of its use are given abundantly in the notes, the last instance being one which tells how the Dean of the Chapel Royal had as a perquisite the ends of the candles offered there on Candlemas Day, when the same were burnt down to a *shaftmount*.

Another point of interest in the notes is this: they often show to demonstration what is the true sense of a word in cases where some doubt has been expressed. For example, hesitation may be found among note-writers about the nature and use of a *wimple*. Some have thought the garment was for the shoulders, some for the head. Mr. Herrtage's illustrations (418) enable us to settle that the word was used (as it is in one of the translations which he quotes) for a veil worn upon the head. So, too, with *moot* (247) in the phrase "a moot point." Is it a matter about which men have to *meet* and hold discussion? And is a "moot hall" a place where such *meetings* are held? This explanation has been given, but the illustrations in the present volume point conclusively to the Latin *movere*, to move, as the root from which the word comes, and show that the signification is "something about which a *motion* may be made or an argument held," and which, therefore, cannot be taken as decided.

Perhaps at Christmas-tide some of us have thought over the meaning of the word *waits*. We now use it only for those singers who chant carols on the cold nights towards the close of every year; but its primary use, as Mr. Herrtage's note (406) shows, was for the watchmen in a fortress, whose duty it was in case of danger to raise an alarm by blowing their horns.

The reader of these notes will oft be reminded of the close alliance which exists between our own language and German. Thus the old word *tharme* (382) for the bowels is the same as the German *darm;* and in the last syllable of *swynsoghte* (375), a disease amongst swine,

we have the modern German *sucht*, which appears again in *gulsoghte* (168)=the yellow sickness or the jaundice, the first syllable also being represented by the modern English *yel* in "yellow," by an interchange of *g* and *y* which is very common in words which have passed from one language to the other, and an instance of which may be produced in *gayne* (148)=to yawn, which the German has preserved in its harder form of *gähnen*.

Another softening of *g* is into *w*, an example of which is in *wymbylle* (418)=an auger, the diminutive of which is seen in the form "gimlet"; and this letter-change finds its parallel in *guard*, *guerre*, *Gulielmus*, when these words appear as *ward*, *war*, *William*.

On p. 112 the reader will find that *nickname* is "an eke-name" or additional name, the agglutination of the *n* being of the same character as that which turns "uncle" into "nuncle," though the contrary change is more frequent in our language, as we have now "apron" for "napron," "umpire" for "numpire," "oaf" for "gnoaf," and many such like words.

A "vice" (401) is now known as the instrument which, by means of a screw, holds any object firm and tight, but this word more frequently signified in the older tongue a screw (or winding) staircase—a use of the word now altogether forgotten, but which Caxton employs when he writes, "An aungell came downe from the stage on hygh by a *vyce*."

From the note on "burde dormande" (47) it will be seen that a dormer window is so called because it rests on "dormants," or sleepers, which extend beyond the proper boundary of the room, and make the window an enlargement of the original building. And there is hardly a page in which may not be found some valuable hints for the understanding of our earlier speech. The editor has used very ably the books which now are ready to all hands, and of which he gives a copious list at the end of the volume. It was no part of his business to notice the Latin portion of the work, and he does so no more than is needful for his illustrations. But there is in this part also a large mine of unworked words, of which we learn from a note that Mr. Hessels intends to avail himself in his forthcoming edition of Du Cange.

In perusing the volume we have noticed that the sheets have been revised with much care, and misprints are rare, though on p. 340 *anabathrum* should no doubt be read, instead of "anabarathrum," in the first note. And here and there the editor has not availed himself of what he clearly knew in the place where it is exactly wanted. Thus on "þe Alde Testament," where *heptateuchus* is explained in the note, it might have been well to notice what is shown on p. li of the Additional Notes, that the part of the Old Testament which most frequently appeared in early days, and of which Ælfric issued a version, was the first seven books only. Such little matters throw light on what was known by our forefathers of the Scripture narrative, and belong to the story of the circulation of Holy Writ, a subject full of interest.

But where so much has been done, and so little left undone, we can only bid the editor farewell with an earnest wish that we may see some more such fruits of his labour, for which he is becoming daily more fitted by the share he is taking in the preparation of the English dictionary to be issued under the auspices of the Philological Society. In such an undertaking materials accumulate rapidly, and Mr. Herrtage has here shown that he knows how to make use of them.

The Scots Men-at-Arms and Lifeguards in France. By William Forbes-Leith, S.J., with Etched Plates by Major H. de Grandmaison. 2 vols. (Edinburgh, Paterson.)

The records of military history contain many curious instances of the strength of professional feeling, and of the influence of a small body of privileged soldiers who were animated solely by a spirit of personal loyalty. The Swiss Guard of the Pope is the only survival at present of a military system that dates from a period when nationalities were not yet firmly formed. But the most conspicuous instance of the long continuance of such a system, in spite of changing conditions, is to be found in the Scots men-at-arms in France. Even the French general Susanne writes, "Under the title of 'The Scots Men-at-Arms' one might write the history of the wars waged by France from the days of Joan of Arc to the Revolution."

Mr. Forbes-Leith does not, however, undertake the ambitious task of writing a military history of France. He is concerned only with the establishment of the Scots soldiers in France and their relation to the French court. He deals with his subject as an episode in the history of Scotland throwing much light on the history of Scottish families. The chief aim of his work is archæological. He publishes the "muster rolls" of the Scots men-at-arms in France, with an introductory sketch sufficient to show the importance of the part played by his countrymen.

It was not unnatural that in the darkest days of the French monarchy, Charles VII. should look for allies abroad. When France was distracted internally so that a national centre barely existed in the person of the king, help was acceptable from every quarter. The triumphant advance of the English arms in France naturally filled Scotland with alarm, and prompted her to aid the power that was opposed to her national enemy. In 1419 the Earl of Buchan landed at La Rochelle with a force variously computed at 7,000 or 10,000 troops. Though the Scots were looked upon at first with suspicion and contempt as "sacs à vin et mangeurs de mouton," their valour at the battle of Baugé won the first success for Charles VII. At Verneuil, in 1424, the English gained a bloody victory, but the Scots fought to the last with stubborn determination. The French were exhausted and terrified; the royal cause seemed almost hopeless. Charles VII. had few whom he could trust, and the personal loyalty of the Scottish mercenaries was the strongest support on which he could lean. The traditional account that the Scots guard was established after the battle of Verneuil is confirmed by Mr. Forbes-Leith's researches into the Registres de la Chambre des Comptes. On July 8th, 1425, the first mention is found of a body of men-at-arms and archers ordained to guard the person of the king, under the command of Christin Chambre, Esquire of Scotland.

When Joan of Arc began her heroic defence the Scots warmly devoted themselves to her service. One Scottish soldier returned to his native land after Joan's death, and became a monk at Dunfermline, where he continued Fordun's Chronicle, and commemorated the deeds of Joan, "whom I saw and knew, and in whose company I was present up to her life's end." In all the work of the recovery of France the Scots took a prominent part, till the throne of Charles VII. was secure. But when peace was re-established soldiers were a hindrance to the national security. Bands of freebooters ravaged the country, and the work of restoring internal order was as difficult as that of procuring peace. A happy chance gave Charles VII. the opportunity of sending 30,000 soldiers to help Frederick III. to prosecute the quarrel of the house of Austria against the Swiss. In this expedition they suffered greatly from the vengeance of the peasantry, which they awakened by their ravages. When the remnant returned to France Charles VII. was ready to strike a blow against military licence. Many were dismissed from service, and the rest were formed into fifteen *compagnies d'ordonnance*, which were the beginning of the French standing army. Two of these companies were formed from the Scots, "Les Gendarmes Écossais" and "La Compagnie Écossaise de la Garde du Corps du Roi." The fidelity of the Scots and their service rendered to the restoration of the French monarchy won for them an honourable and permanent position.

From this time forward the Scots became more and more remarkable for their personal loyalty to the king. Louis XI. as Dauphin tried in vain to bribe them to join a plot against his father. His experience of their faithfulness led him to find in them his chief support in the perilous intrigues by which he succeeded in reducing the French nobility to obedience to the Crown. In the French wars of Charles VIII., Louis XII., and Francis I. the Scots took a leading part. But the period of the Reformation witnessed the decay of the close alliance between France and Scotland. Fewer Scots took service in France, and those who did were suspected of Protestant leanings. Henry IV. reinstated them, and did all he could to secure the old alliance.

But with the secure foundation of the French monarchy the need of the Scots' services had come to an end. The company of men-at-arms and the lifeguards were looked upon with dislike by the French. Attempts were made to dispute their privileges and get rid of them altogether. There were many quarrels about precedence, till gradually French recruits forced their way into the Scottish companies, and after 1666 they were Scottish only in name and in traditions. The poorer French nobles and the descendants of old Scottish families settled in France composed these privileged companies. When the Jacobites came to France and offered their services to Louis XIV., they could not gain admission to the old companies, but had to form new companies of their own. Yet the Jacobites brought a reinforcement to the number of

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Scottish families naturalized in France, and the military system of the French monarchy always retained a stamp of Scottish influence.

Mr. Forbes-Leith's introduction is clearly and pleasantly written, giving an interesting sketch of this episode of military history. But the great value of his book lies in the muster rolls of the companies of men-at-arms and lifeguards, which he has carefully collected. These will afford valuable material for the history of Scottish families, and for a large survey of the social, as apart from the political, connexion between France and Scotland. The work of editor has been well done, and the original spelling is carefully preserved. The identification of Scottish names with the French attempts to reproduce them is not always easy. The lists will supply ample materials for those who are interested in the study of linguistic transformations.

The book is printed on large paper and is enriched by a number of admirable etchings by Major H. de Grandmaison. They are the results of a study of the French school of etching, and consist for the most part of reproductions of figures of guardsmen and men-at-arms taken from old MSS. and engravings. Their fineness of execution, simplicity, and clearness are alike excellent. Only 312 copies of this *édition de luxe* have been printed. They will not fail to be in great demand amongst connoisseurs.

Les Origines de l'Histoire d'après la Bible. Par F. Lenormant. Vol. II. (Paris, Maisonneuve & Co.)

M. Lenormant is always interesting, learned, and suggestive. The first volume of his work on the earlier chapters of Genesis was fascinating alike to the scholar and the general reader; but we confess to a feeling of disappointment as regards the second, with which he has now followed it up. In spite of his efforts to be impartial, his theological prepossessions have unconsciously warped his critical and historical judgment. While admitting the existence of more than one document in Genesis and even the post-Mosaic date of the book, he will have nothing to do with the modern criticism of the Pentateuch, and strains the evidence in favour of its antiquity. His account of the Cimmerians is an illustration of this. The inscriptions of Assur-bani-pal have made it clear that the Cimmerians of classical geography are the Gimirrai of the Assyrian monuments and the Gomer of the Old Testament. In accordance with Herodotus, the texts of Esarhaddon represent them as first appearing on the stage of history about B.C. 675, when they were defeated by the Assyrian monarch on the northern frontiers of his kingdom and driven westward into Asia Minor. Their capture of Sinope and invasion of Lydia must, therefore, have been subsequent to this event. But it so happens that Gomer is named among the sons of Japheth in the tenth chapter of Genesis. As the name of Gomer is elsewhere found only in prophecies of the Babylonian period, modern criticism has seen in its occurrence in Genesis a proof of the comparatively late date which must be assigned to the so-called Ethnological Table. M. Lenormant, however, passes over the inferences to be drawn from the Assyrian inscriptions; states that "certain chronographers"—by which he means Orosius—"place towards 784 B.C. the first appearance of the Cimmerians in Asia Minor"; asserts that "the best authorities"—Eusebius and George Syncellus namely!—assign the foundation of Sinope to the year 756 B.C.; and concludes that "in any case it is certain that before the middle of the eighth century the neighbourhood of Sinope was occupied" by the Cimmerians. And all this only to gain an additional century or two for the antiquity of Genesis!

It is to the same theological prepossessions that we must ascribe M. Lenormant's reluctance to derive the legend of Paradise from the early population of Babylonia. He still clings to the theory which sees in the story of Paradise a tradition of the first home of the Aryan and Semitic races on the slopes of the Hindu Kush, though he allows that at a later time it may have been localized in Chaldæa. The appendix in which he controverts Prof. Friedrich Delitzsch's attempt to show that the plain of Babylonia was the Eden of Genesis seems to lack that breadth of view and sympathy with the views of others which usually characterizes his work. We are very far from endorsing all Prof. Delitzsch's arguments and identifications, but in saying that the Accadian *edin*, the Assyrian *çéru*, was "a high plateau, imperfectly watered," and therefore not the Eden of Scripture, M. Lenormant surely forgets that while the Babylonian account of the Creation calls the animals created by the gods "beasts of the *çéru*," Genesis tells us of the animals of Paradise that "the serpent was more subtil than any beast of the field which the Lord God had made." When it is remembered that the two chief rivers of the Biblical Eden are the Tigris and Euphrates, and that the account of the Fall hangs together with other Jehovistic passages, such as the sending out of the birds from the ark and the confusion of tongues at Babylon, it is difficult not to conclude that the legend of Paradise in Genesis is of Babylonian origin. At all events, M. Lenormant's attempt to derive it from an ancient tradition, common to both Aryans and Semites, fails to convince us for a simple reason. Had this tradition really existed, it would be found among Semitic peoples like the Arabs, who were not influenced by Babylonian culture, while among the Aryans it would not be confined just to that Iranian branch which alone came into close contact with Chaldæa. The Indian myth of Meru has little in common with it, and is, moreover, post-Vedic. We must not forget, too, that the age of the Parsi legends is a disputed question, and that most scholars are now disinclined to believe in the common origin of the Aryan and Semitic races.

Apart from theological prepossessions, however, M. Lenormant's last volume is quite as worthy of study as the one which has preceded it. It abounds with the learning and happy illustrations which distinguish all his works. But it contains no startling novelties, much of the matter in it is already to be found elsewhere, and it is only occasionally that the results of Assyrian and Egyptian research are introduced. When we say that the questions connected with the site of Ararat, with the second father of mankind, and with the sons of Japheth are sufficient to fill a book of more than five hundred pages, it will be seen that the treatment is thorough. It will be long before such a work can be superseded by another commentary on the subject with which it deals.

NOVELS OF THE WEEK.

Bevis: the Story of a Boy. By Richard Jefferies. 3 vols. (Sampson Low & Co.)
Daisy Beresford. By Catharine Childar. 3 vols. (Hurst & Blackett.)
New Arabian Nights. By R. L. Stevenson. 2 vols. (Chatto & Windus.)
The Merchant Prince. By John Berwick Harwood. 3 vols. (Hurst & Blackett.)
A Strange Journey. By the Author of 'Common-Place.' 3 vols. (Bentley & Son.)
The Way Thither. 2 vols. (Stock.)

Signs are not wanting that Mr. Jefferies's peculiar vein is rapidly becoming exhausted. He writes much, but he says little that is new. In 'Bevis: the Story of a Boy'—which is one of those books for young people which are supposed to be interesting to grown men and women as well—he shows a certain dexterity in adapting his knowledge of farm life and woodcraft to the requirements of a new public. Still, it is impossible not to see that he is merely repeating as romance what he has already related as experience. The stuff of 'Bevis' is substantially the same as that of 'The Gamekeeper' and the 'Great Estate.' The difference is that 'Bevis' is avowedly fiction, while the others are records of fact. But Mr. Jefferies the novelist is not nearly so impressive as Mr. Jefferies the chronicler and observer. His characters are practical, and his dialogue is not inappropriate. But his characters are mechanical—they do as they should, but they do so automatically; and his dialogue lacks life and point and individuality. The fact is that Mr. Jefferies is richer in experience than imagination; his materials are good, but his creative faculty is not strong enough to deal with them.

Miss Childar's second novel scarcely shows so great an advance as might have been expected from 'The Future Marquis,' which indicated a good deal of capability, and suggested that with experience the writer would improve very much. 'Daisy Beresford,' unfortunately, makes one think that Miss Childar is not equal to the strain of writing a story in three volumes. It breaks down lamentably, and shows an infirmity of purpose. The introduction of the gipsy stuff was a sad mistake. It leads to the very weak ending of the story, which the author can hardly have had in view at first. At all events, it is to be hoped that she expected to make a better use of it. As the story stands, it can only be supposed that Miss Childar was anxious to display her acquaintance with a few sentences of gipsy language. Several of the characters are cleverly drawn. Two old maiden aunts are very well done, and the heroine is also good. It may still be hoped that Miss Childar will write something much better than either of her two published novels; but she should be on her guard against a tendency to address moral reflections to the reader. Thackeray was

fond of doing so, no doubt, but there is nothing more dangerous for a young writer than to imitate the successful faults of a master.

Mr. Stevenson must suffer from the warmth of the praise of his critics. He has shown that he possesses a discriminating taste—over nice, perhaps, and a trifle fantastical—and a well-balanced sense of humour. It must amuse him to find himself spoken of as probably the first writer of fiction of the day. It is scarcely possible for a judicious critic to speak so enthusiastically. The 'New Arabian Nights' is undoubtedly a clever work, the attractiveness of which is not very easy to explain. The stories are not humorous, nor funny, nor witty, and yet they are amusing; and they have the great merit of holding the reader's attention. They are tantalizing and deceptive. The reader imagines that a point is being led up to, and puzzles himself in vain to guess what it will be; and then, after all, it does not appear, and he is left laughing at himself for having been so absurdly taken in. There is something fascinating in the quaint mixture of realism and extravagance about the people and places. Events which are quite possible are woven together with circumstances which are ridiculously impossible in the gravest manner, so that the reader hardly knows whether the author is slyly making fun of him, or whether the sole object has been to amuse an idle half-hour. The effect is partly produced by the abruptness with which the stories are brought to an end and the irrelevance of a good many of their details. If they are to be viewed as essays in fiction, the proper judgment upon them must undoubtedly be that they are not well constructed, that they are executed with carelessness, and that they show much want of perseverance. But in truth they should be judged less seriously, and it is idle to search for any motive underlying them. Having begun any one of the stories, it would be almost impossible not to read it to the end, and in that respect it may be admitted that they excel most of the fiction of the day. They show a good deal of power of description, but not much insight into character. The style is pleasant, though not always correct. It shows none of the laboured mannerism of Mr. Stevenson's other work. The stories have been likened to Poe's tales, which appears to be an unfortunate comparison. Poe never introduced details which were not as essential in his story as the bits of evidence in a criminal trial, and however improbable they seemed at first sight, they were always made to be parts of a puzzle which ultimately turned out to be minutely and absolutely realistic.

Mr. Harwood relates the adventures of a good boy and a steady man on his way upward from penury to princedom. Bertram Oakley is a jetsam, thrown up by the sea amidst the wreck of the vessel in which his parents had embarked, and kindly tended by the fishermen who had rescued him from drowning. Being a studious lad, with a mind above that of his village playmates, he attracts attention and makes friends; and eventually, after many mishaps hardly less disastrous than the wreck which had made him an orphan, he plants his feet in the path that leads him to fortune. The story is pleasantly told, and it smacks alternately of the romance of Dick Whittington and the more commonplace biography of a model of the "self-helpful" school. Mr. Harwood is strongest when he is telling a straightforward tale, but plays some very shrill notes when he inclines to a fine and fanciful style. Here, for instance, is a word-picture inspired by nothing more remote from the beaten track of existence than a window of a house in Kensington:—

"Just then the victorious sun had pierced, as knowledge breaches the crass ramparts of ignorance, a yawning chasm through the thick mantle of the clinging fog; and through the storied panes of old stained glass of which it was composed there rained down on the pale Tournay carpet a shower of rich tints, ruby here, topaz there, the pure sapphire, the soft turquoise, the tender amethyst, the steady emerald, changing, varying, as the mist without, golden now, changed and flickered in the sunshine."

There is a long distance between rapt eloquence of this kind and such a sentence as, "Bertram's frugal breakfast had been partaken hours ago." The author gives his reader plenty in both veins; but he might do well to consider whether his work would not be improved by eschewing both ambitious verbiage and negligent phraseology. 'The Merchant Prince' is good enough to make the reader wish it had been just a little better.

'A Strange Journey' is less mysterious than its title would induce one to believe. It is certainly strange that Capt. Fitzgerald should have been content that his children should grow up wild in an Irish village while he led an easy life in Egypt in the service of the Khedive; and his scheme, when the revolution breaks out, of going with his son and daughter across the desert in search of "Chinese" Gordon does not seem very hopeful; but in the characters and incidents there is little that is remarkable. The daily life in the wilderness seems to be truthfully described, and the present seems an auspicious time for the publication of anything about Egypt, and that is nearly all that is to be said for the story. It may be noted that the gruff traveller Etheridge and his plucky wife seem drawn from nature, and that the nationality of the leading personages is vindicated by the fate which so nearly befalls the hero on taking possession of his estate.

'The Way Thither' is a very nice book—the adjective is appropriate in all its senses. Subject and style, method and moral, are thoroughly good, and the reader must be hard to please who does not derive pleasure and satisfaction from this admirable story. Life in Ireland, life in France, life in London and in an English county; description, meditation, and dialogue; social gaieties, mental perplexities, religious vagaries—all these are handled by the author in a fresh and skilful manner, decidedly above the average achievement of beginners at the work of fiction. There is courage enough in the treatment of various matters which to ordinary writers would present insuperable difficulties, and, on the whole, the treatment is successful. Little is over done, and even the implied reproach against the Church of Rome in respect of her dealings with converts can scarcely be described as offensive in its tone. If the book has its objects and its morals, these are not pragmatically enforced, whilst the story itself is a pure and delightful romance from beginning to end. 'The Way Thither' may be warmly and unreservedly commended. The author has laid her (?) readers under a great obligation; and if this be her first attempt, and consequently an indication of her natural and half-developed powers, she is certainly fitted to take a distinct place in the domain of English fiction.

GUIDE-BOOKS.

The Peak District of Derbyshire and Neighbouring Counties. By M. J. B. Baddeley. (Dulau & Co.)—We are not at all thankful to Messrs. Dulau & Co. for having published this very full, handy, and comprehensive guide to a part of England where the wandering cad is hardly known, and, except on rare occasions, when Sheffield and Manchester disgorge their thousands, pastoral silence prevails; and where, except in certain popular places, the "bottle and sandwich excursionist" goes not. Still Mr. Baddeley shows a discretion which is rare among compilers of guide-books, and has written a capital handbook for bicyclists, tourists, and amateur tramps. The section maps of certain localities are very serviceable in their way, and the compiler proves himself in all respects a desirable companion, because he has a blessed faculty of holding his tongue when to talk of views and prate of history are unpleasing superfluities.

Handbook to the Cathedral of St. Paul. By G. Phillips Bevan and J. Stainer. (Sonnenschein & Co.)—This is a pocket volume containing general notices of the history of the ancient and existing metropolitan cathedrals. The book might have been compiled from Mr. Longman's useful work, which we reviewed not long ago. It gives special attention to the musical and campanological performances which are proper to the church. In describing the efforts made to complete the decorations of the interior, it was not quite correct to say that Mr. Burges was chosen as architect to carry out the proposals for the decoration of the cupola; and it would have been well to lay some stress on the scheme designed by that architect for the enrichment of other parts of the building, which was not, as a casual reference to the dome on p. 23 might lead us to infer, "after the Byzantine school," but a gorgeous arrangement of coloured marbles encrusted on the walls, of decidedly Renaissance order, and thus better fitted for Wren's ornate architecture than anything Byzantine, a style which it resembled only in the splendour of the colouring proposed. This book is silent about architectural details, except such as are of the most obvious sort.

SCHOOL-BOOKS.

Miscellaneous Sentences for Translation into French. By C. S. Jerram, M.A. (Longmans & Co.)—We do not understand why these exercises on French grammar should have been published as a separate work. It would be far more convenient to have them in the same volume with the accidence and syntax on which they are founded, and there is certainly no lack of French grammars with appropriate exercises. At the same time it must be confessed that these sentences are of a higher order than those usually found in grammars, and better adapted to form the habit of translating idiomatically from one language to the other.

Chambers's Historical Readers.—Book I. *Stories from English History.* Book II. *England to* 1327 A.D. (Chambers.)—In the first of these books, which is intended for Standard III., such passages and stories of English history

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as fall within the range of children's comprehension are told with great simplicity, but in rather too colloquial a style. There is sometimes a want of connexion between the facts through the omission of intermediate matter. Of Mary Queen of Scots it is said: "Elizabeth refused to help her to get back her crown. So Mary was kept a prisoner in England." The connexion between Elizabeth's refusal and Mary's imprisonment is not obvious. Mary's execution, which forms the subject of the lesson, is not well related in the following sentence: "So one morning the head of a grey-haired woman, who was once the beautiful Queen of Scots, was struck off in the hall of Fotheringay Castle." The second book, which treats of the history of England to the death of Edward II., is very superior to the first, both in sufficiency of matter and style of narration. The history of the time before the Conquest occupies two-thirds of the volume, and includes not only all the main events of the period, but an adequate account both of distinguished persons and the manners of the people. The battle of Hastings is told in a lively, effective manner. Columns of spelling are appended to the several lessons, with explanatory notes when needed.

The British School Series: English Grammar. Parts I.–VI. for Standards II.–VII. By T. Morrison, LL.D. (Edinburgh, Gall & Inglis.)—*English Grammar.* For Standards II.–VII. By J. C. Wright. (J. Heywood.)—The Revised Code for the present year has occasioned the publication of these two sets of cheap little books adapted to the several standards. Those prepared by Dr. Morrison are to be recommended as containing just what is needful clearly stated and well arranged. One prominent and valuable feature is the great abundance of carefully graduated exercises, consisting of extracts from standard writers, by which means the young reader's mind is from the first familiarized with good English. Dr. Morrison says, "A verb always implies action"; which is hard to admit without qualification. Not to mention verbs denoting existence or state, what kind of action is implied by the verb in this very sentence? Another questionable statement is that participles "are always joined to some noun like an adjective," which comes strangely just after the conjugation of the verb, where the participle frequently occurs without any noun. The account of the formation of words is generally correct. We must, however, demur to the explanation of the English prefix *for*, which we are told "signifies *completely*; as *for*-give, *for*-swear." The interpretation of these words is unusual, and certainly *forbid* does not mean to bid completely, nor *forget* to get completely. Mr. Wright's books are far inferior in every respect. The phraseology, though for the most part simple, is loose and inaccurate. It is a poor explanation of grammar at the outset, that it "teaches us how to put words together." After defining a noun to be the name of a person or thing, Mr. Wright says, "An adjective is a word used with a noun to describe it," thus confounding the name with what it denotes. His derivation of the word "vowels" from "*vocalis*=voice," says little for his knowledge of Latin.

THE LITERATURE OF COOKERY.

366 *Menus and* 1,200 *Recipes of the Baron Brisse, in French and English.* Translated by Mrs. Matthew Clark. (Sampson Low & Co.)—The Baron Brisse's menus are too well known in the original to need more than a passing notice. To accomplished cooks who are not acquainted with the French language Mrs. Clark's translation will, no doubt, be very welcome; but as the menus contain many dishes not familiar in England, it may be doubted whether the recipes are given with sufficient definiteness for ordinary use in moderate households. In a brief preface Mrs. Clark gives one or two hints as to the mode of procuring materials not in common use in England, which will make many persons wish that she had done more than merely introduce the volume to the public. The menus themselves are given both in French and English—a great advantage to mistresses, who must often find that their servants, though very fair French cooks, are very indifferent French scholars.

Cookery and Housekeeping: a Manual of Domestic Economy for Large and Small Families. By Mrs. Henry Reeve. (Longmans & Co.)—If in the multitude of manuals of cookery and housekeeping there is room for yet another, Mrs. Reeve's book is very well qualified to occupy it. It is plainly written, sensible, and practical, and contains the information for which the inexperienced housewife looks in a very useful and accessible form. The inevitable illustrations are not less valuable than such as are to be found in other works of the kind.

OUR LIBRARY TABLE.

Archbishop Capecelatro's *Life of St. Philip Neri*, of which Messrs. Burns & Oates have published a translation, made by Mr. Pope of the Birmingham Oratory, is too lengthy to find many readers among Protestants; but the book may be recommended to readers outside the pale of the author's Church as the picture of the life of a man who possessed much nobility of character and of an interesting movement, the Roman Reformation, which attained its height in the later part of the sixteenth century. Considering that the writer is an Oratorian, his tone is moderate, though, like most modern Italian writing, his style is too gushing.—The *Life of St. Lewis Bertrand*, by Father Wilberforce, which the same publishers send us, is not written with much literary skill. It is very like, *mutatis mutandis*, many dull lives of Protestant missionaries. The efforts made by the Dominicans to protect the natives of America from oppression were worthy of all honour, and it is a pity Father Wilberforce has not known better how to make his narrative interesting. His excessive credulity is also annoying.

Mr. W. Westall's *Tales and Traditions of Switzerland* (Tinsley Brothers) are for the most part deeply romantic, and one of them, 'Lucky Sam Briggs,' is highly facetious. They are likely to prove suitable to that class of Swiss tourists which does not soar high. To the haunters of the upper regions of the country Mr. Westall's fiction will probably be less interesting than the curious historical facts which he has inserted in his volume. Here is one of them by way of specimen. On one occasion, in Appenzell, "a sentence of death was commuted into a sentence of imprisonment, because a peasant, who had a fine meadow full of grass near the place of execution, represented to the Council that the crowd would trample it down and cause him a heavy loss." Another time a man was condemned to penal servitude for life in a prison at St. Gall, there being no fitting accommodation for him in Appenzell. "But when it was found that the place destined for him had been bespoke, and that the St. Gall people could not take him in, the Great Council reconsidered the case, ordered the man to be beheaded—and beheaded he was."

From Messrs. Macmillan we have received a new edition of that clever novel *Christy Carew;* from Messrs. Ward & Lock a series of handbooks of *Cricket, Rowing, Lawn Tennis,* and *The Bicycle,* extracted, if we mistake not, from a larger work, the first of which is the best; and from Mr. A. Russell Smith an excellent *Catalogue of Rare, Curious, and Valuable Books.*

In the handsome volume recording the *Proceedings of the Third Annual Meeting* of the Library Association, the most interesting papers are the 'Notes on Early Printing in Scotland,' by Mr. Clark, and the 'Biographies of Eminent Edinburgh Librarians,' by Mr. Black, although the latter might have been shortened. There was no need to give several columns on the life of David Hume. The chief incidents of Hume's life are well known; besides, he was by no means an eminent librarian: he was too fond of reading and too lazy to do routine work. There is, by the way, a good paper by Mr. Mullins, of Birmingham, on 'The Librarian and his Work.' The notices of the libraries in the east of Scotland are worth looking at; so is the article by Mr. Mason on Scotch Free Libraries. A very interesting fac-simile of a plate used in Ged's 'Sallust,' the first instance of stereotype, is given in the appendix.

We have on our table *Robert Burns,* by J. Nichol, LL.D. (Edinburgh, Paterson),—*Mary, Queen of Scots: a Study,* by Anchor (New York, Ludwig),—*Eranus,* edited by F. W. Cornish (Kegan Paul),—*Logic for Children,* by A. J. Ellis (Hodgson),—*English Annals,* by A. J. de H. Bushnell (Stanford),—*On Imitative Art, its Principles and Progress,* by T. H. Dyer (Bell),—*The Great Diamonds of the World,* by E. W. Streeter (Bell),—*A Manual on the Preservation of the Larger Fungi and Wild Flowers,* by J. L. English (Epping, Davis),—*Household Boiler Explosions, their Cause and Prevention,* by W. Ingham (Lockwood),—*The Tricyclist's Vade-Mecum,* 1882 (Cordingley),—*Bees, Rabbits, and Pigeons* (Ward & Lock),—*Noble Influence,* by J. Copner (Wyman),—*Elements of Morality,* by Mrs. C. Bray (Longmans),—*A Question,* by G. Ebers (Trübner),—*Three-Cornered Essays,* by a Middle-Aged Englishman (Hogg),—"*Gentleman*" *Hamilton,* by H. Dunbar (Simpkin),—*The Crisis in Ireland,* by S. O'Grady (Dublin, Ponsonby),—*Eau-de-Nil,* by E. C. Hope-Edwardes (Bentley),—*Russians and Germans,* by V. Tissot, translated by S. L. Simeon (Remington),—*The Altus of St. Columba,* edited by John, Marquess of Bute (Blackwood),—*Priest and Poet,* by J. D. Lynch (Dublin, Duffy),—*Monaco Pazzo's Rhymes* (Bogue),—*Paradise Found,* by Lady Frances H. Cecil (Nisbet),—*Half-Hours with the Saints and Servants of God,* by C. Kenny (Burns & Oates),—*The Testimony of Conscience,* by W. Bellars (Kegan Paul),—*The Revisers and the Greek Text of the New Testament* (Macmillan),—*The Holiest Manhood,* by J. Ellerton (Macmillan),—*Etymologisches Wörterbuch der Deutschen-Sprache,* Parts I. and II., by Dr. F. Kluge (Strasbourg, Trübner),—*Eine Geschichte der Relativen Pronomina in der Englischen Sprache,* by P. Noack (Göttingen, Calvör),—*La Constitution de Carthage d'après Aristote et Polybe,* by M. L. Drapeyron (Paris, Delagrave),—*El Método Experimental aplicado al Estudio del Divorcio,* by E. Heriz (Barcelona, Ramirez),—and *Til Statsraadstaburetten,* by J. Norman (Copenhagen, Reitzel). Among New Editions we have *A Short History of England,* by the Rev. B. G. Johns (Lockwood),—*History of the Parishes of Sherburn and Cawood,* by W. Wheater (Longmans),—*History of Ralahine and Co-operative Farming,* by E. T. Craig (Trübner),—*Modern Physical Fatalism and the Doctrine of Evolution,* by T. R. Birks (Macmillan),—*What Science is Saying about Ireland* (Hamilton),—*New South Wales in* 1881, edited by T. Richards (Trübner),—*The Standard Needlework Book,* by H. P. T. (N.S.D.),—*Eternal Purpose,* by W. R. Hart (Lippincott),—*Plain Reasons against Joining the Church of Rome,* by R. F. Littledale (S.P.C.K.),—*Poetical Works of Sir W. Scott, Bart.* (Marcus Ward),—*Best for Her,* by Annie Thomas (Ward & Lock),—*Lays of Ancient Rome,* by Lord Macaulay (Longmans),—*Eugene Aram,* by Sir E. L. Bulwer (Dicks),—and *Oliver Twist,* by C. Dickens (Dicks). Also the following Pamphlets: *The Influence of the Organ in History,* by D. Buck (Reeves),—*The Germ Theory of Disease* (Pitman),—*The Attributes of the so-called "Family Doctor,"* by Dr. R. Fowler (Pardon),—*The Influence of Vivisection on Human Surgery,* by S. Gamgee (Churchill),—*Want,* by A. M. Smith (Ridgway),—and *Gold Mining in India,* by T. H. Thornton (Wilson).

LIST OF NEW BOOKS.

ENGLISH.

Fine Art and Archæology.

Dickson's (W. E.) Practical Organ Building, 12mo. 2/6 cl. limp. (Weale's Series.)
Johnson's Fen and Marshland Churches, 3 vols. in 1, 4to. 63/

Poetry.

Ryder's (H. I. D.) Poems, Original and Translated, 12mo. 3/6

Geography and Travel.

"Fan Kwae" (The) at Canton before Treaty Days, cr. 8vo. 5/

Philology.

Guide (The) of the Perplexed of Maimonides, trans. from the Original by M. Friedländer, Vol. 1, 8vo. 25/ cl.

Science.

Griffiths's (Col. L.) Examination Questions on the Matter in the Authorized Text-Books of Fortification, &c., 8vo. 3/6
Hart (D. B.) and Barbour's (A. H.) Manual of Gynecology, 21/
Johnson's (G.) Harveian Oration delivered at Royal College of Physicians, June 24, 1882, cr. 8vo. 2/6 cl.
Larden's (W.) School Course on Heat, cr. 8vo. 5/ cl.
Pangera's (Lieut.) Questions and Answers on Gunnery, &c., 12mo. 2/6 cl.
Stallo's (J. B.) Concepts and Theories of Modern Physics, 5/

General Literature.

Foster's (D.) The Scientific Angler, cr. 8vo. 6/ cl.
Gray (J.) and Maidment's (J. J. N.) Banquet of Wit, compiled from Humorous Sources, 12mo. 5/ cl.
Jones's (C. A.) The Foreign Freaks of Five Friends, 6/ cl.
Letts's Commercial Tables, compiled by L. Amati, 12/ cl.
Lewis's (M. A.) Two Pretty Girls, 12mo. 2/ bds.
Macdonald (J.) and Sinclair's (J.) History of Polled Aberdeen or Angus Cattle, cr. 8vo. 12/6 cl.
Rowe's (C. I.) An Englishman's Views on Questions of the Day in Victoria, cr. 8vo. 4/ cl.
Wilkins's (W. J.) Hindu Mythology, Vedic and Puranic, 10/6

FOREIGN.

Theology.

Kleutgen (J.): Das Evangelium d. heil. Matthäus, 2m. 80.
Midrasch Echa Rabbati (Der), übertr. v. A. Wünsche, 4m. 50.

Fine Art.

Boileau (L. A.): Architecture Ferronnière, Principes de Grandes Constructions Édilitaires en Fer, 6fr. 50.

History and Biography.

Buchwald (G. v.): Bischofs- u. Fürsten-Urkunden d. XII. u. XIII. Jahrh., 16m.

Philology.

Aiol et Mirabel u. Elie de Saint Gille, hrsg. v. W. Foerster, Vol. 2, Part 2, 9m. 75.
Hotz (G.): The Subjunctive Mood in Anglo-Saxon, 2m.
Martin (A.): Les Scolies du Manuscrit d'Aristophane, 10fr.
Vie (La) de Saint-Gilles, par Guillaume de Berneville, Poëme du Douzième Siècle, ed. by Gaston Paris et A. Bos, 10fr.

Science.

His (W.): Anatomie Menschlicher Embryonen, Part 2, 5m.
Juratzka (J.): Die Laubmoosflora v. Oesterreich-Ungarn, 14m.
Politzer (A.): Lehrbuch der Ohrenheilkunde, 12m.
Sachs (J.): Vorlesungen üb. Pflanzen-Physiologie, Part 1, 10m.
Trautvetter (E. R. v.): Florae Rossicae Fontes, 4m.

General Literature.

Joliet (C.): Le Crime du Pont de Chatou, 3fr. 50.

TRANSCRIPTS FROM NATURE.

AN ORANGE GROVE (VICTORIA).

THE short sweet purple twilight dreams
Of vanish'd day, of coming night;
And like gold moons in the soft light
Each scented drooping orange gleams
From out the glossy leaves black-green
That make through noon a cool dark screen.

The dusk is silence, save the thrill
That stirs it from cicalas shrill.

A CRYSTAL FOREST.*

THE air is blue and keen and cold,
With snow the roads and fields are white;
But here the forest 's clothed with light
And in a shining sheath enrolled.
Each branch, each twig, each blade of grass,
Seems clad miraculously with glass:

Above the ice-bound streamlet bends
Each frozen fern with crystal ends.

BLACK SWANS ON THE MURRAY LAGOONS.

THE long lagoons lie white and still
Beneath the great round Austral moon;
The sudden dawn will waken soon
With many a delicious thrill:
Between this death and life the cries
Of black swans ring through silent skies.

The slow wash of the sluggish stream
Moves as in sleep some bodeful dream.

*In Canada, Norway, Scotland, and other Northern countries this beautiful winter-transformation can frequently be seen. It is caused by intense frost setting in immediately upon a thaw, thus congealing the damp upon even the tiniest twigs and blades of grass and fern fronds into a sheath of thin transparent crystal. As the sun's power grows the crackling and dripping are incessant, and the change and beauty beyond description.

BREAKING BILLOWS AT SORRENTO, AUSTRALIA.

A SKY of whirling flakes of foam,
A rushing world of dazzling blue:—
One moment, the sky looms in view;
The next, a crash in its curv'd dome,
A tumult indescribable,
And eyes dazed with the miracle.

Here breaks by circling day and night
In thunder the sea's boundless might.

WILLIAM SHARP.

JOHN KEMBLE'S 'PETRARCH.'

30, Torrington Square, Aug. 5, 1882.

THE Rossetti Sale having been alluded to in your columns, perhaps you will permit me to add one more incident to the record—one of the few disappointing incidents which took place. When the books came to be put up, lot 518, a choice copy of Petrarca,—described not quite fully even in the catalogue, for it was printed on vellum or on vellum paper (I am not sure which),—was missing, nor has it since come to light. From family feeling the executor, W. M. Rossetti, had fixed a small reserve price on the volume, and the loss is more than a mere money loss to us. CHRISTINA G. ROSSETTI.

THE ANGLO-SAXON CHRONICLE.

Derby House, Eccles.

WHILE criticism of the Anglo-Saxon Chronicle has been singularly neglected in England in recent years, and popular historians have contented themselves with singing its praises without examining its authority, the venerable document has received some attention in Germany, and quite recently two scholars there, Theopald and Grubitz, have subjected certain aspects of it to searching analysis. The latter author has published an essay on it, entitled 'Kritische Untersuchung ueber die Angelsächsischen Annalen bis zum Jahre 893.' In this tract, which is written with singular insight, he has arrived at the conclusion, which has been reached independently by the author of these letters, that MS. A is not an original contemporary document, but a copy of a comparatively late date made by several scribes (vide *op. cit.*, 6–9). *Inter alia*, he quotes the remarkable fact that the so-called Asser (peudo-Asser, as I have shown in previous letters) copied his narrative, not from a codex like A, but from one like C, which may be tested in the genealogy heading his book, which is to be compared with that contained in the Chronicle in the year 855, and also in the entries under the years 853, 868, 885 (Asser 884), 886, and 887. As the pseudo-Asser was probably composed early in the eleventh century, this is *pro tanto* evidence that Codex C preserves an older text than Codex A.

The question is so important for the true appreciation of the Chronicle as an historical document, which means the appreciation of the very foundation stones of our earlier history, that I must be excused for accumulating proofs of it.

It is quite clear that if any part of A has claims to be considered the mother form of B, C, and D, this can only be the part ending with the year 915 according to the chronology of the three latter MSS., or 918 according to the perverse chronology of A, down to which point the matter in the several MSS. is virtually the same. Here there is a break, and A separates from B, C, and D. This complete gap and fissure in the matter is not marked, however, in A by any change of handwriting. Surely if A had been the original MS. from which B, C, and D were derived, we should have found this first break in the continuity of the matter marked by a corresponding break in the handwriting of the mother MS., but as a matter of fact there is no break at all till 924.

Again, as I have said, the events dated in 917 and 918 in A are respectively dated in 914 and 915 in the other copies as well as in Florence of Worcester, the latter dates being, no doubt, correct. It would assuredly have been impossible for a contemporary annalist to make a mistake of four years in two successive entries in his narrative, and it is quite clear that the mistake is due to a copying scribe, and not to a contemporary annalist. The mistake extends further, however. As is well known, MS. A dates the death of Æthelfled, the lady of the Mercians, in 922, while B, C, and D date it in 919, in this agreeing with Ethelward and with the corrected dates in the 'Annals of Ulster' and the 'Annales Cambriæ' (see 'Mon. Hist. Brit.,' 377, note *b*). It is, in fact, not improbable that the whole of the long paragraphs peculiar to A at this period are wrongly dated. These facts make it almost certain that this part of MS. A was not contemporary, and that the change of writing at the year 924 merely marks the intervention of a new copier.

Let us continue our analysis. In the years preceding 934 the entries in A are entirely different from those in B, C, and D—different in matter as well as form. The entry in the year 933 in A (934 of B, C, and D) is somewhat singular, for A, besides containing the sentence about Athelstane going to Scotland with a fleet in the same phraseology as B, C, and D, and evidently from a common source, adds a statement about the death of Byrnstan, Bishop of Winchester, not contained in any of those MSS., thus adding another proof to the many already cited that A was not the mother MS. of B, C, and D, even in those years where they contain common entries. On passing to 934 in A we find a record not contained in B, C, or D. Thence to 937 all are blank. But with 937 we have a long common entry in the first of the fragments of poetry, and the entries continue the same as in B and C till the end of the second piece of poetry in 958, exclusive of an entry in 951 in A of the death of Ælfheah, Bishop of Winchester, but including more than one prose annal. Therefore about the year 933 or 937 we have clearly a break in the composition, since at those points the divergent copies are again together. If A were an original MS. and not a copy we should assuredly have some break in the writing during one of those years, but nothing of the sort is to be found in it. Again, at the end of the first piece of poetry, while the other copies insert a fresh year and begin a new annal about the baptism of the Dane Anlaf, MS. A, as Mr. Petrie long ago pointed out, makes the latter notice follow the verses uninterruptedly, thus apparently confounding the transactions of different years ('Mon. Hist. Brit.,' 387, note). With the year 962 we again have a series of entries in A not in B, C, and D, and, strangely enough, there is another change of writing in A about this time; but not with the beginning of 962, where it breaks away from B, C, and D, and where there is, therefore, a distinct new departure in the sense, but in the year 963, where there is no such break, and where the change of writing is again a mere proof of change of scribe. The copies continue divergent till the year 971, where the entry of the death of Edmund Atheling, followed in 973 by the last of the inserted poems contained in the earlier codices, is common to A, B, C, and D. Here, then, at 971 we have another break in the composition, but no break in the writing. With the termination of the poem last cited the various copies finally part company, yet at this point also there is no change in the handwriting of A, which continues the same to the year 1001. The accumulation of evidence, therefore, is overwhelming that A is not a contemporary MS., but a late copy—a copy perhaps made for the library at Canterbury after the fire to which I referred in a previous letter, when it is very probable that A first found its way to Canterbury. This sweeps away all the arguments as to the date of the composition of the Chronicle founded on the breaks of the handwriting in this copy. I have recently examined Wheloc's printed text of the Chronicle, which, as Mr. Earle and others have shown, was certainly taken from G, collated by the editor, as

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he tells us, with the Benet MS., *i.e.* MS. A. I have also examined the paper MS. in Trinity College, Dublin. This, as notes at the beginning and end show, was copied out by one William Lambarde. William Lambarde's name heads the MS., and the note at the end is as follows: "finis 9 Aprilis 1564, W. L. propria manu. These annals are extant in Sir Robert Cotton's librarye at the ende of Bede's histerye in ye Saxon tongue." This note and the orthography of the MS. prove indisputably that it was also a copy of G.

Both Wheloc's and Lambarde's copies seem to be faithful, and from a comparison of them with the text of A it is clear that the latter could not have been copied from G, as I suggested in a former letter; for while the spelling of the former to the year 877 is tolerably consistent and almost entirely Mercian, that of the latter is not consistent in the same way, but we have a mixture of forms, apparently pointing to its having been written by a copier who occasionally inserted his own idiosyncrasies. This view is rendered almost certain by another fact, overlooked by all editors of the Chronicle except Mr. Petrie and Mr. Thorpe. G has an entry not found in any other codex. This entry is under the year 969, where we read: "Her forthferde Eadmund Ætheling, his lic lith æt Rames-ige." These few words about his being buried at Ramsey occur only in this MS.; whether it occurred in the original text of the MS. or was a marginal gloss we have no means of verifying, as the MS. has been burnt. This curious entry, so near the termination of this codex, and found only in it, seems to point to the MS. having belonged to the great Abbey of Ramsey, whose situation within the borders of Mercia is also quite consistent with its dialectic forms. Putting one small entry aside, the two codices are identical, except in certain variations in their chronology, in the case of a few verbal forms, and in the absence from G of the formula, so often occurring in A immediately after the date, "Her on dyssum gere." G agrees with A in practically ending in 1001, in omitting the Mercian Chronicle contained in B, C, and D, and in containing the various long passages in the tenth century which are found in A and not in B, C, or D. It agrees with A, and differs from B, C, and D, in omitting the mention of Reading under the year 871, and in speaking of Wimburne and not of Wimborne Minster; in omitting the mention of the sending of the piece of the Cross from Pope Marinus to Alfred and the latter's sending his alms to Rome, which are mentioned in codices B, C, and D under the year 883; and, as Grubitz has noticed, in calling the Mercian king mentioned in 796 Ceolwulf, where B and C call him Cynulf, which was right as we know from charters published by Kemble ('Codex Diplomaticus,' vol. i. numbers 211, 212, and 215). It is curious that D agrees with A in this mistake.

MSS. A and G are, therefore, related in the closest possible manner; but it is clear that neither of them is a copy of the other, and we must postulate that both were copied from a common original, which ended in 1001, and which we may call *y*, as we called the mother MS. of B, C, and D *x*. HENRY H. HOWORTH.

MR. MOZLEY'S 'REMINISCENCES.'

Athenæum Club, Aug. 9, 1882.

As many of the statements in Mr. Mozley's 'Reminiscences' which may reasonably be doubted cannot at this distance of time be disproved, I think it right to give a contradiction on two points from contemporaneous letters.

Mr. Mozley refers to the election to the provostship of Oriel in 1828 in terms which are summed up in his expression "a provost who owed his election to him," *i.e.*, Mr. (now Cardinal) Newman. My late father was, what Mr. Mozley was not, then Fellow of Oriel, and among his papers are letters which show that Dr. Hawkins did not owe his election to Mr. Newman.

In chapter xxxvi. Mr. Mozley refers to the conflict between the provost and tutors of Oriel in 1830 and subsequent years; the details are almost entirely omitted, and the dates are not clearly given; but the statements made, particularly the unfavourable remarks on the provost, are not in accordance with the account I heard from my late father, who was then resident and acted as an intermediary in the dispute—an account which is borne out by letters on the points to which they refer. H. JENKYNS.

THE SUNDERLAND LIBRARY.

THE sale of the fourth portion of the Sunderland Library will commence at the rooms of Messrs. Puttick & Simpson on Monday, November 6th, and it will close on Thursday, November 16th. In its general features this instalment of the great library resembles its predecessors. Among the *editiones principes* are included the following:—Maximus Tyrius, Valerius Maximus, Musæus, Cornelius Nepos, Nonius Marcellus, Oppianus, Origen, Ovid, Panegyrici Veteres, Pausanias, Petrarch, Phædrus, the Epistles of Phalaris, Pindar, Plato, Plautus, the Elder Pliny, Plutarch, Polybius, Pompeius Festus, Pomponius Mela, Ptolemy, and Quintilian. The books printed upon vellum occurring in this portion are:—Valerius Maximus, printed at Mentz by P. Schoeffer in 1471; Ordonnances de l'Ordre de la Toison d'Or, with the arms of the Duke of Burgundy, *sans* notes (about 1511); Petrarca, Sonetti, Canzoni et Trionphi, *edizione prima*, printed by Vind. de Spira at Venice, 1470, and Le Cose Volgari, first Aldine edition, Venet., 1501; Il Petrarca da Dolce e G. Camillo, printed at Venice by G. Giolito, 1558; Picus Mirandola, Commentationes, printed at Bologna by Boned. Hector in 1496, and De Morte Christi, by the same printer in 1497; Plinius, Historia Naturalis, printed by Nic. Jenson in 1472 at Venice; Pontanus, De Bello Neapolitano, printed by P. Summontius at Naples in 1509; Quintilian's Institutions, printed at Rome in 1470; Sabellicus, De Vetustate Aquileiensis Patriæ, printed without date or name. Rare French works abound; the most important of these are:—La Mer des Histoires, printed by P. le Rouge at Paris, 1488; Mézeray's Histoire de France, original edition, large paper; Milles et Amys, Paris, Ant. Verard, *s.a.*; Jan. E. du Monin, Nouvelles Œuvres, Paris, Jean Parant, *s.a.*; Montaigne, Essais, the editions of 1588, 1595, &c.; Musæus, Hero et Leander, translated by C. Marot, Paris, C. l'Angelier, 1541; La Romance de Perceforest; and a valuable series of editions of Rabelais, including the most ancient edition with a date. There are numerous important works relating to America. The rare English books include Milles's Catalogue of Honour, James I.'s copy, 1610; Milton's Poems, Latin and English, original edition, 1645; Salisbury Missal, Paris, 1555; Sir Thos. More's Works, 1557, Sir William Rooper's copy; Sir I. Newton's Works by Horsley; Ochin's Tragœdie or Dialogue by Bishop Ponnet, 1549; O'Flaherty's Ogygia; O'Sullivan, Historia Catholica Iberniæ; Ovid in English, with fine plates by Picart; various works of Rob. Parsons; Leslie's Defence of Queen Mary of Scotland (under the name of Phil. Morgan), 1571, &c. The catalogue, as usual, contains also numerous other Latin, Spanish, Italian, French, and Portuguese works of great rarity, as well as many books with fine bindings, and arms of Anne of Austria, Louis le Dauphin, Jean Grolier, T. Maioli, and others; and rare English and foreign tracts.

EDUCATION IN SAXONY.

A RECENT number (No. 29, July 22nd) of the *Philologische Wochenschrift* reproduces an important missive of the Saxon Education Department calling upon the rectors of the Gymnasia, or grammar schools, to meet and consider the grave dangers which have arisen from the too rapid development of new ideas and the so-called reforms in higher education. The minister considers that the ever-growing criticism of classical studies as unpractical, and the desire to replace them by something more obviously useful, arise from the mismanagement of these studies: first, by over-burdening the pupils; secondly, by over-specializing the instruction. It is noted that with the rapid increase in numbers of the Gymnasia, and the necessary employment of many young and inexperienced teachers, the home tasks and preparation expected from children are such as to overburden their brains, and leave no time for wholesome exercise or recreation. This is the case not only in Saxony, but all over Germany, where the pernicious law which shortens military service to those who successfully pass an examination is in force. Every stupid boy is killing himself that he may escape the three years' service as a private (or whatever the amount is).

The manifesto does not, however, touch on the evil of over-multiplying *subjects*, which in England is no doubt more prevalent and poisonous than the over-multiplying of the hours of work; for even where the former does not, as a natural result, produce the latter, it does great and irreparable mischief. I need only point to the two hours a week in French or German at many schools, which fatigue the boy without any return save that of deceiving his parents, and, if he is very silly, even himself.

The second evil noted is the over-specializing of classical teaching, especially in the direction of theoretical syntax. The researches into the constructions of special authors, and the speculations on the logical use of particles, which have so deeply infected the modern grammars, encourage teachers of what they call at Cambridge "pure classics" (?) to set exercises which afford a mere series of syntactical problems, and no practice in turning the natural idioms of one tongue into those of another. The minute of the minister insists that no learning off by heart of syntactical rules will ever teach a pupil the free and actual handling of a foreign tongue. The present school is described as teaching "an abstract and subtle *dogmatik*," which destroys all the pupil's enjoyment in the great literature of the past.

But while the German state critic fears that each section of classical study may be driven too far by the specialists, and so rendered too minute and various for any ordinary pupil's comprehension, the danger of history or archæology being neglected does not strike him as pressing. In our schools we must rather watch that the exclusive teaching of grammar and composition does not extrude altogether the human and practical, nay even the æsthetic, side of classics; for we have frequent specimens of men who are formally elegant scholars, and who shudder at a false tense or a false quantity, but are at the same time mere children in questions of history or literary criticism, and borrow their opinions from the nearest authority.

The whole document is of great importance, and the meeting by the rectors to discuss it will no doubt be of the highest interest.

J. P. MAHAFFY.

MILTON'S BIBLE.

A BRISTOL bookseller recently catalogued a Bible which is assumed to have belonged to John Milton. It is a thick, rough calf quarto volume, being the Royal Version, Cambridge, 1637, and includes the Apocrypha. On the margin of the page containing the fourteenth chapter of 1 Maccabees is what appears to be an inscription of seventeenth century date: "Mr. Hartlibe to Mr. Milton sendeth the 12 booke of the Greeciane volumes, & is obliged to hime. Oct. the 17. 1640. London." Hartlibe's friendship with the poet is well known, the 'Tractate of Education,' 1644, being addressed to Master Samuel Hartlibe. On the opposite margin of

the same page, but in a different handwriting, and apparently that of the great poet, is the following :—

When that day of Death shall come,
then shall nightly shades prevaile—
soone shall Love and Music faile—
soone ye fresh turfes tender Blade
shall florish ore my sleeping shade.
J. Miltonius
M.A. C. Coll.

Under these lines is a pen-and-ink outline portrait in profile, and below is written "Myself, 1640."

On the margin of the opening page of 2 Maccabees is the following MS. note, beginning opposite the eighteenth verse: "London—perhaps ye reason why the Porsians worshipe fire to this day, 1639"; this inference being drawn from the purification of the Temple, as explained in that verse, being conjoined with a command to keep the feast of tabernacles "and of the fire."

On the title of the New Testament is "Johne Miltone, 16. A.M. 40."

This Bible in 1658 belonged to "Jane Bealby," in 1662 to "Wm. Lumley," in 1716 to "Dr. Todd," in 1744 to (General) "Loftice Todd," and then passed to the family of Gainford of Gainford. Lewis Gainford has written an account of the family on one of the fly-leaves, and sketched their arms. He joined the "True Christians" or Quakers in 1775, and died insane. A former owner has had the volume lettered on the back "Holy Bible, e Libris Johannis Milton."

THE RUSSIAN 'UNCLE TOM'S CABIN.'

3, Rue Rollin, Paris.

Several biographies attribute to me 'The Russian Uncle Tom,' in English and German. The French manuscript was bought by Messrs. Nelson & Sons, of Edinburgh, and was lost by their reader! They now say that after thirty years they have no damages to offer me. As the case is of interest to all authors, I would like to know your opinion. Mrs. Stowe gained 17,000*l*. by her 'Uncle Tom,' and thirty years ago the emancipation of the serfs was a most important question for Russia. My 'Russia under Nicholas I.' has had six translations and four *contrefactions*. An author's heirs may lose all property in his work some years after his death, but the greater the delay of its publication, the greater the damage caused to him. Fame and reputation are certainly difficult to be gained, but still where there is a will there is a way.

Very few of us make more than one copy of their writings, and it has never been my habit to do more. Ivan Golovin.

Literary Gossip.

Some verses have appeared in *London Society* for August which are signed "Thomas Hardy," and the newspapers have jumped to the conclusion that they are from the pen of the author of 'Far from the Madding Crowd.' We are in a position to state that this is a mistake, and that the well-known novelist is not the writer of the poem in question.

The *Standard* is represented at Alexandria by Capt. Cameron, who did good service for that journal in Afghanistan and Zululand; the *Daily News* by Mr. Skinner, a veteran war correspondent; while Mr. Drew Gay has ceased to represent the *Daily Telegraph*, and will be succeeded by Mr. L. Wingfield. Mr. Le Sage, of the last-named journal's editorial staff, is to proceed to Egypt in order to edit the news sent home.

Mr. Charles Marvin, who, by the way, was present at the burial of Skobeleff at Spasskoe Selo, in the province of Riazan, has returned to England, and is now preparing to bring out his history of Skobeleff's siege of Geok Tepe, on which he has been engaged for some months past. His volume on 'The Russian Advance towards India' has attracted attention in Russia owing to its description of the home surroundings and opinions of General Skobeleff. Translated successively in the *Novoe Vremya* and *Moscow Gazette*, his account of his conversation with the general was afterwards inserted in the special number of the Panslavist journal *Russ* devoted to the obituary of the hero. From this it was transferred to two popular pamphlet biographies of Skobeleff, which have since had a large sale throughout the empire.

Prof. Minto is preparing an article on John Stuart Mill for the *Encyclopædia Britannica*, which will contain some particulars hitherto unpublished concerning Mill's connexion with the *Reader* and his life at Avignon.

We have received a post-card from Mr. Henry Lansdell, the author of 'Through Siberia,' dated "On the Kama, near Perm, July 28th, 1882," in which he says that all has gone well with him so far on his journey towards Central Asia, and that the Russian Government has given him "every possible facility that black and white can convey." We may take this opportunity of observing how very superior the foreign post-cards are to the flimsy continental post-cards supplied by our own Post Office.

Messrs. Bickers & Son have in the press a new and revised edition of Sir Nathaniel Wraxall's 'Memoirs,' edited by Mr. H. B. Wheatley, F.S.A., from Sir N. Wraxall's own corrected copy, and from a copy annotated by the late Dr. Doran, in which are a large number of original MS. notes by Mrs. Piozzi (Dr. Johnson's Mrs. Thrale). The edition is to contain the posthumous memoirs, and will be in five volumes, uniform with Mr. Mynors Bright's edition of Pepys's 'Diary' by the same publishers.

Mr. J. Riddel, of 2, Gresham Buildings, Basinghall Street, E.C., is collecting materials for a life of his father-in-law, the late Mr. Edward Hodges Baily, R.A., F.R.S., and will be obliged for any new facts and material that can be supplied to him.

The University of Würzburg has, upon the occasion of the celebration of its tercentenary, conferred upon Mr. Fawcett the honorary degree of Doctor in Political Economy. A similar degree has also been conferred upon M. Émile de Laveleye.

Of the hundred subscribers at six pounds each required before the Hellenic Society can take in hand their contemplated reproduction in fac-simile of the Laurentian MS. of Sophocles, forty-three have already been found. The critical preface to be contributed by Prof. Jebb, and the palæographical notes promised by Mr. E. Maunde Thompson, ought to make the work one of interest and value. Intending subscribers, whether libraries or individuals, are requested to forward their names as soon as possible to Mr. George Macmillan, 29, Bedford Street, Covent Garden.

Mr. Saintsbury's 'Short History of French Literature' will be published next month by the Clarendon Press. The author aims at presenting a complete but succinct history, with full biographical and historical details, of the whole course of French literature, compiled from an examination of that literature itself, and not merely from previous accounts of it. Illustrative specimens are given only in book i., which deals with mediæval literature; the illustration by extract of the later literature, from Villon to Hugo, being reserved for a separate volume, which is now in preparation.

Mr. John Heywood, of Manchester, has in preparation, to be published by subscription, 'Historic Sites of Lancashire and Cheshire: a Wayfarer's Notes on the Palatine Counties,' by Mr. James Croston, F.S.A., which is intended to form a companion volume to Mr. Croston's 'Nooks and Corners of Lancashire and Cheshire,' which is now out of print. The forthcoming book will form a crown quarto volume of 450 to 500 pages, and will contain numerous woodcut illustrations.

Dr. Georg Bühler, of Vienna, will translate the Laws of Manu for the series of "Sacred Books of the East," edited by Prof. Max Müller.

The United States Congress, just before its adjournment, confirmed the purchase of the Franklin papers on behalf of the nation from Mr. Henry Stevens.

M. Maspero is expected in Paris. He has left Boulaq.

Next week we hope to publish an interesting letter by Mr. Blades on the newly discovered fragment of Caxton's 'Four Sons of Aymon.'

Mr. Marvin has sent us a letter regarding our review of his new work, 'The Russian Advance towards India,' the only important passage in which is :—

"The reviewer ridicules my charge against the Royal Geographical Society of indifference to Central Asian research, and speaks of the 'vast stores of information' derivable from the papers of Rawlinson, Yule, &c., and from the recent lectures of O'Donovan, Stewart, &c. But here again he ignores that I am dealing with the present, not with the past. The 'vast stores' referred to belong to a decade ago, when the mania for African and Arctic research, to the detriment of other fields of inquiry more important to the interests of our empire, had not developed itself. That the Society did its duty ten years ago or five years ago is no proof that it is doing its duty now. To speak of the Society as encouraging and promoting Central Asian research simply by allowing O'Donovan and Stewart, at their own trouble and expense, to read two lectures to the public, is to me an argument too ridiculous to be dealt with."

We have no hesitation in describing Mr. Marvin's charge as nonsense. There are various ways adopted by the Society of promoting geographical knowledge: by the institution of lectures, invitations to travellers to make known their experiences, grants of rewards to successful explorers, and by publication of researches, &c. It is simply impossible that Mr. Marvin can have taken the trouble to see how much encouragement of this sort has been vouchsafed in regard to Central Asian geography during the period he mentions, or he would never try to uphold such a silly accusation.

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SCIENCE

Talks about Science. By the late Thomas Dunman. With a Biographical Sketch by Charles Welsh. (Griffith & Farran.)—A melancholy interest surrounds this little work. At the time of the author's death an obituary notice appeared in this journal, and a detailed sketch of his career is prefixed to the volume before us. Starting in life with the disadvantage of a very limited education, he worked his way into the scientific world by sheer industry and force of character, and ultimately made his mark as a lecturer. To present a scientific topic to a general audience in accurate yet attractive form is by no means an easy matter, and really good popular lecturers are so scarce that Mr. Dunman's death, at the early age of thirty-two, is a loss which can ill be borne. The thirteen lectures which are collected in this volume deal with various branches of zoology and geology, of physics and physiology, and thus offer sufficient evidence of the author's versatility. They have no pretence either to depth of thought or to originality of treatment; neither is there any attempt at rhetorical display. They are in fact precisely what their title indicates—'Talks about Science'; and as such they undoubtedly offer agreeable and instructive reading which will prove serviceable to those who, not caring to force their way into the temple of science, are yet anxious to get an occasional glimpse into its vestibule.

Occasional Papers of the Royal Engineer Institute. Vol. VI. 1881. (Stanford.)—In this annual collection of occasional papers are included two prize essays for which gold medals have been awarded—the last of their kind, as it has been decided (wisely we think) to discontinue the offer of prizes for the future. The last essay of all, for 1881, by Lieut. R. da Costa Porter, R.E., although ostensibly 'On Warfare with Uncivilized Races,' is in reality a workmanlike summary of the strategy and tactics employed by our forces who were engaged in the late Zulu campaign, in which the author comes to the conclusion, amongst other matters, that the *continuous* square formation adopted at Ulundi was faulty, and his highly pertinent arguments are urged with as much intelligence as modesty. The more important paper, however, is that of Lieut.-Col. R. Harrison, R.E., which has for the last five years been suppressed, apparently because it contained unpalatable strictures likely to wound the susceptibilities of the officials at the Horse Guards. Even as now published, the omission of offending paragraphs is marked by mysterious asterisks. A certain amount of reticence is permissible in a department, but such diplomacy is surely misplaced in a corps like the Royal Engineers. It has been whispered as an open secret at Chatham that one reason why the prizes have been discontinued was the *exposé* of confidential details in one of the papers submitted to the committee; but it is difficult for outsiders to appreciate in what manner Lieut.-Col. Harrison's able compendium of Engineer duties can offend, unless it is his temerity in claiming an ampler recognition of the officer commanding R.E. on the field. The suggestions for the better organization of the corps are practical and valuable in the extreme. Of the minor contributions, the most interesting is the account of the geographical operations in Afghanistan by General Walker, R.E., the Surveyor-General of India; and there is also a readable memoir on the boundary line between the Orange Free State and Griqualand West, which supplies full information about details not usually mentioned in ordinary works on surveying. This is by Major Charles Warren, so well known for his work in connexion with the Palestine Exploration Fund; and he has well earned his brevet lieutenant-colonelcy and C.M.G. in South Africa. Lieut. Cotter boldly criticizes the essays (of 1879) issued by the sister institution of the artillerymen at Woolwich; and Lieut. Codd also gives significant notes about the artillery defence of a fortress. Major Tovey would have added to the value of his remarks 'On Modern Rifles' had he included in his tables of comparative data of the various military small arms those of America. He gives ample data of the English Snider-Enfield and Martini-Henry, of the Austrian converted Wanzl and Werndl, of the German Mauser and the French Gras, of the Russian Krnka and Berdan II., of the Italian Vetterli, the Spanish Remington, and the Swiss Vetterli repeater; but no mention is made of the American Springfield. This omission is the more remarkable since in respect of velocity the Martini-Henry has been lately beaten by the Springfield, which, with a charge of seventy grains and a bullet of 405 grains, gave an average velocity of 1,367 f.s.; the trials for penetration showed the superiority of the greater sectional density of our bullets over the American ones. An official report by Capt. Larminie, R.E., demolishes that romantic imposture, the once famous and so-called impregnable fortress of Ghazni: "It consists of a ruined citadel, broken and useless parapets, cracked and tumble-down towers, crumbling curtain walls, and a silted-up ditch." Besides the above, there are translations of foreign professional articles; and altogether this year's volume of the R.E. Institute forms an important addition to current military bibliography.

Mr. Conder has made an interesting report on the *Comparative Cost of Transport by Railway and by Canal* (Spottiswoode). He justly lays stress on the economy of water carriage, and points to the efforts making in France to improve the canal system of that country. Why, however, does he style the well-known economist M. Le Roy de Beaulieu?

ASTRONOMICAL NOTES.

Messrs. Crosby Lockwood & Co. have in the press a third edition of the late Rev. R. Main's 'Rudimentary Astronomy,' revised and edited by Mr. Lynn.

Several comets have been computed to revolve round the sun in periods of a little more than seventy years. But of these the famous comet known as Halley's is the only one which has actually been observed at more than one return. Great interest, however, is now felt in another, because a second appearance is expected to take place in the course of either this or next year. The uncertainty of the exact length of the period renders the precise time of return to perihelion very doubtful, but MM. Schulhof and Bossert, of Paris, have recently published an approximate ephemeris to assist astronomers in searching for it during the coming autumn. The comet in question was first discovered by Pons at Marseilles on July 20th, 1812, and it was followed for about ten weeks. Encke was the first to show that it moved in an elliptic orbit, and calculated that its period amounted to about 70·68 years. The new discussion of MM. Schulhof and Bossert increases this to about 71·7 years; but in consequence of perturbations they think it most probable that another perihelion passage will take place towards the middle of next year. As, however, this is somewhat uncertain, it is desirable to commence a search at once. The ephemeris is adapted to several hypotheses as to the length of period.

Another small planet, No. 226, was discovered by Dr. J. Palisa at Vienna on July 19th, being the sixth planetary discovery of the present year, all by the same astronomer.

Dr. Julius Schmidt succeeded in observing Wells's comet at Athens on July 4th, 5th, and 6th, about a quarter before nine o'clock local time, and, notwithstanding the twilight and the position of the comet near the horizon, he found it easily visible. In the *Astronomische Nachrichten* (No. 2447) he describes the difficulty he experienced in observing the comet on the day of perihelion passage (June 10th), making the lower part of one of the shutters of the comet cover the upper part of the aperture of the telescope, so as to shade off as much as possible of the sun's rays, the comet being apparently just below the sun at less than 3° distance. This was about half-past three o'clock in the afternoon. Mr. Maunder saw the comet with the large equatorial at Greenwich at about eight o'clock on the morning of the same day; but it was lost in haze before any measures of its position could be obtained.

The *Berliner Astronomisches Jahrbuch* for 1884 has just been published under the editorship of Prof. Tietjen. The ephemerides of the small planets are for 1882, and were published in advance early this year. An appendix by Prof. Auwers contains an elaborate comparison of the fundamental star-places in the *Jahrbuch* with those given in the *Nautical Almanac*, the *Connaissance des Temps*, and the American *Ephemeris*.

All persons who are ever engaged in astronomical inquiries and investigations appreciate the great value of the Repertory of Astronomical Constants given by M. Houzeau, Director of the Royal Observatory at Brussels, in the first volume (new series) of the *Annales* of that observatory. A new edition, enlarged, improved, and extended, has just been published in the form of a separate book, under the title of 'Vade-Mecum de l'Astronome.' It has been prepared with great care, completed up to 1881, and its value to astronomical literature can scarcely be over-estimated.

We have received the *Memoirs* of the Italian Spectroscopical Society for June. Prof. Riccò has an important paper on the heliographical distribution of the solar spots and faculæ during the year 1881. A communication from Prof. Schiaparelli on some topographical observations of the planet Mars at the opposition of 1881–2, accompanied by a drawing, is reprinted from the *Transactions* of the Royal Lincean Academy. The number concludes with an interesting letter to the editor, Prof. Tacchini, from Dr. Bernard Hasselberg, of Pulkowa, on the spectrum of Wells's comet (*a*, 1882), and the remarkable appearance, about the beginning of June (to which attention has already been called by others), of a strong yellow band in its spectrum corresponding to the D or sodium band in the solar spectrum. Dr. Hasselberg remarks that although the mere appearance of the band may be explained by the increase of temperature in the cometary mass whilst approaching perihelion, this would not account for the simultaneous enfeeblement of the ordinary spectrum of the carburets of hydrogen. His explanation is that the phenomena observed are chiefly due to electric discharges in the interior of the comet's mass, brought into action under the solar influence, the evaporation of the sodium contained in the comet by the sun's heat causing the appearance at the same time of the yellow or sodium band in the spectrum.

A NEW DYNAMO-ELECTRIC MACHINE.

Notwithstanding the increase in the number of dynamo-electric machines, it is doubtful how far each new one embodies a substantial improvement. Nearly all of them are variations on the machines of Gramme and Siemens. It is possible that an apparently trifling change in the disposition of parts may constitute a real discovery. The last and best form of screw propeller or of paddle-wheel bears a close resemblance to the earliest. Yet a comparatively slight change in the blades has made the screw propellers in common use far more efficient than those first introduced, while feathering floats have so far revolutionized the paddle-wheel as to render it twice as effective as the wheels first employed for the propulsion of steamers. In like manner some readjustment of parts may render a

dynamo-electric machine practically a new and far more useful invention.

The dynamo-electric machine to which we now call attention is in principle a different one from any other yet produced. It is called the Elphinstone-Vincent, after its joint patentees, Lord Elphinstone and Mr. C. W. Vincent. Without the aid of diagrams it is difficult to give a clear notion of the machine; still we may furnish a general impression of its peculiarities. These were set forth in two papers communicated to the Royal Society in 1879 and 1880. In these papers the inventors of this machine explained the result of their investigations as to the best form of a dynamo-electric machine fitted for producing large quantities of electric currents of high intensity. As the result of exhaustive experiments they found that the nearer the approach to a closed magnetic circuit, the stronger is the field of force and the longer the masses of iron constituting the circuit retain their magnetism. By giving practical application to these principles a dynamo-electric machine has been constructed which, in the opinion of the inventors, possesses the following advantages over any other:—Firstly, it is less costly in construction; secondly, it absorbs less horse power in proportion to the current produced; thirdly, it is perfectly safe and remains cool whilst in operation; fourthly, the electro-motive force is sufficiently high to work six arc lamps in series, while the current can be transmitted to very great distances; fifthly, a very small portion of the current suffices to excite the magnets, which, as they increase in magnetic force with use, are kept charged with a trifling absorption of the power required to actuate the machine; sixthly, this machine can be approached with safety and its currents manipulated without loss, no matter how large it may be; lastly, it can furnish motive power and supply arc and incandescent lamps simultaneously. The Elphinstone-Vincent dynamo-electric machine can be made of any size by merely multiplying its several parts, so that a whole town could not only be lighted from one machine, but also supplied with motive power. Should all these anticipations be fulfilled, this machine will largely contribute to solve the problem of electric lighting. Experiments with it on a large scale are now going on.

GEOGRAPHICAL NOTES.

The number of the *Proceedings* of the Royal Geographical Society for this month contains a noteworthy article descriptive of M. P. M. Lessar's recent journey and survey of the route from Askabad to Sarakhs, an abstract of which, derived from the Russian *Invalid*, has already appeared in the last Blue-Book on Central Asia. M. Lessar in this preliminary survey evidently contemplates the prolongation of the trans-Caspian railway in this direction, for he frequently refers to it and states that the ground to be traversed is almost uniformly level, the only irregularities which would necessitate the construction of earthworks being found in the form of sandhills between Annau and Gawars. The particulars regarding Sarakhs are interesting. M. Lessar describes it as a large fortress garrisoned by 700 Persian infantry, but the garrison is so useless that a caravan has not unfrequently been pillaged by Tekkes within sight of the walls, and the six antiquated guns in the fort have never been discharged since its erection. The channel of the Tejend river, which flows past the walls, is dry most of the year, water only making its appearance after unusually heavy rains, or when the snow melts in the mountains. Nevertheless Sarakhs is well supplied with water from wells 20 ft. deep inside the fortress, and from a canal derived from a distant and perennially flowing part of the Tejend. Water is also found at the same depth (20 ft.) by digging to the north of Sarakhs, so, as M. Lessar significantly remarks, supposing it were necessary in making the railroad to circumvent the Persian fortress, want of water would be no obstacle. The levels taken for the railway demonstrate that there is no general rise from the Caspian eastward, thus M. Lessar contends that it was impossible ever for the Murghab and Tejend to flow into the Oxus, and that these rivers had an independent course to the Caspian when the sea was nearer to them. This, however, we think, is what most geographers contend, that the two rivers combined to form the ancient Ochus, which discharged its waters into the Caspian about the latitude of Balkhan Bay. M. Lessar's paper is very valuable though, for the route he has surveyed proves to offer physical advantages for the projected railroad which are too favourable to be overlooked.

Another contribution calling for notice in the same number is Sir Richard Temple's graphic and interesting disquisition on the cradle of the Mahratta empire—one of the most successful efforts we have seen to depict Oriental history in a style acceptable and intelligible to English readers.

The committee appointed by the French Government to examine into M. Roudaire's scheme of flooding a portion of the Sahara has reported adversely. Credit is given to M. Roudaire for his persevering efforts, but it is considered that the cost of carrying out his plans will be quite out of proportion to the advantages to be gained.

A committee, of which Capt. Baratieri is president, has been formed to promote the scheme of Signor Carlo Cesare Benzi and Lieut. U. Grifoni, who propose to explore Eastern Equatorial Africa. Signor C. Gregori intends to devote his energies to a thorough examination of the valley of the Hawash, and the African Society of Milan is about to despatch an agent to Harar.

Portugal is generous to her African explorers. Brito Capello, Serpa Pinto, and R. Ivens have been confirmed in the brevet rank conferred upon them in 1877, they are dispensed from all further services in the colonies, and in addition to their ordinary pay have been granted annuities of 120*l.* each.

An International Alpine Congress opened at Vienna on Friday. Its sittings continue till Tuesday.

A clear plan of Alexandria and its harbour has been sent to us by Mr. Wyld. It does not go much further east than the Rosetta Gate, so that it does not include Ramleh. Mr. Wyld has also sent us a map of the Isthmus of Suez.

"Philips' Handy Atlas of the Counties of Scotland, constructed by J. Bartholomew," forms a companion volume to the atlases of England, Wales, and Ireland published by the same firm. In addition to separate maps of each county, some of them unfortunately on a very small scale, there are enlarged maps of the environs of Edinburgh and Glasgow, extracted from Mr. Bartholomew's fine map of all Scotland. The maps are based on the Ordnance Survey, from which all the altitudes are taken; the parishes are distinctly coloured; and there is a consulting index.

Science Gossip.

Prof. Esmarch, the celebrated surgeon, has published a lecture which he delivered some months ago before the Physiological Society of Kiel on the treatment of President Garfield's wound. The wound he maintains was not mortal, and the injury to the vertebra could have been healed. The death of the patient was mainly caused by the loose way in which the antiseptic treatment was applied. A great mistake, too, was made in searching for the bullet. Had the American surgeons imitated Von Langenbeck's example, who did not attempt to extract any of the pellets when the German Emperor was wounded, and had the antiseptic treatment been rigorously applied, the President might, the professor maintains, be alive now.

The City and Guilds of London Institute for the Advancement of Technical Education has published its report. The fourth examination in technology was held on May 24th. The new regulations, in accordance with which this examination was conducted, differed from those of the previous year, but principally in the increased number of subjects of examination; in the substitution of two for three grades; in the permission accorded to candidates to be re-examined in the same grade for a certificate of a higher class; and in the reversion to the rule of examining candidates in one subject only. 1,972 candidates presented themselves at 147 centres in 37 subjects, of whom 1,222 passed. The provincial centres which this year sent up the largest number of successful candidates were Bolton with 124, Glasgow with 109, Manchester with 71, Bradford with 62, and Oldham with 50.

The *Times* obituary of Monday last contains the name of Prof. Leith Adams, F.R.S. He was originally a surgeon in the army. He was appointed Professor of Zoology in the Dublin College of Science about nine years ago, and obtained the Chair of Natural History at Cork in 1878. His best known works were 'Wanderings of a Naturalist in India' and 'Notes of a Naturalist in the Nile Valley and Malta.'

An extensive manuscript on the brain by Swedenborg has been translated into English by Prof. Tafel, and is now in course of publication, after lying in the library of the Royal Academy of Sciences of Stockholm for 140 years. It contains a copious summary of the literature of the brain down to Swedenborg's time, and then his analysis and theory of the facts. To this Prof. Tafel has added an exhaustive account of the science of the brain to this day, and in extensive notes has compared modern science with Swedenborg's views. The whole work will consist of four volumes and of about three thousand pages.

Prof. Emil du Bois-Reymond, Professor of Physiology and Director of the Physiological Institute in the University of Berlin, has been elected Rector of the University. He enters upon his duties in the middle of October.

M. Bouley has disproved the common prejudice that frozen meat putrefies immediately after thawing.

Herren Fischer and Rudolph have described to the Berlin Chemical Society a new class of colouring matters. Acetaniline acted on by chloride of lime at a temperature of 270° cent. produces a beautiful yellow, to which the name of flavaniline is given. On silk fibres the colour is especially brilliant, with a remarkable green fluorescence.

Mr. Clement L. Wragge and the Scottish Meteorological Society solicit the assistance of all visitors to Ben Nevis in endeavouring to prevent damage to the meteorological instruments on the mountain. On the 23rd of July wanton mischief was done to the thermometers at the Red Burn Crossing, about 2,700 feet above the sea level. We trust Mr. Wragge's appeal may prevent the wilful repetition of such an act.

M. Salet, through M. Wurtz, brought before the Académie des Sciences on July 24th a most interesting method for exhibiting the amplitude of telephonic vibrations. On the iron plate of a Bell telephone two small glass discs were fixed giving Newton's rings. On speaking loudly to the telephone at five or six miles distance the rings lose distinctness and disappear. To estimate the displacement by a continuous sound, a disc with slits was rotated before the instrument; with a certain velocity the rings return, and on then blowing through the disc the sound proves to be in unison with that of the telephone.

M. Demarçay at the same Séance communicated some results on the vaporization of metals *in vacuo*. This was effected at comparatively

low temperatures. The volatility of cadmium was proved at 160° C.; that of zinc at 184°; of antimony and bismuth at 292°; and of tin at 360° C.

M. F. Carré, in a note published in the *Comptes Rendus* of July 17th, entitled 'Sur les Conditions Industrielles d'une Application du Froid à la Destruction des Germes de Parasites dans les Viandes destinées à l'Alimentation,' says that the importance of giving raw meat to invalids is so well established as to render it important that the absence of trichinæ should be secured. It becomes, therefore, important to ascertain the economic conditions of availing ourselves of the influence of cold, by which the trichinæ are certainly killed. The ammonia machine of Carré in treating 1,000 kilos of meat costs 8 francs, or rather less than 0·01 franc per kilo.

FINE ARTS

The EIGHTEENTH ANNUAL EXHIBITION of PICTURES by Artists of the British and Foreign Schools is NOW OPEN at THOMAS McLEAN'S Gallery, 7, Haymarket.—Admission, including Catalogue, 1s.

DORÉ'S GREAT WORKS, 'CHRIST LEAVING the PRÆTORIUM,' 'CHRIST ENTERING JERUSALEM,' and 'MOSES before PHARAOH,' each 33 by 22 feet, with 'Ecce Homo,' 'The Ascension,' 'Dream of Pilate's Wife,' 'Soldiers of the Cross,' 'A Day Dream,' &c., at the DORÉ GALLERY, 35, New Bond Street. Daily, Ten to Six.—1s.

Lectures on Architecture delivered at the Royal Academy. By E. M. Barry, R.A. Edited by A. Barry, D.D. Illustrated. (Murray.)

Enough and more than enough discourses have been delivered at the Academy within the last decade, and it would have been well if fewer of them had been published. There have been good, bad, and indifferent lectures, and we could have spared most of them. The best issued during the last few years are Scott's, the worst we forbear to name. Mr. Barry's lectures promote repose. They do not irritate or challenge attention, like the discourses of James Barry, Opie, and Fuseli; and yet we have been able to read with pleasure considerable portions of them, which could not be said for Howard's, Phillips's, or Smirke's. Of Soane's we know nothing; but they are said to be elegant and instructive.

Unlike Reynolds, Fuseli, Flaxman, Leslie, Scott, Cockerell, and Street, E. M. Barry had little power of expression. His paragraphs, notwithstanding the attention bestowed on them by his brother and editor, are by no means so well arranged as they might have been; his sentences are sometimes slovenly, and their terms confused; therefore, despite the author's sincerity and accomplishments, many parts of this book are hard to read. Lectures on art, if they have any solidity, are rarely otherwise than hard reading. E. M. Barry lacked the power of putting before an audience his meaning in an attractive fashion. As an essayist or critic he would hardly have achieved the success he attained as an architect. Still it is unfortunate that these discourses were compiled and delivered after the author had been broken in spirit. The upshot of his contest with the First Commissioner of Works was nearly as ruinous to the architect as a similar dispute had been to Alfred Stevens, the sculptor of the Wellington Monument. Faithful, accomplished, and unfortunate, Edward Barry was wrecked by his disaster, or these lectures might have shown greater power and more life.

The accomplishments, the common sense, and the disappointments of Edward Barry are apparent in every lecture of this series. He who built the Endell Street Schools before he was thirty, in a style in which he had not been trained, must have been a remarkable man. He was but twenty-seven when he designed the Midland Institute at Birmingham and the Grammar School at Leeds. He built Covent Garden Theatre before he had completed his eight-and-twentieth year, and then met with his first disappointment, being thwarted in respect to the external design. Nevertheless he went on vigorously, and London received, as the *Athenæum* stated at the time, the Eleanor Cross at Charing Cross with surprise and thankfulness. There is no harm now in referring to the glee with which he replied to our own inquiries about the handsome *grille* before the hotel: "How did you persuade them (the railway company) to erect such a thing?" "Well," he said, "I hardly know myself; but I hope it will prevent them sticking bills all over the front of the hotel." All went well till 1867, when came a confusion of awards, cross-awards, and hap-hazard arrangements about the Law Courts, National Gallery, and Natural History Museum. The upshot of all this was that Edward Barry, who was first in two great competitions, got the least employment and but little honour. Mr. Ayrton next appeared on the scene, and Barry endured slight after slight, disappointment after disappointment. Ill fortune pursued him so closely in all his public commissions that it is difficult to believe that all the facts are known. His troubles, his brother in the introductory memoir before us says, told severely on a naturally sensitive disposition. He described himself as "worn out before his time." We trace the effects of this state of things even in the original conception of these discourses. His reverses destroyed the elasticity of his mind. He became willing to accept a popular, that is easy-going, if not superficial, view of his task, and generalized the opinions and conclusions he had previously arrived at. Occasionally, too, these lectures show lack of power to grasp the whole bearings of his subjects, and discursiveness.

On the other hand, as a series of essays on things architectural in general, dealing with many matters of high public interest from the architect's point of view, there is much that is good in this book and suited to tyros such as Barry assumed the students of the Royal Academy to be. He erred in this assumption, and erred still more in lecturing down to this imaginary level, instead of endeavouring to raise his audience. He was even indifferent to historical facts; for example, when speaking of the development of round-arched Gothic architecture in this country, he (p. 191) talks of the Normans "being cut off from continental associations" as among the causes of the special character of English design. Now and then, and doubtless intentionally, he states large principles incidentally, and conveys instruction without seeming to dictate. Thus, while speaking of corbels, he remarks:—

"The mediæval architects made their corbels, as indeed they made all their construction, beautiful, as we may see, for instance, at Ely; but to be beautiful architecturally there must be good reason for their use."

He proceeds to illustrate the same great principle in an unobtrusive manner by reference to the changes effected in the Corinthian capital by the Romans.

Had he taken closer views of some of his many subjects Barry might have added greatly to the value of his lectures. As it is, we turn with disappointment from many parts because the author did not search below the surface. For instance, what is said in the fifth lecture about the free towns founded by Edward I. in Guienne and Gascony, *e.g.*, Monpazier, and others which bear the name Villefranche or Villeneuve, and have English types in Hull and Winchelsea, is inconclusive. On this subject Barry might have found abundance of architectural, political, and social materials, which he does not seem to have sought. The ordinary guide-books tell as much as he does. Turning to architectural matters, we are compelled to differ from the author's opinions about the use of clustered shafts, as in the Presbytery at Lincoln, one of the finest instances, and shafts like those of the choir of Westminster Abbey, about which smaller pillars of a decorative character are grouped. He said (p. 270):—

"In some fine examples, as at Exeter Cathedral, the effect of the pier with its clustered shafts is that of one massive column, enriched by vertical mouldings; while in the choir at Westminster Abbey, on the other hand, we see separate shafts gathered round a central column, which is obviously the support relied on to sustain the superstructure. There is little doubt, I think, that the fourteenth century manner is that which is most consonant with sound principles. However beautiful the clusters of separate columns may be in themselves, there is an anomaly in dividing vertically a pier which has to support a great weight, and there is a further constructional disadvantage in building such a pier of different materials, as marble and stone, which vary in their hardness and power to support superincumbent weight."

If we understand the last sentence rightly, the difficulty need not occur if, as was the usual practice, the same material were employed for the column and its satellites. We do not think there is any difference in the architectural or the structural propriety of the respective arrangements, provided always that the central pillar is evidently strong enough to do its duty. The work at Exeter is an unfair example of the clustering of columns, these pillars being little more than reeded piers. The pillars at Dorchester, Oxon, are specimens of a better taste and quality. Barry might have enforced his own views better by directing his hearers to compare the pillars of the choir at Westminster, which have massive central elements surrounded by four slender detached shafts only, and are banded, with the later pillars of the nave of the same building, which are accompanied by eight engaged shafts, the very banding of which injures their proportions, while the treatment of the caps is not the best. Mere propriety would induce us to prefer to clustering shafts or pillars of any kind the continuous imposts of Antwerp, which carry on the arch-mouldings to the ground without a break and invariably suggest cast iron.

Geschichte der Griechischen Plastik. Von J. Overbeck. Parts III. and IV. (Leipzig, Hinrichs.)

Of the two former parts of this history of Greek sculpture which have already received notice in these columns (Nos. 2763 and 2814), the first embraced the period of crude and gradually refining archaism, the transition from which to a finished style was marked by the works of Myron; the second treated of the great epoch of the art when, under the administration of Pericles, the treasures of Athens were lavished without stint to enable Phidias — the greatest genius for sculpture that the world had ever, or has ever, produced—to give fixed form and local habitation to the ideal conceptions developed or inspired by Homeric poetry. The Peloponnesian war that followed gave as absolute a check to sculpture as the civil war and Commonwealth to the English drama. In both cases the arts recovered after their enforced suspension, but, brief as the interval had been, they reappeared with altered characteristics and restricted scope. The revivals were also transformations, but the great names of Scopas, Praxiteles, and Lysippus are sufficient to signalize a second period when sculpture was still a noble art. All the greatest contemporaries of Pericles and Phidias died out within twenty years of the conclusion of the war, and the rest of the century between 400 and 300 B.C. was divided politically between the careers of Epaminondas and Agesilaus and those of Philip of Macedon and Alexander the Great. The second great period of native Greek sculpture which is comprised within these limits forms the subject of the third part of Prof. Overbeck's work. The fourth part, which completes it, includes an account of the art under the successors of Alexander, and then of the important revival under the Roman Empire, with the decline of which sculpture declined until it ultimately predeceased it.

Though the conditions of the time forbade the execution of grand national monuments at Athens, the city continued to be a centre of art, and both Scopas and Praxiteles—the latter especially—are to be associated with the native city of Phidias. They both worked all but exclusively in marble; while Lysippus confined himself to bronze and worked somewhat later and with marked independence in the Argos of Polycletus. The sculpture of Greece passed in due order through the same stages as its tragic poetry did, and as other arts have often passed through since. How often, in spite of incidental reactions and revivals, has austerity of style developed into severity chastened by grace, and thence into grace combined with a tendency to dangerous elegance, or still more perilous extravagance! Every one of these stages of progression, if not of progress, may justify itself by productions of art which despite imperfections are still truly noble and refined. There is sufficient evidence that this was the case not only with the sculpture of the fourth century B.C., but also with the works of the artists whose lot it was to work for tyrants either Greek or Roman. The evidence by which our interest in Greek sculpture is thus maintained consists partly in the trustworthy accounts which are furnished by isolated or mutually confirmatory notices gleaned from literature, and then in the comparison of the original monuments, or copies of such, which these notices enable us to identify among the monumental remains of antiquity. The work of Prof. Overbeck bears witness on every page to the labour and ingenuity which Germany has persistently devoted to the collection and analysis of this evidence; and even when his readers are provoked by the heaviness and prolixity of his exposition, or distinctly disagree with his conclusions, they cannot but be thankful for assistance to materials indispensable for forming their own; they may even, for the sake of some diversion by the way, be lenient to an occasional invitation to attend to most curiously farfetched combinations or palpable misinterpretations of sculptural expression.

Literature furnishes a long list of secondary contemporaries of the great masters, their predecessors, pupils, and successors, but only now and then descriptive titles of some of their works or the barest hint of their distinctive character. It is painful to admit that we know nothing positively about so many connecting links of the detached fragments of a sadly injured historical chain; but it may be wiser to admit a necessary disappointment than to allow ourselves to be drawn into such extravagant expenditure of time and attention as our author thinks reasonable upon arguments of which the staple does not admit of being drawn out finely. Even in the case of Scopas we are destitute of notices of his life, of the leading characteristics of his style, or of any accepted copy of one of his numerous recorded works. But criticism—German criticism, at least—is not to be so baffled, and in these pages supplies the sculptor with a biography, at least in outline, by arranging the sites of his works in an order of easy geographical sequence with the assumption that so we recover his actual route about Greece during lifelong peregrinations.

With Praxiteles the case is happily different. We are in possession of the wonderfully preserved Hermes which was so recently discovered at Olympia on the very site where it was seen by Pausanias, and which is worthy to be the original work of the master. Indeed there is no cause to reject it. The assignment is as much confirmed by as it confirms the previous recognitions of the Apollo Sauroctonos, the youthful lizard slayer, and the young Satyr, both of which have come down to us in numerous repetitions. Prof. Overbeck engraves the Satyr of the Capitoline Museum; but our own impression is decidedly that, of the several ancient repetitions of the statue at Rome, that in the Lateran Museum is incomparably the finest both in pose and expression. We have then more than one representative—they are, indeed, usually versions or variations rather than copies—of the modest Cnidian Venus as she turns to let fall her drapery upon a vase before entering the bath. The palm must here be given to the Venus of the Vatican, of which the modesty is only affronted by an enveloping modern drapery of tin, that it would be indulgent to style merely prudish. In the case of Lysippus again we have within our own time witnessed the recovery of a marble copy—how far accurate it is impossible to say—of his bronze Apoxyomenos, a youthful athlete making use of the strigil. The proportions of this figure are interesting, but more puzzling than Prof. Overbeck seems to recognize in connexion with the variations which Lysippus is recorded to have introduced in proportions. He is said to have reduced the relative size of the head, and to have enhanced the length of the lower limbs, with a view to giving an impression of lightness and tallness. The statue bears out the record far more decidedly than would be inferred from the engraving of it given by Prof. Overbeck; but the vaunted happiness of the result may be demurred to. The harmony predicated of it does not commend itself at first sight, and only afterwards to those who are resolutely determined to discover the expected harmony; the figure, excellent as it is in so many respects, is, to use a phrase which is not unknown in the schools, "all to pieces."

It is in reading such works as the present and the history of Greek sculpture by Prof. Brunn that the English, and especially the untravelled, student feels the want of a museum of casts to supplement the unrivalled but necessarily incomplete collection of original antique sculpture in the British Museum; the warnings are many that implicit trust is not to be given to interpretations of sentiment and expression which are placed confidently before him by writers who are often stronger as scholars than as connoisseurs, and yet it is on correct appreciation of expressive intention that the worth of an historical deduction chiefly depends. Thus there is considerable and not unfair difference of opinion among the German critics cited at p. 39 as to what was the object held up in the lost right hand of the Hermes, that manifestly attracts the infant Dionysus supported on his left arm, who is reaching towards it; but in the presence of the cast which is accessible at the British Museum it is surprising indeed to find them strangely in accord that Hermes himself, whatever else he may be looking at, is certainly not attending to the child. One more example: the bas-relief of the *columna cælata* of the temple of Diana of the Ephesians, which our museum owes to the well-directed pertinacity of Mr. Wood, exhibits a scene of which the touching general drift might seem to be secure from mistake. A gracefully draped female figure is in the act of following Thanatos, the personification of Death, while Hermes Psychopompus, the conductor of souls, is close at her other side. Both direct their attention to her. Thanatos looks back, and the curve of his raised arm and hand is clearly a gesture of beckoning, and with equal significance the caduceus of Hermes is pointed downward to her path; but for the moment she pauses with one lingering foot, and, half turned, looks back, with composure but regret, to a group of feminine figures beyond the god. "Not so," says the interpreter approved by Prof. Overbeck; "the figure is Alcestis, who is not passing to the under world, but from it, and the gesture of Thanatos gives her permission [*durch einen Wink*] to pass by him and escape."

Considerable space is naturally devoted by the author to an account and criticism of the sculptures which have recently been recovered from the ruins of the great altar of

the kings of Pergamon in Asia Minor, and are now at Berlin. Like the sculptures from the Mausoleum, they have a certified date, in this case 200–150 B.C., and their value as historical documents is considerable compensation for shortcomings, or rather for extravagance, of style. This style may be judged of by some considerable casts from them now in the British Museum.

The value of this book would have been much increased for the serious students who alone can be expected to grapple with its massive paragraphs if the notes had contained detailed references to the classical passages relied upon for historical facts and textual citations of those which criticize or illustrate subjects and styles of art. These original testimonies are not voluminous, but they are all-important. The author's system of annotation is, indeed, confused and vexatious; the reader is constantly sent on an errand to the end of the book, only to be referred again to essays buried among periodicals and transactions of societies over the length and breadth of Germany; while other notes which are really important might have been embodied in a text which studies conciseness so little that even when best satisfied we find ourselves saying involuntarily with Christopher Sly, "'Tis an excellent piece of work; is there much more of it?" Still the work now completely revised is no unimportant contribution to the attempts made to recover a connected history and critical appreciation of the past glories of an art which seem preserved with just sufficient completeness to excite and to humiliate modern aspirations.

L'Art à travers les Mœurs. Par Henry Havard. Illustrations par C. Goutzwiller. (Paris, Quantin.)—M. Havard endeavours to prove much that has long been accepted by art historians and critics acquainted with ethnography. He has tried to carry still further principles already acknowledged, and to obtain for them wider currency. From the earliest ages the art instinct, as we call it, has reproduced itself. Men's first and latest artistic effort is self-decoration. The *bonnet à la fusée* (see p. 377), a monstrous headdress assumed by women of the reign of Louis XVI., differs in taste and degree, but not in principle, from the headdresses of some terra-cotta statuettes that Major di Cesnola found in Cyprus. These Greek tiaras were, doubtless, of gold, and comprised tiers of fillets and double bands of rosebuds, from which arise demi-eagles displayed, as heralds say, alternating with balls, while higher than the last rose originally ranks of honeysuckles (see 'Salaminia,' p. 223, fig. 213). In another specimen of the same Greek group are more lines of eagles combined with the well-known *anthemion* ornament. Such headdresses were not less than fourteen inches high, about the same height as the French headdresses of 1778, representing the rigging and hull of La Belle Poule. They had considerable resemblance to the "Cérés" of the Parisian *salons* and the headdress of Marie Antoinette, the adornments of which were so lofty that the wearers had to kneel in their carriages! Coronets not unlike those of the ladies of Salamis are still worn, says Major di Cesnola, by Turkish brides in Europe and Asia Minor. That things remain the same and that types tend to reproduce themselves might be proved by the intimate resemblance between the terra-cotta toys made for the children of prehistoric Cyprus and Hissarlik, which comprise chariots, and their warriors and drivers, and horses harnessed four abreast, and quaint soldier toys, as well as the figures of women, cocks, dogs, horses, and pigs, and the effigies in gilt gingerbread that our younger contemporaries devour at fairs. The archetypes of beads still made at Venice occur in Phœnician works dug from the soil of Britain, Central Africa, and Denmark. Man repeats himself in diverse applications of the same principles of art decoration. M. Havard has reproduced two sketches—one found in the House of the Faun at Pompeii, drawn by a child to represent a gladiator combating; the other by a Dutch infant of our time, a portrait of her mother: in these the principles of draughtsmanship are the same. We may add that everybody must have noticed a close likeness between any modern sketch of the same kind and the famous satirical representation, many times engraved, of the crucifixion of that unfortunate Roman Christian Alexamenos, discovered in 1857 among the *graffiti* on the wall of a house near the Palace of the Cæsars. Sir G. Wilkinson copied from a tomb at Thebes satirical pictures of a cat driving a flock of geese and of a fox playing the pipe, which hardly differ at all from carvings on mediæval misereres attacking monks and friars of the fourteenth and fifteenth centuries. M. Havard says an untaught child will decorate herself with field flowers, by way of carcanets, belts, bracelets, and girdles, exactly as from time immemorial women have been decorated with gold and silver ornaments. When art becomes self-conscious, according to writers like M. Havard, she is on the way to ruin. Millet said something like this (see p. 127 of this book), and the notion was one of the fundamental ideas of Pre-Raphaelitism. It is very carefully and very pleasantly displayed throughout this copiously illustrated book. Of the piquant allurements of the Theban women, as we see them preserved in the delightful figurines of Tanagra, our author writes: "Ces adorables Thébaines, coiffées du *petasos*, portant à leur main un éventail, ou tenant une fleur, bien campées, bien posées, coquettement costumées, nous révèlent une société féminine assez semblable à la nôtre." But while in these delicate relics of Greek antiquity there is, coquetry apart, no self-consciousness, the belles of Marie Antoinette's day, as their artists delineated them, were all too self-knowing. Their art of self-decoration was corrupted by the influences of their decadence, and reflected the inspiration of their manners exactly as the terra-cottas declare the ancient originals to have been of a very different strain. Art is a peculiar inheritance of man, and he uses it or misuses it according to his lights. Now he seeks the beautiful, now he is content with the hideous. It is the measure of his civilization if not of his virtues.

Messrs. Longman have sent us Part I. of *The New Testament*, with delicate and elaborate engravings on wood from designs by Fra Angelico, P. Perugino, Francia, L. di Credi, Fra Bartolommeo, Raphael, Titian, and other masters. This is a reissue, in parts at a shilling each, to be completed in eighteen parts, of a handsome, perhaps somewhat over "tasty" and delicate book, of which we reviewed the former issue many years ago. Having already admired the fineness and delicacy of the numerous illustrations, which comprise many pretty and very elaborate borders, we need only repeat that when complete the work is sure to be attractive and acceptable, fit for drawing-room tables of the better sort.

The Seals and Armorial Insignia of the University and Colleges of Cambridge. By W. H. St. J. Hope. Illustrated. (Satchell.)—The subject-matter of this publication, of which the first of twenty-five parts is before us, promises to be interesting, and will tempt antiquaries to wish that Mr. Hope will work it out with care. Every collection of seals and armorials, signets and symbols, offers treasures of historical and anecdotic matter to which diligence alone can do justice. At present we are able only to say of the text of this serial that it comprises much detail, and shows that the author has exercised considerable industry in gathering notes. The illustrations, although some of them represent fine late mediæval works of art, are only diagrams of a primitive order, good enough for explanatory purposes, but insufficient to display the artistic merit of the seals. Photographs would be desirable additions to these diagrams. We hope to be able to praise more warmly the future parts of this work.

Glossaire Archéologique du Moyen Age et de la Renaissance. Par Victor Gay. Premier Fascicule, A—Bli. (Paris, Librairie de la Société Bibliographique.)—This compactly printed and convenient fasciculus is exactly what we desire in English, a carefully compiled and copiously illustrated glossary of ancient terms, with sufficient literary exposition of the nature and history of the innumerable out-of-the-way names and things mentioned in archæological books and records of all sorts—a condensed and yet more comprehensive 'Ducange,' a cyclopædia of mediæval and Renaissance terms, with elucidatory extracts from records showing the varied employment of the articles described, such as we find here under "Autel," which comprises a woodcut of an antique cippus, transformed by mere addition of the monogram of Christ on its front, incised over the more ancient "*D.M.*,"&c., of the Roman owner of the monument. This entry continues to deal with the subject by means of excerpts of various dates, none of which embraces the period of the Renaissance. At this time altar building was, in a fine architectural sense, an exploded practice, but it was by no means so in a religious sense, so that room ought to have been found for cuts of some of the debased *autels* of wood, carved or uncarved, draped or undraped, as the wealth or poverty of churches dictated. Among the best articles in this very convenient and useful book are the following: *Acier*, *Affiche*, *Agneau*, *Aiguière*, *Ambre*, the last a subject the more ancient aspect of which was excluded by the limits of the 'Glossaire' itself, which confined M. Gay to the mediæval employment of this very interesting material, which deserves a monumental monograph. Under *Ambre* we do not find the modern term *ambre brut*; but we have the equivalent in *ambre crud*, besides *ambre noir*, *ambre gris*, *ambre jaune*, and several illustrations of the use of each variety in past times. We find copious notices of *Ampoule*, *Arbalète*, *Armes et Armures*, *Armet* and other subjects associated with military costume, *Bacin*, *Bacinet*, *Bain*, *Banc*, *Bâton*, *Baudequin*, *Berceau*, *Bézoard*, and *Blanchet*. Innumerable curiosities are embodied in these entries—*e.g.*, *Blanchissage* tells us of a custom of the rich Creoles of Bordeaux, *c.* 1782, to send their linen to be washed at San Domingo; but there is conspicuous omission of the avoidance to wash linen in pursuance of vows, such as that famous instance which gave a name to the *couleur Isabelle*. We consider the following entries insufficient:—*Anneau*, *Architecture privée*, *Bague*, *Bannière*, and *Basset*. The last is without references to *bassette*, the game of cards of that name, and the queer short-legged dogs much affected by French nobles—dogs whose ignoble descendants were employed as turnspits, and are now, we understand, almost extinct. *Ambo*, *Avoue*, *Bâtarde*, and *Bastide* are absent. Apart from all this the 'Glossaire' of M. Victor Gay will be abundantly useful. When complete we trust to notice it again, and to find a consensus of terms in German, Latin, French, Italian, and English, analogous to the 'Archäologisches Wörterbuch' of Herr Heinrich Otte, which we reviewed in 1877 (*Athen.* No. 2593, p. 22).

A Practical Treatise on Handrailing. By G. Collings. Illustrated. (Crosby Lockwood & Co.)—Mr. Collings has been for many years employed in setting out and setting up handrails, a very difficult part of the joiner's craft, and he has, he tells us, experienced difficulty in applying the methods recommended in various books on

the subject. Practical men say that while they have been compelled to overcome greater difficulties than those which embarrassed Mr. Collings, they would be thankful to any one who would lead them along an easier road than the old one. The subject, even when treated in the comparatively simple way adopted in this book, is much too intricate, if not too abstruse, for explanation without diagrams. Mr. Collings's methods have the merit of simplicity; they avoid the tedium of the old system of using ordinates, and include a clever mode of finding the direction of that major axis for the curves which is the terror of beginners. Mr. Collings has constantly applied his own methods in practice. As we cannot undertake to set out a staircase with its attendant railing in order to test the new method, our readers must be content with the assurance that the author's statements look correct on paper. Any opinion without experiment would be fallacious.

The Royal Institution of Great Britain has printed, with diagrams, the discourse delivered on March 13th last in the theatre in Albemarle Street, by Mr. E. Muybridge, *On the Attitudes of Animals in Motion*. Of this address, as delivered at the Royal Academy on the 14th of that month, we gave an abstract on the 18th following (see *Athen.* No. 2838). Undoubtedly students will be able to master the extraordinarily interesting essay of Mr. Muybridge by means of this *brochure* and its clear illustrations. Without these diagrams, and in less space than the lecturer's text occupies, it would be impossible profitably to add to the comments we have already made on what are really inestimable studies in one of the most complicated subjects in animal mechanics, and in sculpture even more than in painting.

ROYAL ARCHÆOLOGICAL INSTITUTE AT CARLISLE.

Carlisle, Aug. 9, 1882.

Upwards of two hundred visitors joined in the excursion on Wednesday last, which was partly accomplished by special train and partly by carriages. The first place visited was Kirkoswald Church. There is a vague report that a church existed here in Saxon times. If this be true all trace of it has perished. The present building consists of nave, north and south aisles, and chancel. The northern arcade is late Norman, the southern Early English, of massive and plain character. The chancel windows contain much modern heraldic stained glass commemorative of the families of Musgrave and Featherstonehaugh. A sepulchral slab within the altar rails is interesting. It bears upon it a cross standing upon a dragon, on one side of the stem of which is a sword and on the other a book. Each of these symbols is not uncommonly met with, but I do not remember to have ever before seen them combined. Perhaps they imply that the dead man ended his life as a religious recluse, perhaps only that he was singular from the fact of being able to read as well as fight. In the churchyard there is a coffin lid which is probably of the Norman time; it is covered with a double row of chevron ornaments. Another large slab has two floreated crosses on it; it is probably a memorial of a man and his wife, as the sword and the shears are used as symbols. Kirkoswald Castle stands near. It was a great Border stronghold, held successively by the Engaynes, the Morvilles, the Multons, and the Dacres, but has been so completely ruined that little of interest is now remaining above ground.

Long Meg and her Daughters was next visited. This is a prehistoric antiquity of great interest. It ranks, I believe, fourth among the stone circles of England. I doubt if there be any other so well preserved. The number of stones above ground—there are, perhaps, some concealed by the turf—is sixty-seven. Long Meg herself is a huge upright block twelve feet high. She stands outside the circle; one of her sides is decorated with cup markings and rings. Prof. Stephens, of Copenhagen, who took his station near Long Meg, gave a short but most interesting address. The party then proceeded in carriages to Brougham Castle, which was explained by Mr. G. T. Clark. Though a ruin very much still remains. The late Norman keep is fairly perfect, and there are many portions of the surrounding buildings. The chapel, a Decorated building, has stood over a substructure not vaulted. The corbels by which the wooden floor was supported are yet in their places. The sedilia and piscina have been preserved seemingly without injury. The gatehouse bears an inscription in fifteenth century characters: "Thys made Roger." Who the Roger was is, I believe, a matter of controversy among the antiquaries of the North. The large chimney in the thickness of the wall of the keep is worthy of notice, especially by those persons who still hold the odd notion that chimneys were unknown to our ancestors in the Middle Ages, and that whenever the word is used we must interpret it to mean fire-hearth or fire-grate. Not far from Brougham Castle is Brougham Hall, near to which is a chapel said to contain some remains of antiquity. It has been so altered and profusely decorated that any remains of old building that there may be escaped notice.

At Mayborough is a circular embankment, about a hundred yards in diameter, surrounded by a deep ditch. In the centre is a very massive monolith, twelve feet high. It is said there were once two others which have perished. Yanwath Hall, the seat successively of the families of Threlkeld, Dudley, and Lowther, is one of the finest examples of a fortified Border house that exist. It is in excellent preservation, and is evidently well cared for. The original Border peel tower is probably of the time of Edward I. or his son, but has been improved in later times by the insertion of larger windows. The rest of the house seems about a century later than the tower, and there are a few Elizabethan additions, but nothing of later date. Some highly curious stables, yet in use, seem to be as old as any part of the building except the tower.

The annual meeting of the Institute, attended by members only, was the first business of Thursday; afterwards a reception was held by the Dean and Chapter in the fratry of the cathedral. The cathedral was visited under the guidance of Mr. E. A. Freeman, who remarked that if a person properly instructed in the history of architecture could be suddenly dropped from the clouds into the cathedral garth he would find out, without any man or book to guide him, very much concerning the place. He would know at once that he was in England, for he would see about him windows of Perpendicular character which are not to be found elsewhere. He would see also that it was a monastic church, for there are the domestic buildings near; and he would know by the arrangement of those buildings that it was not a Cistercian abbey. He might, perhaps, come to the conclusion that it was a Benedictine church. As a matter of fact it was not Benedictine, but a church of Austin canons. The original church was Norman, some of which exists in the fragment of the nave that remains, and elsewhere. The Decorated choir is remarkably beautiful, and Mr. Freeman drew special attention to the great east window, which he said was the grandest window of its kind in England, and, as he thought, in the world, the next to it being that of Selby; but Selby has only seven, whereas Carlisle has nine, bays. The Mayor of Carlisle (Mr. Ferguson) next explained the old stained glass that still remains in the upper part of the great east window. It seems to be in remarkably perfect condition, but its elevated position renders it difficult to interpret the subjects from the ground. Our Lord, with his feet on the rainbow, is in the centre; around are the dead rising from their graves, and heaven and hell. I believe that there is a full description of it in one of the volumes of the local Antiquarian Society's *Transactions*. The Rev. J. T. Fowler next described the carvings on the capitals of the columns in the choir, which represent symbolically the twelve months of the year, a head with three faces drinking out of a bowl standing for January. They are of very unequal merit as works of art, but all of them are highly curious. Prof. George Stephens, of Copenhagen, interpreted a Runic inscription which has been discovered on a stone in the south transept. To the uninitiated the stone seems to have nothing on it remarkable, except some scratches. These signify "Dolfin wrote these runes." It was, Prof. Stephens said, simply a scribble; such scribbles are common in Scandinavia. The Carlisle example is of the tenth century.

The party afterwards drove to Dalston Hall, the seat of the old family of Dalston, now, I believe, extinct. It consists of a Border peel tower, built in the reign of Henry IV., to which have been added other buildings in the sixteenth and seventeenth centuries, the whole forming a most picturesque group. In one of the rooms is a plaster ceiling of much beauty, and there is some good and simple oak panelling.

Rose Castle was the next place visited. It is the episcopal palace of the diocese of Carlisle, and stands amid lovely scenery. It may be said to have grown from a mere peel tower to be one of the most stately mansions on the Borders, but it has been so often ruined and rebuilt that in the modern house it is not very easy to tell the old work from the new. The Strickland tower is certainly old, but its date is uncertain, as alterations took place from time to time before the great restoration under Bishop Percy, over which Rickman, the restorer of Gothic architecture, presided. Rose Castle was destroyed by Robert Bruce in 1322. In 1645 one of the Lowthers held it for King Charles, but it was taken for the Parliament by troops under the command of Col. Heveningham. The Royalists were once more in possession in 1648, when it was stormed by Col. Cholmley (one of the Cholmleys of Whitby, I believe, but am not certain), who ordered it to be burnt. Fuller quaintly says of it that "the rose therein is withered, and the prickles in the ruins thereof only remain."

Among the papers read were 'Anne, Countess of Pembroke,' by Mr. Jackson, of Fleatham House; 'The Guilds of Carlisle,' by the Mayor; 'Carlisle Cullery Tenure,' by Mr. William Nanson; and 'Church Ales,' by Mr. Peacock.

On Friday the party went by railway to Gilsland, where carriages were in waiting to take them to the Roman camp at Birdoswald, the Amboglanna of the Itineraries. The camp at Birdoswald is the largest on the Roman Wall. It includes an area of rather more than five acres and a half. Two of its gates are in a fair state of preservation. Several inscriptions relating to the first cohort of the Dacians have been found here, as well as a rude but highly interesting Roman seated figure. The camp was most lucidly explained by Dr. Bruce, of Newcastle, who has made the Roman antiquities of the north of England a special object of study.

Lanercost Priory was the next place visited. It was commented on by Mr. C. J. Ferguson. It was founded by Robert de Vallibus, otherwise de Vaux, in 1169, as a house of Austin canons. Its history has been strangely neglected, and very little is to be found about it in the ordinary books of reference. Edward I. and his queen stayed here for a time in 1280. Sixteen years after some of the conventual buildings were burnt by the Scotch under the Earl of Buchan. Soon after this it was visited in no friendly fashion by Robert Bruce. In 1346 David of Scotland was here with his army, and, as the Chronicon de Lanercost says, reduced the place "in nihilum." After the dissolution Henry VIII. granted it to Thomas Dacre, called the Bastard, who lived in the conventual build-

ings. The church is perfect, but only a part of it is roofed in and used for service. The choir and transepts are open to the winds of heaven, though now well cared for. Until quite modern times it has been subjected to almost every indignity that human stupidity could devise. At one period even the burial vaults were unclosed, and we were told that the corpses of the dead were exposed to view. At the end of the last century the local volunteers were accustomed to use the noble west front as a target for ball practice.

The greater part of the building is First Pointed of a refined and stately character. Some of the doorways display not a little survival of Norman feeling. Many of the windows were in the first instance, as it would seem, without glass; there are grooves where wooden shutters or frames have been fastened. In the crypt several Roman altars are preserved, some mediæval tombstones of interest, and the shaft of the cross whose base is still *in situ* on the north of the church. It has on one of its sides a Latin inscription relating to the interdict in the time of King John. Over the head of a doorway in the south transept of the church a covering stone may be seen which has once been a tombstone. It has a simple thirteenth century cross upon it and bears also a sword and a book.

Naworth Castle, one of the noblest fortresses in the North, was before the fire of 1843 a perfect museum of antiquities. Very much perished then, but the building was carefully rebuilt, and in external features the restored parts are fairly representative of the old. The castle stands on a triangular point of land formed by two little streams which flow down deep gullies into the river Irthing. Across the neck a moat has been cut, now nearly obliterated. Before the invention of gunpowder such a place must have been nearly impregnable. Like almost every other place of strength on the Borders, it has grown up around a peel tower. The Carlisle or old tower at Naworth is believed to have been this peel. It is almost identical with one of the towers of Rose Castle, the lower part of which was built about 1300. The Dacre tower is very early sixteenth century work. It has a peculiarity very rare in England. It does not stand on its own foundation—that is, the walls and stairs which form its bottom—but is carried by an arch, so that if everything below were removed it would be as firm as it is now. This, we have been told, was actually done after the great fire of 1843.

On Saturday the visitors went by railway to Hexham, where, of course, the church was the principal attraction. They were conducted over it by Mr. C. C. Hodges, a gentleman who has devoted himself with much zeal to the investigation of the ecclesiastical and feudal antiquities of the town. St. Wilfrid built a church here, which, according to the ideas of the time, was exceedingly magnificent. All traces of it are gone except the crypt. All memory of this vault had passed away. It was accidentally discovered in 1726 in digging the foundation of a buttress to support an angle of the tower. It is very similar to the crypt at Ripon called St. Wilfrid's Needle. The Hexham example is, however, larger. It seems to be entirely built of stones taken from Roman buildings. Several fragments of Roman inscriptions may yet be read. I believe they have all been published by the Newcastle Society of Antiquaries. Two large Roman altars are preserved in the church, and a large Roman monumental slab was discovered within the last year. It commemorates a standard-bearer who is on horseback riding over a very ill-looking Briton or Caledonian. At the first glance the group seem so much like St. George and the Dragon as represented in early sculpture, that it was not easy to convince some of the party that the relic was not a Christian one. The present church was founded as an Augustinian canonry by Thomas, the second of that name, Archbishop of York. It seems to have been begun about 1185. The choir with the triforium and clearstory is the oldest part of the existing church. The transepts are somewhat later; the northern one, which is the most modern, is thought to have been built about 1230. I am not aware that any documentary evidence exists by which the exact date can be fixed. In the north transept several interesting fragments are kept which have been found in the church; among them is a "hogback" stone which has been frequently engraved, and which I have been assured, perhaps on no very sufficient authority, is an early Saxon gravestone. There are also two fragments of Saxon crosses, a cross-legged effigy the arms of which are on a fess three garbs, and a much mutilated figure of a lady wearing a wimple. Probably the only undisturbed tomb in the church is in the angle formed by the aisles of the choir and the north transept. It is canopied, of thirteenth century work; on it lies an incised slab with a stem of vine springing from two human heads. It is one of the most beautiful things of the kind I ever remember to have seen. The rood-screen is late work, perhaps after 1500; it is very elaborate in detail and worth careful study. The chantry of Rowland Leschman, who was prior from 1480 to 1491, has been removed from some other place, reduced in size, as we were told, and set up in the south transept. It is of rude work, but very curious from the quaint details with which it abounds. One of the sculptures shows us a man playing on the bagpipes; another is a head with three faces, one of which is a skull; a third is thought to represent a woman curling her hair. There are also some examples of knot-work, a survival of the same patterns which we find on Saxon and early Norman crosses and door-heads. The sanctuary seat, called the fridstool, is on the north side of the choir. Hexham was a great place of refuge in the Middle Ages, only second in fame—if, indeed, it was second—to Durham. The unhappy folk flying for sanctuary were, it is reported, not actually safe until they had seated themselves in this chair. It is probably the throne of the Saxon bishops of Hexham. The nave has perished; it seems to have been a work of the latter part of the fourteenth century. Mr. Hodges, whose acquaintance with every minute detail of the building left nothing to be desired, spoke with deep feeling of the work of destruction done under pretence of restoration upwards of twenty years ago. Up to that time many of the choir arrangements were undisturbed; these have perished. The Ogle chantry has gone utterly, and, perhaps worse than all, the beautiful range of fourteenth century chapels which formed the eastern termination of the building has been entirely swept away. Mr. Peacock made some remarks on this barbarous spoliation, saying that religious enthusiasm might form a valid excuse for the destructive deeds of the Reformers of the sixteenth century and the Puritans of the seventeenth, but that it was hard to find any palliation whatever for the vulgar ignorance that had obliterated so much that was beautiful in itself and interesting from historical associations to all thoughtful men.

The Moot Hall was also visited. It is a castellated building of early fifteenth century work. It has evidently been intended for purposes of defence. The Manor Office, which is believed to have been the prison of the liberty of Tynedale, is an interesting building of uncertain date. The visitors were told that there are dungeons which are closed up.

A long journey by railway and in carriages was taken on Monday to Housesteads. On the way a distant view was had of Willemountswick Castle, the birthplace of Bishop Ridley, the martyr. The camp of Chesterholm (Vindolana) was also seen, but not examined. Close by stands a Roman milestone, the only one in Britain in its original position. It is a cylinder of stone without inscription. Housesteads (Borcovicus) is the best preserved camp on the line of the Roman Wall. The four gates of the camp present a singular feature, which perhaps marks the decline of the Roman power in Britain. They have originally been made wide, but have at some later period been much contracted. Some of the masonry is fine. The southern gate is said to have been turned into the hut of a mosstrooper. Near Housesteads is a well-preserved mile castle in the wall. This portion of the wall is the best preserved part which can be seen in its whole length. Some parts of it seemed to me to be eight feet high. Near Housesteads is Sewingshields Castle, where, according to Border legend, King Arthur and his queen still live enchanted by magic spells.

On Tuesday another long journey by railway was undertaken for the purpose of visiting Melrose, Dryburgh, and Abbotsford. The proceedings of the meeting terminate to-day. P.

Fine-Art Gossip.

In addition to the pictures we mentioned last week as having been hung in the National Gallery, Luca Signorelli's great 'Circumcision of Christ' has been placed on a screen under the central dome, a by no means fortunate position, necessitated for the present by the crowded state of the galleries. Before these lines are read other novelties will probably be displayed in Trafalgar Square, including F. Francks and Steenwyck's most brilliant 'Interior of a House,' and the 'Portrait of a Gentleman' from the Hamilton Palace collection, absurdly attributed to Da Vinci, which, the dirty oil having been removed from its surface, turns out to be even more precious than Mr. Burton expected—a gem, probably of the school of Bellini, in perfect condition and admirable for its draughtsmanship.

The South Kensington Museum has contributed liberally to the loan collection at the Musée des Arts Décoratifs, to be held in the Palais de l'Industrie, Paris. It is to be vast enough to occupy the nave of that building and all its abutting lines of galleries on both stages, including the series of rooms annually devoted to the *Salon*. Several isolated pavilions in the nave will be appropriated to distinct gatherings of examples. Five grand *salles* are to be furnished by the Administration de Mobilier National, renowned for its collection of objects of decorative art once belonging to the French Crown, including all sorts of works of the best known makers, such as Boulle, Riesener, Beneman, and Gouthière, and acres of tapestries of the most laborious looms. To these remarkable and seldom seen examples it is expected that the pieces of Boulle and Riesener furniture sold for stupendous prices at the Hamilton Palace sale will be added. The collection of ancient tissues and other woven fabrics, which comprises antique, mediæval, renaissance, baroque, and all degraded orders of production, will be unparalleled. M. Brossard, the learned Conservateur du Musée de l'Art et de l'Industrie de Lyon, has been on the alert, and such a gathering of their beloved masterpieces is anticipated as might well disturb the repose of Drs. Bock and Rock, because they died too soon to study it. Even by these learned masters the magazine of the Administration du Mobilier National had never been exhaustively rummaged. It was not to be expected that Viollet-le-Duc, suspected of rebellion against officialism as he was, ever saw all there is to be seen in those crowded storehouses. If everything goes right, this tremendous aggregate of works of decorative art—a term of very elastic application, and designed to include masterpieces of fine art of far higher value than the mere *bric-à-brac* to which we apply it—will be opened to the world very shortly.

Mr. Edward Brooke writes from 1, West Avenue, Walthamstow:—"From time to time

you have taken up the subject of 'the fading of modern pictures.' I have spent the greater part of my life in experiments in grounds for painting, but, knowing that oil grounds were faulty, I have devoted my attention to tempera, and after some years I discovered, or invented, a ground which those competent to judge pronounce unexcelled, and which answers every purpose. On this ground I can paint in either oil or water colours, and the colours will retain their freshness for a practically unlimited period: from my own experience I know they have stood without the slightest change for more than forty-five years. I have every reason to think that this is the identical ground used by the old masters, and if we want our pictures to stand as theirs do we must use their means to obtain that end."

The late M. Camille Benoît bequeathed to the Musée de Lille a number of interesting pictures, including the 'Virgin, Jesus, and SS. Peter and Paul' of the Bolognese School; 'An Odalisque,' by M. Gervex; 'Portrait of a Child,' by M. Thirion; 'The Castle of St. Angelo at Rome,' by Corot; 'The Repose,' by Courbet; 'An Eruption of Vesuvius,' by M. Genillon; 'Italian Landscape,' by Roqueplan; and a copy of a destroyed 'Holy Family' by Andrea del Sarto.

Official announcements with regard to the *Salon* of next year have already been published in France. We have failed to discover among these somewhat numerous *règlements* anything definitive about the correctness and sufficiency of the catalogue. Since the *Salon* passed into the hands of the Association des Artistes Français the *livrets* have been remarkably incorrect. This year matters were even worse managed than last. Many pictures, including some that were *hors concours*, had no numbers, some had two numbers; not a few names and descriptive titles were misspelt; and the temporary white labels were allowed to remain some time after the opening of the exhibition.

It may be worth noticing that recent inquiries at the Royal Academy have shown how very early in their lives two of the most distinguished draughtsmen of the English School were sufficiently advanced to enter the school. Mulready was admitted a student October 23rd, 1800, and stated his age to be fourteen years; John Linnell was admitted November 28th, 1805, and was only thirteen years of age. He gained a silver medal in 1807 for an Academy figure, and in 1810 another silver medal for a model executed in the School of Sculpture in competition with one of the Wyons. In 1809 he defeated John James Chalon, a noble antagonist landscape painter, in a competition for the prize of 50*l.* offered by the Directors of the British Institution for the best landscape. Wilkie wrote in his 'Diary,' January 8th, 1809, that "*Master* Linnell" had thus distinguished himself. The distinctive title seems to have been awarded by Wilkie in a supercilious mood. Mr. Millais was admitted a student in the Academy in 1840, when he was twelve years of age. He gained no end of silver medals, and in 1847 the gold medal for painting; in 1853 he was elected an A.R.A., being, we believe, the youngest artist, except Lawrence, who has obtained this distinction.

The medals awarded at the Vienna International Kunstausstellung are announced as follows. Thirty gold medals were given: — Belgium — H. de Braekeleer, painter; L. Gallait, painter; Jahn Verhas, painter. Denmark — Thorwald Niss, painter. Germany—Reinhold Begas, sculptor; Franz Defregger, painter; Robert Diez, sculptor; Eduard von Gebhardt, painter; Peter Janssen, painter; L. Knaus, painter; Franz von Lenbach, painter. England—J. E. Boehm, sculptor. France—P. J. Baudry, painter; W. A. Bouguereau, painter; L. C. Bruyerre, architect; Jules Clément Chaplain, medalist; Paul Dubois, sculptor; Henri Harpignies, painter; Adolphe Joseph Huot, engraver; Jean Antoine Marie Idrac, sculptor. Holland—Johann A. B. Stroebel, painter. Italy—Emilio Marfili, sculptor. Austro-Hungary—Hans Makart, painter; Michael von Munkácsy, painter; Joseph Tautenhayn, medalist; Otto von Thoren, painter; Victor Tilgner, sculptor. Sweden and Norway—K. G. Hellquist, painter. Spain—José Casado del Alisal, painter; Francisco Pradilla, painter. Many distinguished artists, such as MM. Bonnat, Guillaume, and Lefebvre, being on the jury, were not qualified to compete for medals.

The Royal Academy of Arts at Berlin has published its annual report. During the year it lost a president, one honorary member, and six ordinary members. Five new members were admitted. The general Academie für die Bildenden Künste, superintended by Prof. A. V. Werner, counted in winter 222 pupils and 30 *hospitanten*, and in the summer session 189 pupils and 8 *hospitanten*. The Kunst- und Gewerbeschule, directed by Prof. Ewald, had 495 students in winter, among them 73 women; 408 in summer, among them 60 women. At the exhibition of last year 854 oil paintings, 136 works of plastic art, 100 water colours and drawings, and 29 architectural sketches were exhibited. The sales amounted to nearly 160,000 marks.

The death of the landscape painter M. Alexandre Desgoffe is announced. He was a pupil of Ingres, and in 1868 executed decorative works in the Salle des Études de la Bibliothèque Nationale.

Mr. Hyde Clarke remarks, with regard to Sir Charles Wilson's letter about the subterranean villages, that on the road to Ephesus is a niche cut in a rock, which, according to legend, is the entrance to a large subterranean city, as related by him in Murray's 'Asia Minor.' The flat slab had no appearance of a common door, hinge, or keyhole, but it might answer for a sliding door such as Sir Charles describes, though Mr. Clarke did not, on examination, find that the slab was anything else than a part of the niche. Near Ephesus there are several caves (as that of the Seven Sleepers) and underground vaults, and from a knowledge of underground villages elsewhere the local legend may have been manufactured. It shows how widely such legends extend in Asia Minor.

A museum is to be formed at Aberdeen by subscription.

The Municipal Council of Paris has invited sculptors to compete for the execution of an equestrian statue of Étienne Marcel, to be placed in the Square de l'Hôtel de Ville.

A cast of the famous sculpture in the portal of the cathedral of Bourges, representing the Last Judgment, which is a fine type of a characteristic class, has been received by the Musée de Sculpture Comparée, Paris.

It has lately been proposed to occupy the *foyers* of the Parisian theatres as galleries of works of art, the contents to be changed every three months. This was attempted at the St. James's Theatre a few years ago.

The Premier Grand Prix de Rome in the section of painting has been awarded to M. Popelin, the Second Premier Grand Prix to M. Pinta, the Second Grand Prix to M. Leroy. In the section of sculpture the Premier Grand Prix has fallen to M. Ferrari, the Premier Second Grand Prix to M. Pépin, the Second Second Grand Prix to M. Lombard. In engraving the Premier Grand Prix has not been awarded. The Premier Second Prix goes to M. Sulpis, the Second Second Grand Prix to M. Barbotin. The architectural Prix have not been announced.

The museum at Bucharest having been found insufficient to contain its constantly increasing treasures, among which those of Roman origin are eminent, a million of francs has been voted by the Roumanian Chamber for the enlargement of the building.

MUSIC

Joseph Haydn. Von C. F. Pohl. Zweiter Band. (Leipzig, Breitkopf & Härtel.)

When in 1875 Herr Pohl published the first volume of his great work on Haydn, he stated in his preface that the whole of the materials for the remainder of the work had already been collected, and that he hoped to complete the publication of the biography by the year 1878. After the lapse of seven years the second volume makes its appearance; so that the third and concluding volume may probably be looked for about the year 1889. The author gives no preface to his second volume, we are therefore left in doubt as to the causes of the delay; it is probable that the pressure of Herr Pohl's other duties has rendered it impossible for him to devote the needful time to his great work. In any case, the second instalment of his monograph on Haydn will be cordially welcomed, and by none more than by those who are already acquainted with the first volume.

It may be remembered that Herr Pohl in his first volume dealt with Haydn's life from his birth in 1732 down to his appointment as Capellmeister at Esterház in 1766 as the successor of G. J. Werner. The present volume treats of Haydn's residence in Esterház down to the death of Prince Nicolaus Esterházy in 1790, which caused the composer to resign his appointment and remove to Vienna. A more uneventful life than that of Haydn during these twenty-four years it would be difficult to imagine. His salary was very small, but it was sufficient for his wants; and his position left him abundant leisure for composition, as is proved by the large number of works written at Esterház. It must not, however, be therefore imagined that his position was a sinecure. Herr Pohl gives us the following summary of his duties:—

"The uniformity of life in general was interrupted by numerous visits from high or even the highest quarters, which gave occasion for entertainments on a smaller scale, or sometimes for brilliant festivities. Here, as also on the birthdays of the members of the prince's family, music always played the chief part, for which Haydn had to arrange and manage everything. Besides this, he had to hold rehearsals with the opera and with the orchestra, to study their parts with the singers, to fill up the vacancies arising among the artists, to smooth over all differences, to oppose undue pretensions, to act as intercessor with the prince on behalf of the needy, nay, even to trouble himself with the duties of prompter."

It will be readily inferred that the record of Haydn's life at Esterház is mainly a catalogue of his works; and the most important part of the present volume is that which is devoted to a criticism of the various compositions produced during the twenty-four years between 1766 and 1790. Some idea of Haydn's industry will be formed when it is said that during this period he wrote eleven operas, five "Marionette" pieces (*i.e.*, music to accompany the performances in the prince's Marionette theatre), sixty-three symphonies, eleven overtures, twenty-one *divertimenti*, forty-four string quartets, sixteen concertos for various instruments, twenty-eight sonatas for piano solo, five sonatas for piano and violin, thirteen piano-

forte trios, three pianoforte concertos, five masses, two oratorios, a 'Stabat Mater,' twenty-one shorter pieces of church music, and eleven cantatas and airs with orchestral accompaniment, besides short pianoforte pieces and songs. Such astonishing fecundity of production is probably only to be paralleled in the case of Mozart.

As a critic Herr Pohl possesses the special qualification that his enthusiam for Haydn does not, as in the case of many enthusiasts, blind his judgment. In proof of this, we may refer to his admirable notices of the composer's operas, and to the general opinion which he expresses of his powers as a dramatic composer. The passage is too long to quote in its entirety, but the concluding remarks may be given :—

"On the whole we may be thankful in the interests of the development of German music that Haydn only lightly touched [literally, only *grazed*] the Italian opera, and that his wish to visit Italy remained, as already said, unfulfilled; for there under favourable circumstances he would have become a successful imitator, but hardly a pioneer; there were wanting to him in the higher sense the dramatic conception, power of vivid characterization, and objectivity which are indispensable to the composer for the stage. Nevertheless his occupation with the opera was beneficial to him, for it gave fluency to his technique, and heightened his feeling for melodic beauty."

It would be easy to select many other extracts in which the author's critical acumen is shown in no less a favourable light than in the above; but it will, perhaps, be of more general interest to give some account of the history of the 'Seven Last Words.' This work is at present only known in the form of an oratorio, though most musicians are aware that it was originally written for instruments only. It was commissioned by some monks at Cadiz, the seven adagios for orchestra being designed for performance during service on Good Friday. The bishop in the cathedral read the seven last words of the Saviour, giving a short discourse upon each. After each sermon Haydn's musical commentary on the text was played by the orchestra. In this form the work was first performed, and was published first in Vienna in 1787, and shortly afterwards in Berlin, Paris, London, and Naples. The arrangement of the seven movements as string quartets under the designation of "Sonatas" was made by the composer himself. This much of the history of the work is tolerably well known; but the careful researches of Herr Pohl with regard to the subsequent transformation of the work into an oratorio have brought to light much that is new to us, and will probably be so to our readers. We learn on the authority of the Chevalier Neukomm that Haydn on his second visit to England passed through Passau on an evening when his work was to be given, and learning that a local musician had added voice-parts to his adagios, he went to hear them. He expressed himself pleased with the performance, but simply added in his modest manner, "I think I could have done the voice-parts better." Immediately on his return to Vienna Haydn wrote the voice-parts himself to German words by the Baron von Swieten, of which an Italian translation was added by Carpani. Herr Pohl says that this account is probably substantially correct, though he points out one or two inaccuracies of detail. It was for this later version of the work that Haydn added the short choral sentences preceding each number, in which the words of Christ are sung, and also the very fine interlude for wind instruments occurring between the fourth and fifth numbers—a movement which Herr Pohl fitly compares with the exquisite Masonic Funeral Music of Mozart.

It is impossible to notice with any completeness a book so full of interesting material as the present, especially as the author has accomplished his task in an almost exhaustive manner. Some idea of the amount of labour involved in the compilation of the volume may be formed from an examination of the appendices. The first of these is a complete list of all the operas, concerts, marionette performances, and plays given at Esterház during the year 1778. The second gives a complete catalogue of all the members of Prince Esterházy's chorus and orchestra, as well as of the soloists of his opera troupe between the years 1761 and 1790, with the dates of their entering and leaving his service. In the third we find a catalogue, most useful to the musical historian, of all the first performances of operas and "Singspiele" (plays with incidental songs, &c.) at the Burgtheater and the Kärnthnerthortheater in Vienna and at Schönbrunn between the years 1767 and 1790.

In addition to these appendices, Herr Pohl has supplied a thematic catalogue of the works which Haydn wrote during the period treated of in this volume. The interest of such a catalogue to the musician can hardly be over-estimated; but we cannot help complaining that having done so much Herr Pohl did not do a little more. In the first place, one important portion of Haydn's works is omitted altogether—not a single opera is included in the catalogue, nor is the marionette music mentioned. In the second place, those lists which are given are not all arranged on the same plan. For instance, in the pianoforte sonatas, Herr Pohl has gone back to the beginning of the series, and given the themes of those which had been already mentioned in his first volume. This is most useful, for we have before us the entire collection of the sonatas (excepting a few written later than 1790) in chronological order. The same thing is done with the pianoforte trios; but in most other sections of the catalogue, notably in the symphonies and quartets, the themes of the works written before 1766 are not given at all. Hence the anomaly that the catalogue embraces in some portions the whole and in others only a part of Haydn's compositions down to the period of his leaving Esterház. We regret also that no dates are given in the catalogue, neither is any reference made to the pages on which the various works are spoken of. In consequence, if while reading the volume the reader meets with an account of any work, he can, by turning to the catalogue, identify it at once; but if the converse process be adopted, and he wishes to ascertain the facts regarding a particular symphony or quartet of which he sees the opening bars in the catalogue, he can only obtain the information by turning over the pages until by good luck he comes to the page where the work is mentioned. We have no doubt that so laborious and painstaking an author as Herr Pohl will give copious indexes in his third and concluding volume; meanwhile the absence of any cross-references in the present catalogue is a great disadvantage.

In the preface to his first volume Herr Pohl speaks of his intention to prepare a complete chronological and thematic catalogue of the whole of Haydn's works. We earnestly hope that he still entertains such a purpose. There is no other man living so fit to undertake the work, which if adequately carried out would be no less valuable to musicians than the catalogues of the works of Mozart by Köchel, and Weber by Jähns. That Herr Pohl may be enabled to bring his labours to a speedy and successful conclusion will be the wish of all who read this second instalment of his work.

MISCELLANEOUS PUBLICATIONS.

The most important of the publications to be noticed in the present article is unquestionably *Die Geschichte der Bogeninstrumente, insbesondere Derjenigen des Heutigen Streichquartettes, von den Frühesten Anfängen an bis auf die Heutige Zeit*, by Julius Rühlmann (Brunswick, Vieweg und Sohn). The author of this work, who was a professor at the Dresden Conservatorium, and president of the Tonkünstler-Verein in that city, died before he was able to publish his work, the preparation of which had engaged his attention during a period of twenty years. It is now issued under the supervision of his son, Dr. Richard Rühlmann, and is one of the most valuable contributions to musical history which have appeared for many years. It was the original intention of the author to have compiled a complete history of musical instruments of all kinds; but finding that the labour imposed by such a task was beyond his powers, he preferred to treat exhaustively of one class of instruments rather than to deal in an imperfect manner with the whole. Herr Rühlmann's work differs in one material respect from the important publications of Mr. George Hart ('The Violin: its Famous Makers and their Imitators,' London, 1875) and M. Vidal ('Les Instruments à Archet: les Faiseurs, les Joueurs d'Instruments, leur Histoire sur le Continent Européen,' 3 vols., Paris, 1876–78). While the English and French authors treat principally of the violin and other stringed instruments as we find them at the present time, Herr Rühlmann confines his attention chiefly to the earlier and now obsolete forms of bow instruments. After dealing in his first chapter with the various kinds of instruments used by the ancients, he gives us in the second an account of the "Trummscheidt," the instrument formerly known in this country as the "trompette marine." This had one or at most two strings, and was played with a bow. It derived its name from a fancied resemblance in tone to that of the trumpet, and to the fact that it was formerly used in the English navy for giving signals. A description of it is given in Rees's 'Encyclopædia' (1820); and Herr Rühlmann mentions the interesting fact that under the name of "Trompetengeige" this primitive instrument is still in use in a monastery at Marienthal, Saxony. The rebec ("Rubebe") and lyre are next described; and the fourth chapter contains an account of the "Radleier," *i. e.*, the lyre with a wheel, the predecessor of the modern hurdy-gurdy, while the fifth is occupied with the Welsh "crwth." In the "Fidel," treated of in chap. vi., we find an important approximation to the modern forms of stringed instruments, inasmuch as here the neck is for the first time a separate portion. This alteration, while having but little effect upon the tone, greatly facilitated execution. The history of the bridge and the bow follows, the numerous illustrations of the older forms of

both adding much to the interest as well as to the intelligibility of the text. To many readers the succeeding chapters on the different kinds of viols will be among the most interesting parts of the volume. Here will be found full descriptions of the various instruments, now no longer in use, for which parts are to be met with in the scores of Bach and Handel. Such are the *viola d'amore*, the *violetta marina*, the *viola da gamba*, the *violino piccolo*, and others. The account of the baritone, the instrument to which Prince Esterházy was so partial, and for which Joseph Haydn composed so much, is very complete. Coming down to our own times, Herr Rühlmann shows how the obsolete instruments named above were gradually superseded by the violin, viola, and violoncello; and he concludes his work with an appendix on recent experiments in the invention of new forms for bow instruments. Besides the almost countless diagrams which illustrate the volume, an atlas of thirteen plates is given, containing some hundreds of figures of nearly all the instruments described in the course of the book. We cordially welcome Herr Rühlmann's work as a most valuable addition to musical history.

Of three volumes of national airs, published by Messrs. Boosey & Co. under the titles of *Songs of Italy*, *Songs of Scandinavia and Northern Europe*, and *Songs of Eastern Europe*, the first named is the least remarkable from a musical point of view, though it by no means follows that it will be the least popular of the three. Italy is pre-eminently the land of melody pure and simple; and in the collection of Florentine, Neapolitan, Milanese, and Venetian songs now before us will be found a perfect mine of "pretty tunes." The harmonies are for the most part of extreme simplicity, and the melodies have frequently a considerable family likeness. The volume will be certainly acceptable to lovers of Italian music, but it presents no features on which it is necessary to dwell.

The 'Songs of Scandinavia and Northern Europe' are more interesting, not only because the contents are more varied, including specimens of Russian, Polish, Lithuanian, Finnish, Swedish, Norwegian, Danish, and Dutch songs, but also because many of the melodies are of pronounced originality. Of the Russian songs, the old national melodies please us the most from their quaintness; the compositions of Warlamoff, Alibieff, and other Russian composers of whom examples are given are mostly in the style of German song-writers, and possess but little of the true Slavonic character. One of the most distinguished Russian musicians, Rubinstein, is not represented in the volume, his songs being published separately; but we are rather suprised at the omission of the name of the truly representative composer Michael Glinka. Among others whose names we do not find in the collection are Seroff, Borodin, Rimski-Korsakow, and Tschaïkowsky. The few specimens given of Polish airs are very interesting; and we may notice here that, apparently by inadvertence, a number of other Polish melodies are found in the volume of 'Songs of Eastern Europe,' which we shall notice immediately, where they are classed under the Austrian songs. It is possible that the national melodies may be indigenous to Austria-Poland; but the same can certainly not be said of the specimens of Chopin's songs which are given with them. But to return: a very singular example of a national air is met with in the 'Finnish Rune' (p. 63), which is in the unusual time of five crotchets in the bar: the effect is exceedingly strange. The Swedish national airs are mostly charming; in this department of the work we also find some excellent examples of the style of Lindblad, the great Swedish song composer. The Norwegian songs are also very good; those of Denmark and Holland, to judge from the specimens before us, have less marked character. An interesting feature of the national airs of nearly all the Northern countries is the decided prevalence of minor keys. It is a curious subject for speculation whether the influence of natural surroundings is the cause of this peculiarity, whether the long and dark winters of the North impart a certain gloom to the national character, which shows itself in the music of the countries. Assuredly the climate of Italy is not more different from that of Sweden than is the music of the one nation from that of the other.

The 'Songs of Eastern Europe,' one hundred in number, are fully as interesting as those of the North. We have first a collection of Austrian and Tyrolese *Volkslieder*, the latter being distinguished by the characteristic *jodel*. The Hungarian airs which follow are among the most valuable in the volume. The peculiarities of rhythm and of melodic construction which distinguish Hungarian music are generally known; the selections given illustrate them fully. One of the most original numbers is the song "None of all the many stars" (p. 87), by Erkel Elek, a composer whose name is not mentioned in any of the musical dictionaries to which we have access. A Dalmatian air (p. 89) is curious from its ending on the second degree of the scale instead of on the key-note. In the Bosnian and Slavonian songs (pp. 91, 92, and 95) some very singular alternations of triple and duple time will be found; but certainly the greatest curiosities in the volume are the specimens of Turkish songs, which are so peculiar as to defy description. They are constructed on scales not used in Western Europe; and in at least one case ('A Song of Sorrow,' p. 175) we confess ourselves quite unable to determine in what key, if any, the piece is intended to be. The Greek songs at the end of the volume are not very remarkable; but to the student of national music the whole volume will be of great interest.

A Day in a Child's Life, illustrated by Kate Greenaway, music by Myles B. Foster (Routledge & Sons), is a collection of nine little pieces for children, one of which, 'A Romp,' is for the piano, while the rest are songs. The music, though extremely simple, is not trashy. Mr. Foster possesses both knowledge and taste. The book is charmingly got up, and may be cordially recommended.

Schumann's *Mignon's Requiem* has been more than once given in London, and deservedly ranks among its composer's best works. Messrs. Novello, Ewer & Co. have issued a new edition, of which it is only needful to say that the English translation of the words by the Rev. J. Troutbeck is so incomparably superior to that of the old edition that we hope, in justice to the music, that it will always be used in future performances of the work.

We have also received *The Pianoforte Teacher's Guide*, by L. Plaidy, translated by Fanny Raymond Ritter (W. Reeves), a small work containing various hints which will be found useful to young teachers.

Musical Gossip.

M. Gounod will arrive in Birmingham on the 14th to conduct the final rehearsal of 'The Redemption.' In a note appended to the preface to that work the composer says: "It was during the autumn of the year 1867 that the idea of composing a musical work on the subject of the Redemption came into my mind. I wrote the libretto at Rome, where I passed two months of the winter 1867–68 at the house of my friend Hébert, the celebrated painter, then director of the French Academy. As regards the music, I composed no part of it at that time, except two fragments—first, the whole of 'The March to Calvary'; second, the opening portion of the first number of the third part, 'The Pentecost.' It was only twelve years later that I finished the work so long interrupted, and destined it for the Birmingham Festival of 1882."

Mr. Brinley Richards adjudicated at an Eisteddfod at Abergavenny on Monday. The principal item of the programme was the competition for a prize of 100*l.* for the best performance of a Handelian chorus by choirs of not less than one hundred and fifty nor more than three hundred voices. Seven choirs competed, and the prize was won by the Dowlais Harmonic Society.

The well-known novelist Florence Marryat (Mrs. Francis Lean) made her first appearance at Southampton last Monday, as Lady Jane in Messrs. Sullivan and Gilbert's opera 'Patience.'

Sir Julius Benedict, who has just put the finishing touches to his cantata 'Graziella,' written for the Birmingham Festival, directed the choir rehearsals at Birmingham on Tuesday and Wednesday last.

The death is announced at the age of seventy-two of William Hutchins Callcott, youngest son of the celebrated Dr. John Wall Callcott, and himself well known for his pianoforte arrangements of classical works. The deceased gentleman was buried at Kensal Green Cemetery on Wednesday.

The Promenade Concert season began at Covent Garden on Saturday night under the direction of Mr. Gwyllym Crowe. The orchestra, led by Mr. Carrodus, is practically identical with that of last season. Saturday's programme comprised a movement from the Piano Concerto in G minor of Mendelssohn; a movement from Beethoven's Violin Concerto, played by Mr. Carrodus; and a movement from Beethoven's Symphony in C minor. On Wednesday the first classical programme included the 'Jupiter' Symphony of Mozart.

As a proof of the wide-spread interest evoked by the production of Wagner's 'Parsifal,' it may be mentioned that on the 26th of July, during and after the first performance, 44,000 words were telegraphed from Bayreuth to the various English and continental journals concerning the event.

The third festival of the German Sängerbund was celebrated on a large scale at Hamburg on Thursday and Friday last.

Méhul's 'Joseph,' a fine but neglected opera so far as this country is concerned, has just been revived with much success at Kroll's Theatre, Berlin, Herr Max Alvary sustaining the principal character.

DRAMA

THE WEEK.

Drury Lane.—'Pluck,' a "Sensational and Domestic" Drama in Seven Tableaux. By Henry Pettitt and Augustus Harris.

Her Majesty's.—'Uncle Tom's Cabin,' a Drama in Three Acts.

Olympic.—'Fun on the Bristol; or, a Night at Sea,' a Musical Comedy-Oddity in Three Acts.

Little in the dramatic novelty of the past week has any claim to serious consideration. The opinion seems generally entertained by managers that a holiday public requires the strongest and coarsest fare. While, accordingly, at the Adelphi 'Drink,' the grimmest and most melo-dramatic piece of modern days, is revived, Drury Lane supplies a play the interest of which is purely "sensational" and spectacular, the Olympic gives an exhibition of the broadest farce, and Her Majesty's furnishes a version of 'Uncle Tom's Cabin' in which the effort to amuse is subordinated to the desire to edify.

It is impossible to treat seriously a play like 'Pluck.' The aim of the authors has been to depict the crimes which lend themselves to scenic illustration rather than those which spring out of human passions or are even the results of circumstances. It is easy to believe that the first notion has been to write up to a railway accident, which

has been selected as furnishing a scene likely to provide a startling "sensation." The most probable motive for wrecking a train is the desire to hurt some one who is carried by it. At best a clumsy and circuitous device, this process in the present instance is wholly abortive. One train goes full speed (it is no fault of the management that the rate of progress is about a mile an hour) upon an obstacle placed purposely upon the lines. The engine rears up and falls over on its side. Then from the opposite direction comes a second train, which charges into the first. But nobody seems much the worse for all this. A pair of handcuffs is slipped from the wrists of a man who, having brought about the calamity, finds himself compelled, by what seems at one time likely to be retributive justice, to travel in the very train the destruction of which he has prepared. Then comes a murder of a banker by his son-in-law—a piece of brutality so gratuitous that it should almost be sufficient to establish the insanity of the perpetrator. Other crimes of violence follow. A respectable Jew is mobbed and all but killed on account of his religion in an English country town, and two women and a child are locked up in a house which is set on fire. With the rescue of these the piece ends. Its solitary merit is that its action does not flag. What is the link of connexion between the separate scenes is not always easy to say, but the scenes themselves please the majority of playgoers, and the piece, though its dramatic claims are as insignificant as its literary pretensions, seems likely to be a success. Actors as a rule are without the slightest sense of humour. This startling proposition must be true, since, had they in their composition a grain of this desirable quality, they could not be induced to present such models of superhuman virtue or turpitude as they are called upon to exhibit. Mr. Barnes has to set before the public a character so villainous that crime seems the very breath of his nostrils. A managing clerk to a banker, he is plausible enough to have secured the good opinion of his master, whose name he forges—a proceeding which his position in the bank renders assumably gratuitous. Once detected in wrongdoing, he takes to crime in such downright earnest that his proceedings put to shame anything chronicled in De Quincey's famous essay. To this miscreant, meanwhile, is opposed the hero of the piece, played by Mr. Harris with a resoluteness, coolness, and convincedness altogether admirable. So soon as this young gentleman appears ladies resign their hearts without a struggle, villainy cowers and slinks off to its hiding-place, oppressed virtue raises its drooping head, and the atmosphere receives a sensible infusion of moral ozone. Deed after deed of dauntless heroism is performed, and the only wonder in the mind of the spectator is how, in a world in which such triumphant goodness exists, sorrow and evil and crime can obtain for a moment the ascendency. As of one character, so of all. Black with Messrs. Pettitt and Harris is the blackest possible, and white is so dazzling that mortal gaze can with difficulty be fixed upon it.

'Uncle Tom's Cabin' is a poor piece indifferently played. The attempt to obtain a dramatic story has not been made, and the adapters, whoever they be, are content with supplying a few detached scenes and situations which they think calculated to stir an audience. As is almost always the case with a piece that has been played many times, characters are so accentuated that all truth to nature and all probability are lost. When characters are impossible action becomes uninteresting. The extravagances of Marks, a comic lawyer, are thus destructive of the effect produced by Mrs. Rial as Eliza; and the preposterous accent of Miss Lewis as Aunt Ophelia detracts from the sense of enjoyment that might be produced by Miss Lingard's moderately successful presentation of Topsy. Another disadvantage from which the play suffers is that the authors are more anxious to enforce a moral than to amuse. After all, a play, in modern times at least, is seldom a religious ceremony, a fact of which at Her Majesty's the actors appear to lose sight.

'Fun on the Bristol' is one of the maddest, most extravagant, and most indescribable pieces ever included within that comprehensive term "a theatrical entertainment." Americans apply to a work of this class the name "varieties entertainment." To criticize and to describe are tasks equally difficult and futile. All that needs be said is that in a performance which is partly pantomime, partly negro minstrelsy, some capable actors are engaged, and that the whole, though marred by a few efforts at serious vocalization, is, for those who love nonsense, inspiriting and amusing.

Mr. Mowbray Morris's *Essays in Theatrical Criticism* (Remington & Co.) are disappointing. Fairly sound and judicious in view, they differ only from the more scholarly articles on the same subject contributed to the press in being at times halting and inaccurate in style. Something more than is supplied is expected from a writer who is at so much pains as is Mr. Morris to dissociate himself from his fellows. Two quotations upon the title-page suggest what the author takes to be his attitude with regard to other critics. "Such open flattery is beastly," quoted from Pepys, indicates what is in Mr. Morris's opinion the present state of theatrical criticism; while the two concluding lines of an extract from 'L'Art Poétique' of Boileau show what he modestly assumes to be his own function:—

> Censeur un peu fâcheux, mais souvent nécessaire,
> Plus enclin à blamer que savant à bien faire.

When to these extracts is added a preface in which the author owns to "no little trepidation" with regard to the results that will follow the publication of his opuscule, and speaks of "the slings and arrows of what I have sometimes with such pain heard styled my 'outrageous' criticism," it is a little perplexing to find nothing stronger than the assertion that Mr. Irving is a bad Romeo and Mr. Augustus Harris an incompetent Icilius. A protest is uttered against the terms said to have been accorded Mrs. Langtry upon her first appearance on the stage; but "even Mrs. Langtry"—in this "even" is the whole sting—is said "to move among her fellows as one to the manner born of Robertsonian comedy." Like Bottom, Mr. Morris seems afraid of frightening the ladies, and endeavours to "aggravate" his voice so as to "roar you as gently as any sucking dove." Rather, perhaps, like Starveling he feels, "I believe we must leave the killing out when all is done." A student, as it appears, of eighteenth century literature, or of literature subsequent to the Restoration, Mr. Morris writes freshly and agreeably, and introduces happily enough quotations from his favourite authors. Against certain works with which it is scarcely ungenerous to suppose him imperfectly acquainted he is prejudiced, and he speaks of the "strange conception of poetry" which "can rank the author of such works as 'Hernani' and 'Lucrezia Borgia' with the authors of 'Agamemnon' and 'Macbeth.'" The one apparent slip in matters of fact we trace in his essays occurs when, in reference to 'George Barnwell,' Mr. Morris says that "it is to be examined with reference to the age in which he (Lillo) lived and the condition of the stage for which he wrote," and then proceeds to compare his work with that of Dryden, Otway, Lee, and Davenant. Now 'George Barnwell' dates from 1731; Dryden mean time died in 1700, Otway in 1685, Lee in 1691, and Davenant in 1668. Mr. Morris, to be just to him, does not openly aver that these men were contemporaries of Lillo or belonged to a similar school. When these names follow immediately upon the invitation to examine Lillo's work with reference to the age in which he lived, it is natural to assume that some relationship between them is supposed to exist. In fact, however, Davenant has no more resemblance to Lillo than Sheil has to T. W. Robertson. Such errors as the '*Pain* Dealer' of Wycherley and the frequent omission of the accent in words from the French may be attributed to negligence. Mr. Morris's style will be greatly improved when he goes through his writings, cutting out the redundant words, which, intended to fortify the meaning, hint to the initiated of weakness. Mr. Morris thus writes: "*Really*, if this is the editorial idea of criticism, one hardly sees why Davy's successors should not do as Davy did, in that respect at any rate. For this is *plainly* to make of criticism only another and gratuitous form of theatrical advertisement; and seeing how large a space is already given in our daily papers to these interesting and ingenious documents, this is *surely* a little superfluous." Mr. Morris cannot fail to see how signal a gain to clearness and precision of utterance would accrue from the excision of the words we have printed in italics.

Herman Waldgrave: a Life Drama. By the Author of 'Ginevra.' (Kegan Paul, Trench & Co.)—For the reason, perhaps, that it fits the theological turn of English thought, the legend of Faust has taken deeper root in England than elsewhere. Marlowe was, of course, the first to assign it immortality; for such, on the strength of his famous drama, it must have enjoyed had the value and significance of the story never presented themselves to Goethe. During the last half century, while speculations on the relation between good and evil have been divested of their theological aspects, the facilities offered by the legend of Faust for the exposition of theory have commended it to general attention. Mr. Bailey's 'Festus,' the very name of which denotes its origin, was the first and the most successful attempt since Goethe to turn it to speculative account. Subsequent writers, of whom Dr. Kenealy is not the most incompetent, have sought to modernize the application. Twice, indeed, within a few years an altered version has found its way on to the stage. A serious adaptation by the late William Bayle Bernard, erroneously described in 'The Reader's Handbook' as an independent work on the subject, was produced at Drury Lane in 1866; and another version by Mr. Wills is, it is said, at present in the possession of Mr. Irving, for whom it was executed. Among variations upon the familiar and attractive theme 'Herman Waldgrave' departs furthest from the original. No obligation to Faust is avowed; the names assigned the principal characters are altered. Faust knows no magical restoration of youth, and no absolute employment is seen of diabolical agency. Yet the story practically is that of Faust. Herman Waldgrave represents at once

Faust and the human mind subject to conflicting agencies of good and evil, and yielding to the latter. In place of Mephistopheles we have a man whose sole motive to wickedness arises from base birth, from his having a bar sinister (*sic*) upon his shield. This worthy—Lupus Vidal he is named—may by a slight stretch be regarded as the spirit of modern scepticism or materialism. Like another Mephistopheles, he attends closely as his shadow upon the new Faust. In a quarrel with the students, when Vidal draws his sword, his adversary refuses to fight with him, declaring :—

> By Heaven! I am no coward!
> I will encounter thee by light of day,
> But not now. The moon strange shadows casts
> Upon the pallid floor. By the mixed light
> Of her wan glory and the lamp's dim ray,
> Thou look'st a fiend just started from below,
> To do hell's ministry.

Waldgrave himself demands concerning him :—

> Is he a man or fiend, this Lupus Vidal?
> I have been warned against him; my own instincts
> Warn me against him, yet I seek in vain
> To throw him off; he folds himself around me,
> By the strong force of habit. Man or demon,
> A pleasant comrade, honest too, I think,
> No honey on his lips to sweeten words,
> That sting with a wasp's venom.

In the number of his conquests the latest Faust recalls the hero of the corresponding legend, Don Juan. When quitting his territorial castle of Waldgrave in Savoy he leaves behind him a maiden called Esperanza, to whom he is betrothed. On the Wolfsbrunnen he meets with, seduces, and deserts Marguerite, otherwise Gisella, the daughter of an old crone who keeps an inn frequented by students. Her former lover he wounds and spares in a duel, while Vidal slays the youth's companion. On the Wolfsbrunnen, Waldgrave makes acquaintance with a species of double of himself, assumably his conscience, who reveals himself under the name of Adam and gives much good advice. To dwell at length upon the following adventures of Waldgrave is needless. He makes love to Erminia, a noble lady, and finds favour in her eyes, but is scornfully rejected when Gisella appears to interrupt his wooing and commits suicide in his presence. He then contracts an illicit intrigue with a superb Italian duchess, to whom he is introduced by Vidal, her stepson. The duke takes his wife, like a second Madonna Pia, to his feudal castle of Malaspina, for the purpose of killing her at his leisure, and is followed there by Waldgrave, whom, in the belief he is unarmed, he attacks with his sword. In the scuffle which follows the duke is slain. Waldgrave then makes his way to a convent in which his mother is interred, and claims to see her grave. In the abbess he recognizes Erminia; he sees a funeral procession and learns it is that of Esperanza, who has died heartbroken at his faithlessness. The Duchess Malaspina he finds has entered the convent, but after a brief experience of its privations has quitted it. After fighting in the war for the regeneration of Italy, Waldgrave comes to Rome and accepts an invitation from a mask to meet her at midnight in the Coliseum. He goes there, witnesses a species of Masque of Martyrs and Saints, and expires, slain by his own conscience.

If we have dwelt upon the story of 'Herman Waldgrave' rather than the execution, it is because in the story dwells all its significance. The literary treatment is intelligent, but the verse is rugged and unequal, the lyrical portions scarcely rising above prose. So far as the intention of the author can be traced, it appears to be by means of a tortured version of 'Faust' to extol the influence and power of the Roman Church, and to show Mephistopheles as the spirit of rationalism. There is a good deal of supernatural machinery in the drama. As this is cumbrous and does not greatly assist the action, it may be dismissed without further mention.

Dramatic Gossip.

After a suspension of performance for one week only, the Vaudeville has reopened with 'Money,' the piece previously given. One or two changes have been made in the cast.

The regular company has returned to the Gaiety, and reappeared on Monday in the extravaganza of 'Aladdin.'

Previous to his departure Mr. Edwin Booth appeared as Don Cæsar de Bazan in the play of the same name, adapted from the French of Dumanoir and Dennery by Mark Lemon and Gilbert Abbot A'Beckett. His performance was excellent, and revealed genuine power in comedy.

Mr. Warner's performance of Coupeau in the revival at the Adelphi of 'Drink,' Mr. Charles Reade's rendering of 'L'Assommoir,' retains all its old power. Though deficient in the last scene in the light and shade for which opportunity is offered, it is a remarkable piece of acting. Miss Amy Roselle as Gervaise is also excellent, as is Mr. Beck as Lantier. Mr. F. Thorne's Mes Bottes is not wanting in character. A new farce, entitled 'Families Supplied,' is the opening piece.

At the close of the competitions at the Conservatoire, M. Duflos, who took, as was stated in the *Athenæum* of last week, the first prize in comedy, and Mdlle. Muller, who carried off the second prize, were engaged at the Comédie Française.

M. Train, who has acted in London, has been compelled to quit temporarily his profession, and to retire into an asylum.

MISCELLANEA

Shakspeareana.—I do not believe it a crime to give the seventy-first emendatory reading of a passage where seventy already have been given by others. But I must confess that among those seventy sinners I have been twice sinning myself. Well, let it be thrice. There is so much incredible nonsense among those seventy, that even my two—now by myself rejected readings—count perhaps among the better ones, without deriving therefrom any great claim to immortality. It is the old editor-crux, 'Hamlet,' I. iv. 36 (Globe ed.):—

> The dram of eale
> Doth all the noble substance of a doubt
> To his own scandal.

My former readings were :—

> The dram of vile
> Turns all the noble substance of a draught;

and

> The dram of vile
> Daubs all the noble substance of a man.

But now I should like to read :—

> The dram of fil
> Doth all the noble substance oft addict
> To his own scandal.

There is no great change necessary, and the new word "addict" is found in 'Hamlet,' II. i. 19, in a sense not too distant from the meaning here required, but written with one *d* in the quarto of 1604, and with two *d*'s in the folio of 1623.

Julius Cæsar (Globe ed.), IV. i. 43, 44.—First folio :—

> Therefore let our Alliance be combin'd,
> Our best Friends made, our meanes stretcht.

The readings of the different folios, of Malone, Steevens, and Staunton, are known to the scholar, but all these emendations tend only to the endeavour to make the metre of the verse according to the rule, none of them tries to make the sense intelligible. I believe that we here again meet with a compositor's error, who caught with one look the words of two lines, and made the mischief by intermingling them. I believe we ought to read :—

> Therefore let our alliance be made,
> Our best friends all combin'd and our means stretch'd,

with "alliance" taken as a quadrisyllable.

F. A. Leo.

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LITERATURE

The British Association for the Advancement of Science at Southampton. 1882.

The fiftieth anniversary of the British Association for the Advancement of Science was held last year at York. This year the venue is changed from north to south, and the Association is to meet at Southampton, the Roman Clausentum, the "pagus qui dicitur Hamtun" of Edward the Elder. The contrast between the two towns is as great as the most ardent lover of change can wish for, and although in some respects the wealthy northern capital must bear the palm, yet in many others no fitter place for the gathering of the distinguished visitors could have been selected than the charming town, half watering-place, half seaport, which is this month to have the honour of receiving them. It is unnecessary to go into any learned discussion as to the origin of Southampton, whether it really is on the site of the old Roman station or not. The question will probably receive sufficient attention during the meeting. It will be more to the point to mention those features which will invest the town with interest for its guests.

First among these will probably be the stately remains of the old wall, the line of which can still be fairly well traced from the Bar Gate, round by the western shore, the site of the castle (of which the keep was still standing almost within the memory of living man), Simnel Street, Blue Anchor Lane, the West Gate, Bugle Street (called in ancient local deeds "La Bole Strete"; in the New Forest the bull is still called the *bugle*), the East Quay and Water Gate (which was pulled down in 1504), God's House Tower, the South Gate Tower (now buried in ivy, and perhaps the most picturesque point in old Southampton), Canal Walk, the Ditches, Back o' the Walls, and to the Bar Gate again. Besides these above-ground relics of old days, Southampton is full of curious underground reminiscences of the past in the shape of old crypts with groined roofs and columns, some of them of large size and great beauty. Outside the walls, north-east of the Bar Gate, were the Hounds' Well, where the royal hounds were watered on hunting days, and the Friar's Spring, which about a hundred years ago was much frequented and supposed to possess great virtues. There was another chalybeate spring, west of the Bar Gate going down to the water, of even greater repute. None of them remains. At the Bar Gate in former days lurked a municipal official, called in contemporary registers the "Brocarius Bigarum," whose duty it was to collect the petty customs and tolls of the town from carts passing through for the country. He, too, is gone, and so have the time-honoured presentments of Sir Bevis and his squire Ascupart which used till quite lately to adorn the north front of the Bar. The Bar Gate was, of course, one of the principal points of defence of the town walls, and among the munitions registered in an inventory taken on the 10th of September, 1602, is the "greate murthering piece of yron standing at the Bar Gate, serviceable wyth hys chambers to yt."

The earliest notice of Southampton in Florence of Worcester and the Saxon Chronicle is connected with the victory of the Ealdorman Wulfhard over the Danish invading fleet of thirty-four ships in 837; and there is a charter granted by Æthelwulf of Wessex, and dated in "Villa Regali quæ appellatur Hamtun" in 840. The first mention of Southamptonshire is in a charter of Edward the Confessor to the monks of Westminster. It also appears in the will of Ælfgifu the Lady in or about 1053. In the ninth and tenth centuries Southampton came in for its share of the ravages committed by the Northmen, especially in 980, when the town was harried by a squadron and most of the inhabitants put to the sword. A hundred years or so later Olaf Trygvason of Norway, with Suein of Denmark, laid the county waste, and, after receiving tribute from Æthelred, wintered in the town. Thence he was led "with much worship" by the royal envoys, Ælfheh, Bishop of Winchester, and the Ealdorman Æthelward, to the king at Andover, where he was confirmed by the bishop and adopted by the king, forswearing in return all hostile visits to England, a promise which we are told he faithfully kept. Cnut's connexion with Southampton is too well known to need reference; the story of his rebuke of his courtiers is there, at any rate, religiously believed to be true. The entry concerning the borough of Hampton in Domesday Book contains this curious notice: "After King William came into England there were lodging in Hantone LXV. foreigners and XXXI. Englishmen." It is a curious evidence of the peculiar character of the town and its population that there exists among its records a portion of a list of all the foreigners living in it at the time, with their addresses. It is unfortunately fragmentary and undated.

For many years after the Conquest Southampton was the port of departure and return for the constant succession of expeditions of all kinds between King William's new domain and his lordship of Normandy, and there it was that the meeting took place between the envoy of William Rufus and his brother Robert. The death of Rufus in the New Forest almost belongs to the history of Southampton. The Priory of St. Denys was founded by Henry I. In 1154 Baldwin de Rivers submitted himself to Stephen at Southampton. Henry II. landed there in 1174 after his absolution by the Council of Avranches. He either gave or confirmed an incorporation to the town. A few years later he landed there a second time with Queen Eleanor. In 1194 Richard I. kept Christmas there, and during his reign or about that time the old church of St. Michael appears to have been built. In King John the town found a warm friend and admirer. On the west side of the town there still existed not many years ago "King John's Pond," where the royal horses were watered; and the arcade at the bottom of Blue Anchor Lane—now a common lodging-house—is the reputed site of his palace. He granted the town the earliest of its charters now extant, though an inspeximus of Edward III. in the muniment room goes back, by implication at least, to Henry I. Many of John's writs are dated from his Southampton palace and from "Frigidum Mantellum" (Freemantle), and it is not improbable that many an interview took place and many a plot was formed there between the king and his two villainous Brabançon retainers—Martin Algais and Lupescaire. He spent the Christmas of 1211–12 there. The Close Rolls of the period are full of precepts to the Keepers of the King's Wines at Southampton for the sending of wines either to other royal residences in England—Lyndhurst among the number—or to some recipient of the royal favour; among whom many an abbot, and not unfrequently an abbess, figure conspicuously. But in King John's reign not only was there much wine in Southampton, but a good supply of an incentive to make use of it—red herrings—of which an order for 100,000 is recorded to have been sent by the king to Bishop Grey of Norwich, Yarmouth then, as now, being a great centre of the herring fishery. Although King John appears to have been by far the greatest patron of Southampton, his successor—Henry III.—conferred many benefits upon the town, notably in his support of its privileges against the encroachments of the Barons of the Cinque Ports and his charter for exemption of the burgesses from arrest and other civil processes not authorized by their own officers. Southampton was one of the seven towns of Hampshire which sent burgesses to the Parliaments of Edward I., and is one of the three which never lost the right of representation, the two others being Portsmouth and Winchester.

During the reign of Edward III. the town suffered much from foreign invasion. In 1338 it was attacked by a French fleet and suffered great loss both in men and property, the assailants, among whom was the son of the King of Sicily, being eventually, however, beaten off with great slaughter, the prince being one of the slain. In St. Julian's Chapel were buried the remains of the Earl of Cambridge, Lord Scrope, and Sir Thomas Grey after their execution at the Bar Gate, to which they were drawn from the Water Gate at the bottom of English Street, now called High Street. Henry V. was a good deal at Southampton, both for defence against the French fleet and to take measures for invading France. On the banks of the Itchen, where Payne and Fay now turn out their masterpieces of the craft of yacht-building, Harry le Roy caused to be constructed certain ships called Dromonds, which were as much the wonder of his time as the Alexandras and Inflexibles are of ours.

Henry the Fifth what was his purposing
When at Hampton he made the great Dromons,
Which passed other great ships of all the cannons,
The Trinity, the Grace de Dieu, the Holy Ghost,
And others more which as now be lost?

In 1432 another alarm of invasion, happily averted, fell upon Southampton. During the Wars of the Roses, King Edward is reported to have come to Southampton to sit in judgment on certain gentlemen taken in a skirmish, and to have ordered them to be hanged and impaled. Edward VI. writing to Barnaby Fitzpatrick describes Southampton as a handsome town, with as fine houses comparatively as London. In anticipation of his coming the citizens had spent much money on painting, repairing, and rebuilding of their walls. They made great cheer, and many of them kept costly tables.

On the 20th of May, 1554, all Southampton was *en fête* to receive Philip of Spain, who came over to marry Queen Mary, and he was invested with the insignia of the order of the Garter on board his ship before landing. Going to mass and drinking ale seem to have formed his principal occupations during his stay in the town. Queen Elizabeth is said to have paid Southampton two or three visits, the cost of one of which in 1591 is thus recorded in the Corporation accounts:—

The acompte of the laynge oute of the 98*l.*, *per contra*, *sithence the fyrste of September*, 1591.

	£.	s.	d.
Item fyrste for the gyltinge of the Masse...	1	1	0
paid to mr. Studlye, for a purse for hyr Magestie	1	9	0
For 40*l.* was geven in the purrse to hyr Magestie	40	0	0
For 10*l.* was delivered the Steward aboute nessessaryes for the towne, against the quene Magestie cominge	10	0	0
paid for pearsall to tryme the pursse ...	0	5	0
paid for the gyltinge and mendinge of another masse...	0	6	2
paid to the clarke of the merkit at hyr Magestie being hier	1	0	0
paid to the Cryer and trompitere of the Clerke of market	1	0	0
paid to the yemen of the flagenes ...	1	0	0
paid to the Surveyor of the weyes ...	1	0	0
paid to the trompitares the some of ...	2	13	4
paid to the sargentes-at-armes	1	0	0
paid to the harbingeres the some of ...	1	6	8
paid to the Yemen husshere which brott the sworde	0	10	0
paid to the Marshalle	1	0	0
paid to hyr Magesties porttares the some of	1	0	0
paid to hyr Magesties fottmane	2	0	0
paid to hyr Magesties Mussisiones ...	2	0	0
paid to hyr Magesties Cochman	0	13	4
paid to the Kynge of Armes	3	6	8
paid to the Black garde the some of ...	1	0	0
paid to hyr Magesties turnbroche ...	0	10	0
paid to hyr Magesties charrottes men ...	0	5	0
paid to the Yemane of the Malle... ...	0	6	0
paid to the gromes of hyr Magesties Chamber	1	0	0
paid to the Yemen Waterers of the garde	1	0	0
paid to hyr Magesties gentlemen husshires	2	0	0
paid to hyr Magesties ordnarye messenger	1	0	0
paid for three bootes lodes of bowes ...	0	2	0
paid for bringinge upe of the bowes ...	0	0	4
paid for makinge clene above the Castell Ringe	0	0	8
paid for a quart of Roze Wallter	0	1	2
paid to my Lorde Admyralls players ...	1	0	0
paid for medswett for to strowe the wyndos for her Magestie	0	2	4
paid shingleton for the Lyveries for the drome plaiares	3	4	0
paid mr. grigorye for the tryminge of the Butts	1	5	8
paid Langmore for makinge the dromes apparell	0	10	0
paid mr. studleye for his bill of charges layde oute by hym as by his byll one the fylle apperithe	1	14	0
The reste for the cleringe of this acompte was deliverid unto Jacksone steward at his goinge to Sarum with mr. Knyghte and mr. goddarde aboute the Comisione betwene busse and the towne—9 14 1 with 11*d* loste one the money 9 15 7			
Some £98 19	2	0	0

At the very commencement of his reign the town had the honour of receiving King James I. and his Queen, on which occasion the then Mayor is said to have been so struck with his sovereign's appearance that he concluded his speech abruptly with, "But the majesty of your royal presence astonishing me, I am forced sodaynly to breake off my speach," a termination no doubt very much to his Majesty's satisfaction. King Charles I. was at Southampton in 1625 on the occasion of his reception of the ambassadors of the United Provinces, and this seems to have been the last royal visit of importance to the town, though James II. is said to have passed through it in 1686, till her present most gracious Majesty's visit some few years ago.

In old days many curious regulations were in force as to the different trades exercised in Southampton. The brewers, whose great place of resort was in St. Mary's, were forbidden to dig in the marsh land for clay for stopping up their barrels; and they were also ordered not to use iron-bound carts for the conveyance of their wares, as they spoiled the roads and converted the beer by their jolting into froth, to the great disappointment of their customers. The vintners were ordered to sell Gascon wine, both white and red, at 1*s.* 6*d.* the quart. The barbers were forbidden to trim beards on the Sabbath day, and oysters were ordered to be sold to the inhabitants for three halfpence a hundred. Up to a very recent period two fairs were held in Southampton, one in May, the other in Trinity week. The May or St. Mark's Fair used to be held in Above Bar Street, and was more picturesque than convenient, at least in later days. It was then removed to the West Marlands, and is now abolished. Trinity or Chapel Fair still goes on. It was granted in 1433, and its opening is even now of some solemnity. The royal proclamation is read and a gigantic black wooden effigy of a glove is raised on the top of a pole, whereby the fair is opened under the authority of the senior bailiff, which used to last for four days, but now endures for only one, when the glove is taken down and the bailiff's jurisdiction is at an end.

Few towns have greater natural advantages. Its two principal approaches are almost unrivalled. The whole drive from Winchester is through delightful scenery, and its beauty culminates at the top of Basset Hill, from which the view is most attractive. The traveller looks through the long avenue of elms, that stretches for above a mile, and the prospect is intersected by the hills of the Isle of Wight in the distance, while on each side of him lies the common, a large unreclaimed piece of true old forest land, undulating and well timbered. The other chief approach, that by the Southampton Water, is equally striking when the tide is in and the river is covered with the numerous yachts which have their headquarters in these waters. A finer and more cheerful street is not often to be met with than the High Street, nearly a mile long and running about north and south. Its profile is broken up into very picturesque irregularity by the various shapes of its shop-fronts, and nearly every house sports a flagstaff, on which it is the delight of each true townsman to fly his bunting on every possible occasion that can be made to furnish an excuse for the display.

For the gratification of visitors of other tastes there are the docks, still the port of some of the finest ocean steamers afloat, although their interest is considerably diminished by the departure of the P. and O. steamers to the Thames. These docks must have been the scene of much that is moving and much that is pathetic. When the Indian steamers used to arrive and depart every week, the extremity of joy and grief was often to be witnessed there, as the inevitable accompaniment of each homeward and each outward bound vessel. The docks have never, perhaps, been the stage of a more striking scene than they were a few days ago, when the Queen saw the troopships off to Egypt, and in her little yacht Alberta accompanied each huge steamer a short distance out of the creek and then backed in again, to pay the same graceful compliment to the next amidst the tumultuous cheering of the men on board. Then there are the ruins of the two abbeys of Netley, of old called Lætus Locus and Beaulieu (nearly the same name in different tongues; the latter used to be called Bellus Locus), both within a short distance; and the to most people novel, to every one delightful, "Forest," at this time of the year to be seen to its greatest advantage, with its breast-high growth of luxuriant bracken under the magnificent trees; its "Queen's Bower"; "Twelve Apostles," the ruins of as many mighty oaks; "Moyle's Court," with its memories of Alice Lisle; "Rufus' Stone"; "Castle Malwood"; its herds of wild ponies and droves of wilder pigs thriving on the pannage; the glorious beeches of "Mark Ash" and "Knight Wood," with the "Queen of the Forest" for its central figure—not literally so, however, for this splendid oak stands on the border of the wood; and its great expanses of rough waste, across which one may ride in spring over acres and acres of bluebells and primroses, and which, later on in the year, are covered with almost as luxuriant a growth of orchids. To a stranger, especially a Londoner, a day in the wilds of the New Forest must be a charming holiday indeed when all the sights and sounds of woodland life are fresh to his eyes and ears.

Et cuculi cuculant et rauca cicada fritinnit.
Bombilat ore ferens munera mellis apes.

A good deal of excellent honey is made in the Forest, and a small quantity of execrable cider; and what many people would give a good deal for, truffles, could not long ago be bought of the "hunters" for eighteenpence a pound. The sight of these truffle hunters, with their clever little cur dogs scenting out the delicate tuber, used to be one of those peculiar to the Forest. Still more striking was it to the wanderer to come suddenly upon a "charcoal camp," with its canvas screens and singular inhabitants as black as the charcoal they burned. The unexpected apparition of one of these carbonized savages, hidden up to the waist in the fern—their attire was of the most primæval proportions—was sufficiently startling to one well versed in the ways of the place: in the stranger, even if gifted with the nerves of a member of the British Association, it would probably

raise a fervent wish that he was safe back again in the less romantic but more protected purlieus of Piccadilly.

Any notice of modern Southampton would be incomplete without mention of the Ordnance Survey Office—the old Ordnance Map Office—which was removed down there from the Tower of London after the great fire in 1840; but a detailed account of the organization and of the work performed in that fine establishment would far exceed the limits of the present article. The calculations for the primary triangulation of Great Britain were made at that office by Col. Alexander Ross Clarke, R.E., by whom the comparisons of the standards of length of England, France, Belgium, Prussia, Russia, India, and Australia were also made. The secondary and minor triangulations are by Major J. Fellowes, R.E. The calculations for the initial levelling of the whole country were also made there. The plans drawn upon the ground are examined and published there, reductions from the original scales being made by photography. The art of photozincography was invented in that office, and has been utilized not only for superseding the engraving of maps, but for the reproduction of a large series of the national manuscripts of England, Scotland, and Ireland, under the successive directorates of Sir Henry James, General Cameron, and the present Director-General, Major-General Cooke. The whole Survey establishment, of which the Southampton office is the headquarters, employs two thousand eight hundred men, including four companies of the Royal Engineers with thirty-two officers.

The service of the South-Western Railway is good, and many additional trains will, no doubt, be provided to accommodate the expected influx of visitors. As at York, there is a refreshment room at the terminus—not on quite so grand a scale, perhaps—and hotels abound in the town. The hospitality of the inhabitants is proverbial—we have seen what Edward VI. himself said of it; and altogether the lines of the British Association for the Advancement of Science might well have fallen in less pleasant places than have been marked out for them in 1882.

A Selection of Cases from the State Trials. By J. W. Willis-Bund. 2 vols. (Cambridge, University Press.)

To constitutional lawyers the law of treason must necessarily be of special importance, while as the index and instrument of the growth of the royal power it possesses a wide historical interest. The materials for its history lie buried in collections of State trials or the statutes of the realm, and their ponderous bulk renders them either inaccessible or repellent. To a large class of readers Mr. Willis-Bund's compilation will thus be of great assistance, for he presents in a convenient form a judicious selection of the principal statutes and the leading cases bearing on the crime of treason. The first volume deals with the development of the law between the years 1327 and 1660; the second, which is in two parts, treats of the application of the law by the judges in the first twenty-one years of the reign of Charles II.

Mr. Willis-Bund has taken his reports of the State trials from the collection of Howell, and has wisely left them to tell their own tale, supplying only sufficient introductory matter to render each case intelligible. In two useful prefaces, prefixed to the first and second volumes, he has summarized the growth of the theory of treason within the three centuries and a half of which he treats.

During the early stages of development he shows that the expansion or restriction of the legal definition of the offence was one of the issues in the struggle between the Crown and the feudal aristocracy. The baronial opposition was stimulated by no large-hearted enthusiasm in the cause of liberty, but by the more prosaic dread of the forfeiture of their property. Forfeiture was affixed as a penalty to breaches of allegiance in consonance with the idea of feudalism, and it is for this reason that Mr. Willis-Bund selects the Oath of Sarum in 1086 as "the starting-point of the law of treason." It may well be that the relation then created between the Crown and its subjects supplied the motives for expansion of the law on the one side and its limitation on the other; but the expression is misleading and only partially true.

In dealing with the period of development Mr. Willis-Bund shows that the Crown at first extended the law by legislation, but that after the reign of Henry VI. the more subtle contrivance was adopted of extension by means of judicial interpretation. In this manner the doctrine of constructive treason was rendered capable of almost indefinite operation, and the judges at the Restoration found themselves possessed of an instrument of repression with which they could strike at all offenders who had become obnoxious to the Government.

Mr. Willis-Bund has thrown a new light on the administration of the law after the Restoration. He maintains that "the trials under Charles II. were fairer, and the law in favour of prisoners better administered, than at any previous period of our history." The statement is not a little startling; for Hallam, Macaulay, and Lord Campbell agree in severe condemnation of the characters of the judges and of the strain which they put on the law they were appointed to administer. Even closer inquiry appears at first sight to justify the stern verdict of historians, for the language used from the Bench certainly confirms the truth of part of Hallam's charge that the courts of law were "disgraced by the brutal manners and iniquitous partiality of the Bench." It cannot be disputed that the behaviour of the judges towards the prisoners was often violent and brutal, but in spite of this we think Mr. Willis-Bund has made out his case, that the judicial bark was worse than its bite, and that a State trial after 1660 was no longer a legal formality preliminary to the execution of the accused, but a judicial investigation which might result in an acquittal.

Even Chief Justice Scroggs finds in Mr. Willis-Bund a champion, though his name has been long associated with that of Jeffreys as a byword for the worst vices which can sully the purity of the judicial ermine. Here, too, Mr. Willis-Bund has proved many points in favour of the man whom his biographer and successor in office has styled "a base and bloody-minded villain." In the height of the panic about the Popish Plot, Scroggs excluded evidence proffered by the Crown against the prisoners; directed juries to acquit on the ground of the insufficiency of the evidence; postponed the trial of one prisoner to enable him to collect witnesses on his behalf, and of another on the plea of ill health; and compelled the Crown witnesses to answer all questions asked of them in cross-examination, even though reasons of State were alleged for refusal. Such a judge cannot have been altogether without good qualities, and cannot have entirely deserved the wholesale denunciation with which he has been assailed.

For all classes of readers these volumes possess an indirect interest, arising from the nature of the cases themselves, from the men who were actors in them, and from the numerous points of social life which are incidentally illustrated in the course of the trials. On these features we have not dwelt, but have preferred to show that the book is a valuable contribution to the study of the subject with which it professes to deal, namely, the history of the law of treason.

Memoir of Daniel Macmillan. By Thomas Hughes, Q.C. (Macmillan & Co.)

Whatever be the cause, whether it be the secular feud between author and publisher or the uneventful character of their lives, few booksellers have found biographers. Mr. Hughes has, however, been well advised in bringing out this memorial. "Many young Scotchmen," he rightly remarks,

"have come south, and made fortunes, and founded great houses of business, in the book trade and in other trades, to whom no special interest attaches outside their family circle and personal friends. Besides, in our day, the self-made man has been somewhat too much glorified, and we are tired of worshipping the mere power of getting on. It needs some quality of a finer and higher kind than usual in the man himself, or something peculiar in his surroundings, or dramatic in his life, to make the world he has left desirous of hearing more of him than that he lies safely in such a cemetery or churchyard, and has left so many thousand pounds behind him. In the present instance, however, the fact stands, that after a quarter of a century, those who knew Daniel Macmillan best are not contented with what they know, and do desire something more. Now this desire cannot be accounted for by his surroundings, which were just like those of thousands of other Scotchmen of the same class; nor of anything dramatic in his life, which was singularly free from incident. So we must fall back on the qualities of the man himself to account for it.....Whoever glances at these pages cannot fail, I think, to admit that there was something in this man's personal qualities and character,.....a touch...of the rare quality which we call heroism."

That Mr. Hughes is right in his verdict no one who knew the man or even reads this memoir will doubt. Daniel Macmillan was the tenth child of a poor peasant in Arran. He lost his father when he was only ten years of age, and the education he received was of the most limited description. But he seems to have early shown a taste for reading, and instead of being trained to a handicraft he was apprenticed to a bookseller. The energy which distinguished him through life brought him at the age of twenty to London, eager to find employment in some of the great houses in the Row. This he was not able to obtain, but he was

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engaged by Mr. Johnson, the well-known bookseller in Trinity Street, Cambridge. The stock of books in Johnson's shop was mainly classical; but though young Macmillan knew neither Latin nor Greek, he soon attracted attention.

"He had made many friends amongst the reading men who frequented the shop; indeed, there are slight indications of jealousy on the part of his employer on this account. The rising men in the university often passed Mr. Johnson's desk to consult the Scotch shopman as to their purchases, or to talk over books with him."

His taste in literature was surprisingly good, and the judgments on books scattered through this volume are excellent. It may especially be noted that he showed a right appreciation of Landor, a thing hardly to be expected from a self-taught man. Of course he made mistakes. He fancied that he had outgrown Byron, and he thought that the 'Excursion' would do. On the other hand, the following remarks, made in 1843, show great penetration:—

"Newman has just sent out another volume of sermons, preached before the university. It is a very curious specimen of the sceptical turn of his mind. He very much reminds me of our great Scotch sceptic, David Hume. The same analytical power, the same carelessness about consequences. He is quite a logician, and a most powerful one. He holds fast by Christianity as developed in 'the Church,' *because the balance of probabilities seems in its favour.* If he had not been a Christian and a churchman, he would have been one of the powerfulest sceptical logic-mills we have had set a-going in this country for many years."

Much of his attention was given to theology. He was naturally religious, and the Calvinism he had learnt in his boyhood long adhered to him; but gradually his opinions altered, and when he came under the influence of Archdeacon Hare and Maurice he adopted the tenets of the Broad Church school. Hare's attention he attracted by a letter regarding the 'Guesses at Truth'—a letter which procured him an invitation to Hurstmonceaux. At the time the following was written Macmillan was a shopman in the employment of Messrs. Seeley in Fleet Street:—

"The house is a large, well-built, commodious-looking mansion, but does not display much architectural taste. When one goes into it, it looks more like a library than a dwelling-house. It is literally crammed with books—and such books—collected with such wisdom and care. Mr. Maurice says that he thinks it the best private library in England; contains the largest number of really valuable books, selected with the widest and most catholic judgment and taste. Carlyle says he never saw so large a collection of really first-rate German books; and Carlyle is an authority on such matters. But besides German he has Greek, Latin, Italian, Spanish, French, and English of course.....He has not merely a large library, for though the room specially so-called is a large one, and quite full of books, it contains only a small part of his books. The dining and drawing rooms look more like libraries than dining and drawing rooms; for the sides that are not shelved from bottom to top and filled with books, are covered with pictures, some of the very noblest pieces of art. Then the hall is shelved and filled with books in the same way, and so are the staircases and the lobby of the first floor, and so are some of the bedrooms. It is really quite wonderful; I was surprised. But all this money could do with some good advice in the selection. However, when I began to look through the books I saw that Hare was something very different from a mere book-collector. All the most valuable books had marginal notes, or notes at the end—generally pointing out where was a good criticism on it, or where the same subject was discussed—never mere marks of admiration, or any pedantry of that kind.....The foremost figure is, of course, the Archdeacon himself. He is about six feet, not at all stout, not very slender. Something like Mr. Binney as to height, not at all like him otherwise. His eye is large, soft, swimming, not dark-blue, nor gray, nor hazel, but a sort of mixture of these. His hair was dark, but is now copiously sprinkled with gray. His complexion is rather sallow; his forehead broad and rather, but not very, high. He takes no care to show his forehead, as his grizzled hair lies carelessly about his temples. His expression is that of a very thoughtful, kind-hearted, simple-minded man, quite free from all self-consciousness. I never met so humble-minded a man. He stoops a little, the result of too much reading I should think."

To the Hares was due Macmillan's success in life. A loan from Julius Hare and Marcus of 500*l.* enabled him and his younger brother to start in business at Cambridge. Commencing as booksellers, they in a few years began to venture on publishing, and they drew round them many of the best Cambridge men of the day. "I do not in the least remember," says Prof. Hort,

"how I first got into conversation with him, but it must have been very soon, before the end of my first term. I was reading away at Maurice, of whom I had heard from John Ellerton, the present Rector of Barnes, and this as a matter of course led to frequent conversations as time went on. The Cambridge habit of standing and turning over books made it easy for him to begin talking to men, and he used the opportunity freely, with books for a starting point. His talk was at once so interesting and so high in tone that it could not fail to do good, but I know little of its actual effect."

Success, however, did not come easily, as the capital of the brothers was all borrowed, and the struggle was made severer for Daniel Macmillan by the constant pressure of disease. Again and again he was compelled to pause, but his indomitable energy brought him back to work the moment he had in some slight degree rallied. The steady, methodical manner in which he managed his business is shown in the following letter:—

"It will be needful to come to work punctually at seven o'clock every morning. This is a point we lay great stress on. From seven till nine we expect you to put all things in nice order: to see that the boys clean windows and so forth. We expect you not only to dust and arrange things, but to see that these errand-boys do their work thoroughly—see that they work separately, that is, if one is working downstairs let the other work upstairs or in the back-shop or in a different part of the front-shop.....We shall expect you always to do the day's work in the day—that is, to see all the orders executed, all the letters answered, all the books that come in daily cleared away in the day, and all the books posted daily.....We shut up at eight in the winter and are anxious that the work should be pressed forward in the day so as to leave as soon after the shop shuts as possible. We may as well explain that we attend to the shop mostly ourselves, and make our assistants attend to most of the details, such as writing orders, keeping books, looking after accounts, and most of the ordinary correspondence, sending out orders, and making the boys sign for the books they take out. So that our posting may be done daily we have two day-books, one in use in the entering room and the other getting posted in the counting-house.....Our assistants see every part of our business, so it is a good place for learning how a trade is managed, how books are bought, and how accounts are kept. But of course, as nothing is kept secret from our assistants, we expect them to be honourable and trustworthy, and not to gossip to any one about what they see or hear relating to business."

For a long time his income was extremely small. Ten years after he had started at Cambridge he was obliged to ask his father-in-law to pay off 36*l.* of debt which had accumulated in his household expenses. The bitterness of the struggle was enhanced by the fact that till within a few months of his decease he had only a life share in the business. This state of things he managed to remedy at the beginning of the last year of his life, and it is pleasant to record that his son has inherited the position that the father won. He died, in fact, just when success had been achieved.

"The balance sheet of 1856 was the best the firm had ever known, and the prospect brighter. Their business had taken root, and the steady demand for their books, and the growing popularity of the writers with whom they were connected, above all of Mr. Kingsley, inspired confidence in their future."

But, as has been already said, the attraction of Macmillan's life lay not in the success he achieved, but the way in which he achieved it. "No man," Mr. Hughes remarks,

"who ever sold books for a livelihood was more conscious of a vocation; more impressed with the dignity of his craft, and of its value to humanity; more anxious that it should suffer no shame or diminution through him. And his ideal did not abide in talk, a fair image to be brought out and worshipped when the shop was not full of customers. He strove faithfully to realize it amid difficulties which would have daunted any but a strong and brave man. The chief of these was life-long illness of the most trying kind. The disease of which he died a quarter of a century later struck him before he was twenty, and he was never a really sound man from that day. Of all men I have known personally he was the one who lived most constantly and consciously eye to eye with death. He became aware when a young man that, at any time, in a few hours, some carelessness—a chill, wet feet, an incautious meal—might prove fatal to him; and yet through it all, with blisters, setons, caustic always going, he was as full of interest up to the last in the books he was publishing and dealing in as the authors and buyers themselves, and retained to the last a joyousness and playfulness in his intercourse with his family and friends, which made it almost impossible to realize upon how frail a thread his life hung."

Mr. Hughes has done his work admirably. The details given are sufficient, the extracts from letters and journals are wisely chosen and not too numerous. On the whole, we have seldom seen a more satisfactory biography. An excellent index adds to the value of the book.

Coleccion de Cantes Flamencos. Por Demófilo. (Seville, Office of the 'Porvenir.')

The gipsies still remain a race apart, given to plunder, and showing singular contempt for the laws of *meum* and *tuum*. It is, however, says Mr. Borrow, with the women that "the whole poetry, sorcery, and devilry lie." This may well be said of the Spanish gipsies of Seville and Granada. From the time of their arrival in Andalusia in the fifteenth century, probably in the train of the Flemings

(hence the contemptuous term Flamencos used by the Spaniards), they eluded the strong arm of the law and the more sure and secret grip of the Inquisition. True, some were hanged and many imprisoned; but they still spread and flourished, the men prosecuting their callings of tinkers, cattle stealers, horse doctors, and donkey barbers. Even now they shave and trim donkeys to such an extent that Sancho himself would not have recognized his own *rucio* had a child of the Germania or Flamenco, instead of Ginés de Pasamonte, appropriated him. When most sorely pressed by Crown and Church it seems strange that the gipsies should have escaped through the meshes of both nets. The men were probably found useful emissaries. Nomadic in their habits, they were brought into contact with all classes in city, town, and sierra, and picked up information useful to both king and clergy; while the women, practising their "sorcery and devilry," palmistry and love potions, penetrated within the noble's castle as well as the peasant's hut, removing rivals quietly, and collecting fact and gossip saleable and useful to the authorities when locomotion was difficult and it was hard to get information that could be relied upon. Ticknor remarks: "Encouraged by the expulsion of the Jews in 1492 and by that of the Moors in 1609–11, Don Sancho de Moncada, a professor in the University of Toledo, addressed Philip III. in a discourse published in 1619, urging that monarch to drive out the gipsies; but he failed." Salazar de Mendoza, at the end of his 'Dignidades de Castilla,' published in 1618, says he had himself prepared a memorial to the same effect, and he adds, "It is being over-nice to tolerate such a pernicious and perverse race." Notwithstanding the pernicious and perverse race flourished in Andalusia and Granada, settling in transpontine Seville (Triana) and the Albaicin (Granada), where, according to Ford, "these picturesque vagabonds play a first fiddle." The collector of 'Cantes Flamencos' gives us only a phonetic Andaluz, the language used by the gitanos of Andalusia when performing in public. Amongst themselves, according to Borrow in his 'Zincali; or, an Account of the Gipsies of Spain,' they use Romany when dealing at fairs, thus "conversing with each other in a language unintelligible to the Spaniards." He also quotes 'El Estudioso Cortesáno,' by one Lorenzo Palmiréno, Alcalá, 1587:—

"Who are the gitanos? I answer, These vile people first began to show themselves in Germany in the year 1417, where they call them Tartars or Gentiles; in Italy they are termed Ciani. They pretend that they came from Lower Egypt, and that they wander about as a penance, and to prove this they show letters from the King of Poland. They lie, however, for they do not lead the life of penitents, but of dogs and thieves."

And

"the language which they use is a feigned one, got up by thieves for the purpose of concealing their robberies, like the jargon of blind beggars."

Cervántes' "exemplary novel" 'La Gitanilla' evidently illustrates to some extent the gipsy life of his time, and, although much romance is judiciously mixed with the narrative, enough remains to indicate that the author of 'Don Quixote' was familiar with the daily life of the gitano, most probably that of the Seville gipsy. Solis dramatized Cervántes' story, utilizing also an earlier drama of Montalván upon the same subject. 'The Spanish Gipsy' of Rowley and Middleton is from the same source. "Tobin, the author of 'The Honeymoon,' who was a lover of Spanish literature, prepared an analysis of this play, intending to adapt it to the English stage." In our day George Eliot found amongst the gipsies of Granada a model and subject-matter for a dramatic poem which has hardly received the appreciation its lyrical beauties merit.

Some of these 'Cantes Flamencos' so industriously collected by Demófilo, chanted at the fairs, in the *ventas*, the streets and coffee-houses of Seville, date back a century at least. The gitana, whose power of voice and limb formed her fortune, soon found her profit in singing and dancing to the lively Andaluz; and, although the poetry is weak, the sentiment is strong and touching. The collection is divided into *soleares* of three and four lines each, followed by "Seguiriyas Jitanas," "Polos y Cañas," "Martinetes," "Tonás y Livianas," "Deblas," and concluding with "Peteneras"; many of these simply apply to the names of the "minstrels." In an appendix is given the biography of a tailor of Moron, by name Silverio Franconetti y Aguilar, and some of his productions are added. These couplets are not of necessity the exclusive property of the gitana songstress or gitano, but are sung by many a tailor and many a barber who have not a drop of gipsy blood in their veins; some are chanted without musical accompaniment, others again combine both guitar and castanet. The collector gives a list of many of the singers of "Cantes," but under pseudonyms like Maria Borrico (Maria Donkey). Borrow furnishes some translations of gitano chants; unlike those in the present collection, they are in Romany and not phonetic Andaluz. Of the origin of the Romany songs there can be no doubt; but those collected by Demófilo may be used by the gitano although not his own composition. How far these "Cantes" may be accepted as genuine gipsy work the present little volume does not assist us much to determine; evidently the gitana felt the popular pulse of the Sevillano of a past age, and supplied him with sympathetic song and dance, which are appreciated to this day by his descendants, but whether they were original or adapted the facts are not sufficient to warrant us in deciding.

It is difficult to make a choice for quotation out of the vast number of these "Cantes." We therefore avail ourselves of the compiler's selection in his prologue. The first example is supposed to illustrate "the constancy of sincere affection":—

Fragua, yunque, y martiyo
Rompen los metales;
El juramento que yo á ti t' he jecho
No lo rompe naide.

Our translation is of necessity somewhat free, but preserves the sense of the original:

Hammer, forge, and anvil
Mould the shapeless mass;
But the oath I've sworn to thee
Shall never broken be
Whatever comes to pass.

We may add translations of two or three more "Cantes":—

By the cathedral's porch
I dare not pass to-day;
I see my mother's face
And tears fall apace;
I go some other way.

"If you come not to me in life I will come to you in death, and every graveyard ransack until I find you."

Come not to my prison window,
Come not with grief and tears,
But come with money in your hand
To calm my grief and fears.

To the prison window come not
With weeping and with prayer,
For you place my head like wheat
Between two millstones bare.

Texts in the Babylonian Wedge-writing. By Theo. G. Pinches. (Society of Biblical Archæology.)

Assyrian and Egyptian research already owes a good deal to the Society of Biblical Archæology; the debt is increased by the last work which has been published under its auspices. This is the first part of a collection of texts in Babylonian cuneiform characters, a list of which occupies the first five pages of the book. When we say that Mr. Pinches is the author of the work, its value will be recognized by all Assyrian scholars. Mr. Pinches's accuracy of eye in reading a cuneiform text is unequalled, and he possesses a unique knowledge of the peculiar forms assumed by the cuneiform characters in Babylonia from the tenth century B.C. downward.

One of the first difficulties against which a young Assyrian student has to contend is the variation of form undergone by the cuneiform characters as used in Assyria and Babylonia at different periods. The forms found in the earliest texts, those, namely, of the pre-Semitic or Accadian epoch, are relatively not far removed from the primitive pictures out of which the cuneiform characters developed; they exhibit a complexity and a superfluity of wedges which are quite bewildering at first sight. In Babylonia these early forms were gradually simplified, and at each successive stage of simplification were adapted to the needs of a cursive writing. Consequently the monuments present us with several different forms of the cuneiform syllabary, each of which is accompanied by a corresponding cursive script. The latest of these cursive scripts is the one with which Mr. Pinches has sought to familiarize the student, and since it is in it that most of the numerous texts sent to England by Mr. Rassam during the last three years are written, its importance need not be pointed out.

In Assyria the syllabary underwent no such troublesome series of changes as it did in Babylonia. The Assyrians were a nation of warriors, not of writers and readers like their Babylonian neighbours. Early in their national history they adopted a clear and simple cursive hand, and henceforth employed it indifferently for private or monumental purposes. It was only now and then that they ventured upon a more ornamental mode of writing, partly imitating the old Babylonian forms of the characters, partly exaggerating their peculiarities and the number of wedges with which they were written. But a few texts only are inscribed in this Assyrian black-letter.

The texts published by Mr. Pinches consist of observatory reports; letters and despatches; lists of omens; a curious allite-

rative hymn, each stanza of which contains five lines beginning with the same syllable; an account given by Assur-bani-pal of his restoration of the Temple of Istar at Arbela, in which he mentions his three brothers; and extracts from some bilingual lists of words. The letters are somewhat hard to translate, as they are written in the current language of the day, not in the stereotyped and semi-obsolete literary dialect to which the Assyrian scholar is accustomed. They will be useful in helping us to construct the grammar of the Assyrian which was actually spoken by the contemporaries of Sennacherib. The omens are chiefly concerned with house building. The compiler of them gains our sympathy by stating that "if the gates of a house face north, the bricks of that house will be bad"; whereas, on the other hand, a house with a southern aspect is a "good" one. "In laying the foundations" of a house the owner had to beware of "black beetles"; if these are seen, "the master of the house will die before his time."

Mr. Pinches's work is admirably suited for the purpose for which it is intended. For the first time the Assyrian student has been put in possession of a fairly complete list of cuneiform characters in their later Babylonian forms, copied exactly from the original documents; while the texts which follow not only contain new and interesting matter, but will serve to familiarize the reader's eye with the characters in their Babylonian dress. But what does the author mean by speaking of them as "in the Babylonian wedge-writing"? Surely he does not intend to assert that the Babylonians used wedges instead of pens.

Œuvres Inédites de Bossuet: Cours Royal Complet sur Juvénal. Vol. I. Découvertes et publiées par A. L. Ménard. (Paris, Firmin-Didot.)

The French feeling for Bossuet is very similar to our feeling for Milton, only their sentiment is stronger and more passionate. Large portions of the English public have never pardoned Milton either his religion or his politics. And although the splendour of his genius has for the most part silenced opposition or criticism, he has never been the universal favourite he would have been if more in unison with the general sentiment. Bossuet has experienced no such hindrance to his fame, and admiration for him, as Sainte-Beuve said, is one of the religions of France. Foreigners might be tempted to think that the reverence went beyond legitimate worship and partook somewhat of superstition. But this is one of those points on which foreigners are hardly entitled to have an opinion. A people must be allowed to be the best judge of its own authors in matter of style, and it is as a master of style that Bossuet is unanimously pronounced to be unequalled. But he has never been received outside France with the welcome which is ever ready for his great rival Fénelon or with a tithe of the sympathy and interest which are excited by the name of Pascal.

This new publication of a work supposed to be his is hardly of a kind to correct the general impression of Bossuet current among Europeans who are not Frenchmen. Whether the volume before us be really an authentic production of the "eagle of Meaux" is a question we shall not seriously discuss. M. Ménard appears to have convinced such scholars as MM. Edmond About and Francisque Sarcey that it is. The decision of this point may well be left to home critics. But we may be permitted to say that nothing less cogent can well be conceived than the preface in which M. Ménard lays his evidence of the authorship before his readers. He writes in a tone of excitement, almost of passion, on a subject that needed the calmest statement of the facts which can be alleged in support of his conclusion.

By his own account, as soon as he had bought the manuscript he lost his self-possession: "I devoured a few passages; the style of the great age seized me. I perceived the date 1684. An antiquarian thrill shot through my heart . . . A thought flashed through my mind: this is an unpublished work of Bossuet!" M. Ménard adds: "Or, à cette époque Bossuet était précepteur du fils de Louis XIV." We feel reluctant to contradict a French man of letters on such a point, but we are forced to say that at that date Bossuet was nothing of the kind. He had ceased instructing the Dauphin *seven* years before, as a letter dated 1677 clearly shows: "Me voici quasi à la fin de mon travail. Monseigneur le dauphin est si grand qu'il ne peut pas être longtemps sous notre conduite" (see 'Vie de Bossuet,' by Cardinal Bausset). After a blunder of such magnitude it is needless to follow M. Ménard in his disquisition on the watermark of the paper, which bears the royal arms, and the momentous fact (on which he lays great stress) that the Delphin edition of Juvenal was published also in 1684. How that proves that the present work is by Bossuet we cannot conceive. But the subject need not be pursued. M. Ménard does not seem to have a notion of what literary evidence means.

However, supposing the book to be Bossuet's, if the French will have it so, it is abundantly strange that any one should think that its publication will prove an addition to his fame. The work consists of a rambling, most unscholarlike commentary on Juvenal, followed by what are called "applications" to the manners of the age—a few obvious moralizings founded on a text here and there of Juvenal. We shall refer shortly to both parts.

M. Ménard pronounces the commentary an "admirable interpretation of Juvenal." His competence to form a judgment on such a point is not so clear as could be wished. He says he has compared the renderings in his manuscript with those of other translators, and especially with "the best among them," the "erudite Abbé de Marolles." We should have thought that every tyro in the history of French literature was aware that the Abbé de Marolles was the laughing-stock of his age on account of the vileness of his translations from the classics. But leaving M. Ménard and turning to the "admirable interpretation" itself, we have to say that it is as bad, inaccurate, and valueless as it well can be, and the issue of such a publication from so illustrious a press as that of Messrs. Firmin-Didot may well excite surprise. Not one in fifty of the difficulties which Juvenal presents to the student is explained or even referred to. On the other hand, there is a lavish supply of knowledge utterly useless for the elucidation of the text. For forty lines together not a remark is made: obscurities which arrest schoolboys and real difficulties which puzzle scholars are impartially passed over by this "admirable interpreter." But when a proper name occurs, especially one belonging to the Greek mythology, then he unlocks the stores of his erudition in this fashion:—

Satire I. v. 4, *Ingens Telephus.*—"C'est une tragedie de Telephe qui feut fils d'Hercule et d'Augès. Il feut fort aymé de Teutrante roy de Mysie qui le choisit pour son successeur a l'empire. Durant la guerre de Troye il voulut eloigner les Grecs de la Mysie, ce qui lui attira une blessure par Achylle: il feut consulter l'oracle sur la playe, et l'oracle luy dit qu'il ne guerirait jamais s'il n'était frappé une 2de fois par le même qui l'avait blessé, il s'en feut trouver Achylle qui le guerit en effet par les mêmes armes qui lui avaient causé la playe, il en tira un peu de raclure, dont il fit un emplatre qu'il lui appliqua a la cuisse, ainsy il receut le mal et la guerison du même endroit, c'est sur ce Telephe qu'on a fait une comedie intitulée Telephe."

In the very next line the word Orestes gives occasion for a note as long again, equally distinguished by profound learning. In Satire vii., line 129, at the name Pedo, we are informed that he was an "avocat"; on Matho, "autre avocat"; but the word "conturbat," which comes between the two proper names and was well worthy of attention, is passed over without the slightest notice. But sometimes our commentator plucks up his courage and makes an effort to explain a word; with what success may be judged by two examples:—

Sat. I. v. 4, *Elegos.*—"Ce sont des vers inegaux, un de six mesures ou hexametre, l'autre de cinq ou pentametre.....ces vers n'ayant toujours que la tristesse pour objet, ils retinrent le nom que la compassion leur avait doné λετὸ [*sic*] j'ai compassion, c'est a cause de cela que Sapho l'apele *elegi flebile carmen.*"

Sat. XIV. v. 4, *Puer bullatus.*—"Un jeune enfant, qui porte encore la robe de l'enfance qu'on apelait *bulla* ou *prætexta.*"

It has been necessary to enter into these details at the risk of wearying our readers with their hardly credible ineptitude. But the book has been introduced with such a flourish of trumpets that its utterly worthless character deserved to be exposed. How any one can believe that this twaddling trash is the work of Bossuet, who was a scholar of no common attainments, considering his age, we are at a loss to understand.

As regards the applications, to which we have already referred, they appear to be, it is fair to say, by a different hand, and are not without traces of the impetuous style peculiar to Bossuet. M. Ménard in his peremptory way "defies" any one to doubt it. A free translation of the well-known passage on Hannibal in the tenth satire he pronounces the "most perfect piece" of French prose with which he is acquainted. He may be right; but we should like to know whether M. Renan agrees with him. Here is a specimen:—

"Hannibal vole au dela des Pyrenées, il surmonte les Alpes et les neiges dont elles sont couvertes, il separe les rochers, il renverse les montaignes par le secours *du vinaigre et du feu*"; and a little further on, "que le portrait en aurait été beau, *bien qu'il n'eut plus*

qu'un œil." This may be sublime, but it is uncommonly near to the ridiculous. One word about the spelling, a few eccentric specimens of which have been given. M. Ménard informs us that he has published his manuscript "diplomatically," without the slightest change in the orthography, which is regulated, we are told, on etymological principles. This we take leave to doubt. "Neagmoints" (for *néanmoins*), "segond," and "phylosophes" may have their merit as modes of spelling, but it cannot be on etymological grounds.

In Memoriam: Ralph Waldo Emerson. By Alexander Ireland. (Simpkin & Marshall.)

No Englishman has a better claim than Mr. Ireland to write a memoir of Emerson. He made Emerson's acquaintance as long ago as 1833, when "the lonely, wayfaring man," as Carlyle called him, visited Edinburgh in the course of his first visit to Europe. It was, too, mainly at Mr. Ireland's instance that Emerson returned to England in 1847 and delivered lectures in various parts of England; and when Emerson was quitting this country in 1873 his last resting-place in England was Mr. Ireland's house in Cheshire.

The volume consists of four parts: a memoir (reprinted with many additions from the *Manchester Examiner and Times*), recollections, letters of Emerson, and miscellanies relating to him. Among the letters many are interesting, especially those addressed to Carlyle, in which there is a notable passage regarding the Civil War. The letter is dated 1864:—

"I have in these last years lamented that you had not made the visit to America, which in earlier years you projected or favoured. It would have made it impossible that your name should be cited for one moment on the side of the enemies of mankind. Ten days' residence in this country would have made you the organ of the sanity of England and Europe to us and to them, and have shown you the necessities and aspirations which struggle up in our free states, which, as yet, have no organ to others and are all or unsteadily articulated here. In our to-day's division of Republican and Democrat it is certain that the American nationality lies in the Republican party (mixed and multiform though that party be), and I hold it not less certain that, viewing all the nationalities of the world, the battle of Humanity is at this hour in America. A few days here would show you the disgusting composition of the other party which within the Union resists the national action. Take from it the wild Irish element, imported in the last twenty-five years into this country, and led by Romish priests, who sympathise of course with despotism, and you would bereave it of all its numerical strength. A man intelligent and virtuous is not to be found on that side. Ah! how gladly I would enlist you with your thunderbolt on our part! How gladly enlist the wise, thoughtful, efficient pens and voices of England! We want England and Europe to hold our people staunch to their best tendency. Are English of this day incapable of a great sentiment? Can they not leave cavilling at petty failures and bad manners, and at the dunce part (always the largest part in human affairs), and leap to the suggestions and finger-pointing of the gods, which, above the understanding, feed the hopes and guide the wills of men? This war has been conducted over the heads of all the actors in it, and the foolish terrors,—'What shall we do with the negro?' 'the entire black population is coming North to be fed,' &c., have strangely ended in the fact that the black refuses to leave his climate; gets his living and the living of his employer there, as he has always done; is the natural ally and soldier of the Republic in that climate; now takes the place of 200,000 white soldiers; and will be, as the conquest of the country proceeds, its garrison, till Peace without Slavery returns. Slaveholders in London have filled English ears with their wishes and perhaps beliefs; and our people, generals and politicians, have carried the like, at first, to the war, until corrected by irresistible experience. I shall always respect War hereafter. The cost of life, the dreary havoc of comfort and time, are overpaid by the vistas it opens of eternal life, eternal law, reconstructing and uplifting Society,—breaks up the old horizon, and we see through the rifts a wider."

By the side of this the following quotation from Mr. Holyoake should be read:—

"Englishmen told me with pride that in the dark days of the war, when American audiences were indignant at England, Emerson would put in his lectures some generous passage concerning this country, and raising himself erect, pronounce it in a defiant tone, as though he threw the words at his audience."

Emerson's tone with regard to 'Friedrich' is more enthusiastic than one might expect:

"Here has come into the country, three or four months ago, another volume of your 'History of Friedrich,' infinitely the wittiest book that ever was written;—a book that one would think the English people would rise up in mass and thank the author for by cordial acclamation, and signify, by crowning him with oak leaves, their joy that such a head existed among them, and sympathising and much-reading America would make a new treaty, or send a Minister Extraordinary to offer congratulation of honouring delight to England in acknowledgment of this donation;—a book holding so many memorable and heroic facts, working directly on practice, with new heroes, things unnoticed before—the German Plutarch (now that we have exhausted the Greek and Roman and the British Plutarchs),—with a range, too, of thought and wisdom, so large and so elastic, not so much applying as inculcating to every need and sensibility of man,—that we do not read a stereotype page,—rather we see the eyes of the writer looking into ours; mark his behaviour, humming, chuckling,—with under tones and trumpet tones, and long commanding glances, stereoscoping every figure that passes, and every hill, river, road, hammock, and pebble in the long perspective—with its wonderful system of mnemonics, whereby great and insignificant men are marked and modelled in memory by what they were, had, and did.....And, withal, a book that is a Judgment Day for its moral verdict on the men and nations and manners of modern times. And this book makes no noise. I have hardly seen a notice of it in any newspaper or journal, and you would think there was no such book. I am not aware that Mr. Buchanan has sent a special messenger to Cheyne Row, Chelsea, or that Mr. Dallas had been instructed to assure Mr. Carlyle of his distinguished consideration."

An amusing anecdote is told by Mr. Ireland of Emerson:—

"Some twenty years ago Emerson addressed a literary society, during Commencement, at Middlebury, Vermont, and when he ended, the President called upon a clergyman to conclude the service with prayer. Then arose a Massachusetts minister, who stepped into the pulpit Mr. Emerson had just left, and uttered a remarkable prayer, of which this was one sentence: 'We beseech Thee, O Lord, to deliver us from ever hearing any more such transcendental nonsense as we have just listened to from this sacred desk.' After the benediction, Mr. Emerson asked his next neighbour the name of the officiating clergyman, and when falteringly answered, with gentle simplicity remarked: 'He seemed a very conscientious, plain-spoken man,' and went on his peaceful way."

The minister, a correspondent of the New York *Nation* says, was the

"Rev. Stephen Martindale, the Congregationalist minister of Wallingford, Vt. By two or three witnesses let every word be established. My wife and I were both there, heard the prayer, knew the maker of it, and agree in our testimony."

Ancient India as described by Ktesias the Knidian, &c. By J. W. McCrindle, M.A. Reprinted, with Additions, from the 'Indian Antiquary.' (Trübner & Co.)

This is the third of the little series of kindred works which the author has first contributed to the *Indian Antiquary* and then issued separately. Its predecessors were 'Ancient India as described by Megasthenes and Arrian' (1877) and 'The Commerce and Navigation of the Erythræan Sea' with 'Arrian's Account of the Voyage of Nearkhos' (1879). They are handy little volumes, and we are glad to recognize this praiseworthy endeavour to collect in such a form the fragmentary notices of ancient knowledge of India, especially as their original issue in the East has probably tended to limit their circulation in this country.

The second volume is essentially the more valuable, from the more substantial character of the two works translated. Both are rendered from C. Müller's edition of the 'Géographi Græci Minores,' and very fairly annotated, in the main after Müller and Vincent, but with some additions from recent sources. In some instances the commentators named have been followed when their guidance had better have been cast aside, as when (after Vincent) *μαλαβάθρον* is rendered in the translation by "betel." The preface shows that Mr. McCrindle is aware of the true meaning of *tamálapattra* or *malabathrum*, but he assumes that there was a confusion in ancient times between this and betel (or *pán*) leaf (the Skt. *támbúl*), of which we do not see sufficient evidence. Also in one of the most interesting commercial notices of the 'Periplus,' which tells how even at that early date teak logs and spars of *shisham* (or *sisú*, *Dalbergia sisoo*, Rox.) and ebony were imported into Persia from the Indian coast (.... *ξύλων σαγαλίνων .... καὶ φαλάγγων σασαμίνων καὶ ἐβενίνων*), he has been led to accept the presumptuous correction by Salmasius of *σαγαλίνων* into *σανταλίνων* (sandalwood), whilst *σησαμίνων* is left unexplained or conjectured to be "red-sanders." The meaning of the first name is clear from the Skt. *śáka*, Hind. and Mahr. *ság* and *ságún*, and the form may be illustrated by the Mahr. adj. *ságalí*, "made of or belonging to teakwood." (We note, by the way, with amazement that a modern Hindustani dictionary of no small pretensions derives *ságún* "from *Saigon* in Cambodia"!) The *sisú* or *shisham* is akin to, and probably included, the trees that supply the famous Bombay blackwood. Its export from Kalliana is also mentioned (*σησάμινα ξύλα*) by Cosmas (*c.* 545), and by an Arabic poet quoted in Gildemeister's extracts from Kazwíní, who names among the products of India "the plant of Zinj [ginger?], and *al-sásim*, and pepper" (Gild., 218).

Though the fragments of Ctesias form a necessary part of such a series, they are, from their character, also necessarily the least satisfactory part of it. Probably we must make considerable allowances for the unfair impression conveyed by the extracts or abstracts given by Photius, which afford the bulk of what we possess of Ctesias; for when (as in one or two instances) the same story happens to be cited by Ælian it appears in by no means so absurd a guise as in Photius. But the mass is of so little worth that we cannot doubt that the author must have been worse than indiscriminate in his reception of travellers' tales, giving, like the famous old woman of Capt. Marryat's story, the preference to false over real wonders. Even when a kernel of truth exists in the tale, it usually lies deep within such a husk of fable that it is difficult to extract. We do not succeed in finding any element of truth in such fables as that of the vast worm called *skōlēx* found in the Indus; or that of the fountain of liquid gold which also produced steel, or of that other fountain the waters of which coagulated and caused intoxication; or in the allegation that the sun appeared ten times larger in India than in other regions; or that bamboos on the Indus were so big that two men stretching their arms could not span one; or the absurd description of the beast *martichōras* or man-eater, &c.

An example of the blundering or carelessness of Photius may be seen in his extract stating that the pigmies of India "hunt hares and foxes not with dogs, but with ravens and kites and crows and vultures" (p. 16). The fuller quotation given from Ælian (p. 44) says nothing of crows and vultures, though it does mention *ravens* along with eagles and kites as trained for sport; and in fact it gives a fair account of the process of hawking.

Then we may quote one or two examples of misconception, more or less, of facts. Thus it is said that the Indian reeds (bamboos) are distinguished by sex, male and female. The male reed has no pith (ἐντερώνην) and is exceedingly strong, whilst the female has a pith (p. 10). The attribution of sex to the bamboo is still popular and general in India. Species which are nearly solid, and are much used for spears and bludgeons, are called *male;* the commoner hollow species *female.* At p. 23 we have a curiously muddled account of lac and lac dye (not of cochineal, as the editor seems to think); and at p. 30 a still more transformed history, perhaps, of the preparation of otto of roses: "Its smell is the sweetest in the world, and is said to diffuse itself to a distance of five stadia." The account from Ælian of the splendid Indian cock with variegated crest and broad tail evidently and correctly applies to the *mundl* (*Lophophorus Impeyanus*), as was pointed out in Col. Yule's 'Marco Polo,' and before him by Cuvier. But we are not aware that there is any ground for attributing this passage to Ctesias.

NOVELS OF THE WEEK.

A Western Wildflower. By Katharine Lee. 3 vols. (Bentley & Son.)

A Mother's Idol. By Lydia Hope. 3 vols. (Tinsley Brothers.)

Fetters of Memory. By Alfred Leigh. 2 vols. (Remington & Co.)

Angeline, and other Stories. By A. M. Y. (Chapman & Hall.)

The Jews of Barnow. By Karl Emil Franzos. Translated by M. W. Macdowall. (Blackwood & Sons.)

'A Western Wildflower' is a very good novel of the sentimental kind. The main idea, which is not altogether original, has been happily imagined. A wild, high-spirited girl, whose manners would be fast if they were not perfectly natural and innocent, comes from the Far West to live with her cousins in a Kentish rectory. She had been brought up by her father alone in the Rocky Mountains and at San Francisco until, upon his death, she made her way to England, according to his wishes. He was a man of good family who had gone off to America with a damaging suspicion against him. Upon this the action of the story is made to depend. Before the girl has been long at the rectory four young men fall in love with her, and her female cousins of course dislike her extremely. An ill-natured busybody repeats to her the story which was current about her father. She feels sure that it is untrue; but when she learns that her uncle and aunt believe it, she can no longer bear to live with them and runs away. The author has happily had the good sense not to turn the story into a tragedy. Up to the time of the heroine's running away events happen naturally and a picture of real life is presented, but afterwards it becomes necessary to resort to those marvellous coincidences which are the story-teller's stock-in-trade. Every novelist is entitled to make use of them, and it cannot be said that in the present case they are made to appear unusually startling and improbable. The author's style is easy and unobtrusive, but in her narrative she is given to exaggeration. For instance, she makes a man (in great excitement, no doubt) walk over hedges and ditches without noticing them, and says that the heroine's footstep was so light that it made hardly any mark on newly fallen snow. This is almost the language of Eastern poetry. The book is remarkable for the tearfulness of the characters. Nearly all of them weep. On one occasion, by the way, the girls were too frightened to cry, but they soon got over the fright sufficiently for the purpose. The heroine contrives to weep in the streets of London—not a convenient place, as the author regretfully remarks, for a good cry. But in spite of superfluous tears, there are really affecting passages in the story. The hero is not a satisfactory creation, but that is so common a failing in books written by women as to be hardly worth mentioning.

The mother's idol in Miss Hope's story is a Capt. Horace Davenel, who falls in love with the governess of his little niece, very much to his mother's annoyance. Mrs. Davenel, the wife of a worthy magistrate, keeps her house, and all that it contains, in exemplary order; she is, in fact, a commander-in-chief of the sternest type, whom no one can thwart or disobey, unless it be the object of her maternal adoration. The heroine says of her, quaintly enough, that "one always had a sort of apologetic, guilty feeling in Mrs. Davenel's presence, as if one were an uncompleted effort." It is certainly much to the credit of the little governess that she is able to conquer the whole house of Davenel, captain and commander-in-chief included, which she eventually does. How her engagement to the idol prospered, and what end she made to her chequered career, may be learnt from the pages in which Miss Hope has related her experiences. The relation is simple and pleasant, though there is no attempt to soar much above the level of straightforward narrative.

Mr. Alfred Leigh tells a commonplace love story in a not too commonplace manner, and relates in rather stilted language, but with a fair perception of the motives that commonly actuate men and women, the mutual love of two young people bound together by the fetters of early association. Here and there the style is somewhat too grandiose for such a theme, even when the author's aim is to enforce the eternal character of marital love. For instance:—

"Once before they had kissed each other, but it had been in the pathetic retrospect of a concluded past, and the bitterness of a farewell believed to be eternal. Now he again clasped her in his arms and pressed his lips to hers; but this time it was as the mute avowal of an undying constancy—of a love that should be a deep and strong reality, when the world should have disappeared like a vapour—when the light of sun, and moon, and stars should have been quenched; and the great sea with its boundless expanse of impetuous waters should have become a forgotten thing."

This is the climax—as well it might be—of the courtship of Mr. Leigh's hero and heroine. He leaves them to get married at their leisure; and for their sake it is to be hoped that the world does not prematurely vanish, and that the great sea is held in careful remembrance.

'Angeline' is a book of a very artless kind, suitable for almost grown-up young ladies who have been carefully reared and are docile. Unfortunately even the simplest minds must see in each of these stories that the moral intended to be conveyed is only too obvious. The author seems to have been of a different opinion, and has taken pains to state what she meant each story to teach in plain words at the end. This sort of composition is like the painting of the ancients, who, according to the Greek Delectus, indicated in writing the names of the objects represented.

We are glad to welcome an English rendering of the powerful stories of K. E. Franzos, which have already been translated into almost every other European language and even into Hebrew. Herr Franzos writes about Jews as a Jew; he describes the kind of life with which he is best acquainted; and as his characters are Galician and Polish Jews, who have not merged into the nations among whom they dwell, he has much that is new, suggestive, and instructive to relate of his co-religionists. His tales of the strange kind of existence led in the Ghetto are faithful pictures, full of deep pathos and poetical intuition. Never losing sight of the fact that he is writing for a Western public to whom the circumstances to which he refers cannot be familiar, Herr Franzos has succeeded in conveying a clear idea of the kind of life led by these social outcasts. He shows very forcibly that it is not the fault of the Polish Jews that they are less civilized than their brethren in the faith in England and France, quoting

the *bon mot* "Every country has the Jews it deserves." Though the book is to a certain extent polemical and the stories are written with an object, their artistic character is not thereby injured. Herr Franzos happily combines the historical with the inventive faculty. The tales are all pitched in a minor key; sadness is their distinctive feature. The history of Israel "deep-worn with suffering" cannot be gay, but Herr Franzos has not over-coloured, and the picture is not allowed to become too black. Mr. Macdowall has done his work satisfactorily; it is not his fault that the stories lose some of their characteristic colour in translation. The peculiar Hebrew-German dialect of the Polish Jews, which at once marks them out as foreigners, cannot be reproduced, nor, unfortunately, can it be wholly dispensed with.

THEOLOGICAL BOOKS.

The Latin Prayer Book of Charles II.; or, an Account of the Liturgia of Dean Durel. By Charles Marshall, M.A., and William W. Marshall, B.A. (Oxford, Thornton.)—The Convocation of 1662, about two months after the approval of the revised Book of Common Prayer, ordered a translation of the book to be made in Latin, in accordance with the clause of the Act of Uniformity of that year which presupposed its existence. The persons to whom this translation was at first entrusted did not execute the commission, and the task fell into the hands of Dr. Durel, Dean of Windsor. His translation does not appear to have been ever submitted to Convocation, and most certainly was never approved or sanctioned by it. It carries with it no more authority than the translations of King Edward's Book by Aless, or of Elizabeth's by (as it is said) Walter Haddon, or the recent version by Dr. Bright and Mr. Medd. The whole value or importance of any one or other of these consists solely in the accuracy and honesty of the translation. The present authors, therefore, might have spared themselves the pains of attempting to claim "authority" for Dr. Durel's version. Nor are the reasons which they suggest worth the slightest consideration. They bring forward as proofs the fact of the order of Convocation already spoken of; Dr. Durel's own dedication of his book to the king; and, thirdly, the series of promotions which were conferred upon him. Whether the authors are brothers does not appear, but one of them is a clergyman and was a Lord Mayor's chaplain thirty years ago; the other is "of the Inner Temple." Surely they might, between them, have avoided perpetrating such an extraordinary blunder as attributing "authority" to this translation. But the purpose of the attempt itself is not far to seek. The authors seem to be of the Evangelical school. Their publication is of no value whatever except for some bibliographical information about a book scarcely worth the trouble of inquiry; but it has served as a peg on which to hang two long disquisitions—the one to prove that the word "priest" in the Common Prayer Book means "presbyter" in the sense used by Presbyterians; and the other, that "alms and oblations" do not mean any oblation of the bread and wine. Their volume contains more than 200 pages, and more than half the book is made up of Dr. Durel's Latin version of the Catechism, together with their own translation in parallel columns, and a quantity of foot-notes. This 'Account of the Liturgia of Dean Durel' rests upon such an absurd and ridiculous foundation that it is beneath criticism. Not only is the dean's translation wanting in the requisite sanction of the proper authorities, but it is not even a fair translation—it is rather a paraphrase by a controversialist, except where the language of earlier translations has been adopted. Indeed, the description which the Messrs. Marshall themselves give is nearly sufficiently correct:—Durel "neglects literal translation in order to bring out more clearly, by a periphrasis, the actual meaning and intention [as understood by himself] of the compilers of our revised English Prayer Book."

After an interval of three years the Cambridge University Press has issued Fasciculus I. of the *Breviarium ad Usum Sarum*, edited by Mr. Procter and Mr. Wordsworth. This first portion is a much thicker volume than the second—in fact, it runs to more than 1,500 pages, and includes the Temporale, or "Proper of Seasons," preceded by the Kalendar. The editors still "defer their main preface or introduction," which will, therefore, be given with the third and concluding part; and in like manner we must again put off any critical examination and account of their work. It must suffice to say now that the same care and attention as before are clearly evident, and we shall gladly congratulate them on the conclusion of an undertaking so laborious. A few notes are sparsely scattered over the pages of the Temporale; and a brief preface to the Kalendar explains that some additions have been made, filling up days which have been left vacant in the folio (from which the editors print) of 1531, by Chevallon. Of these additions, which are extremely valuable, Mr. Wordsworth says: "Quædam ex ejusdem Sanctorali includenda curavi: perpauca ex aliis breviariis: plura insuper litteris minusculis mandavi; quæ pleraque ex Enchiridio Maskelliano 1530 deprompsi; cetera ex kalendariis missalium 1514, 1521, 1533, et Orarii 1546, commemoravi."

The Semitic Series of the "Anecdota Oxoniensia" has made its appearance with a Rabbinical *Commentary on Ezra and Nehemiah*, edited from MSS. in the Bodleian Library and the Ambrosian at Milan by Mr. H. J. Mathews, of Exeter College, Oxford. The editor is no stranger to Rabbinical scholars; he is favourably known by his editions of Abraham ibn Ezra's short commentaries on Canticles and Daniel, as well as by anonymous glosses, signed "Zeeb," on some Biblical books. There is no need, therefore, to speak of his ability to make good use of MSS. for his editions of Rabbinical authors. We shall only give a brief summary of his learned disquisition on the authorship of this almost anonymous commentary, which is found in thirteen MSS. In most of the codices the commentary is given as anonymous, but in one it is attributed to Benjamin ben Judah, and in another to R. Saadyah Gaon. It does not require any arguments for proving that the latter rabbi cannot be the author of our commentary on Ezra and Nehemiah. Mr. Mathews shows, by comparing Benjamin ben Judah's commentaries on other Biblical books, that it is out of the question to ascribe the present commentary to this sober exegete. In the editions of the Rabbinical Bible is found a commentary on Daniel by R. Saadyah Gaon, which is generally admitted to be spurious. This is now incontestably proved, since the Bodleian Library has acquired large fragments in MS. of R. Saadyah Gaon's Arabic commentary on Daniel, which in no respect agree with the Hebrew commentary attributed to him. Mr. Mathews shows in his preface that this Hebrew commentary on Daniel, which is ascribed in nearly all the MSS. to R. Saadyah Gaon, and our present commentary on Ezra and Nehemiah are by one and the same author. Now, since in most of the MSS. this commentary follows that on Daniel, since also the Milan MS., which is the oldest of the MSS., attributes the commentary on Ezra and Nehemiah to R. Saadyah Gaon, and further passages of this commentary are quoted in the name of R. Saadyah Gaon, we accept Mr. Mathews's ingenious conjecture that the author of the commentaries on Daniel, Ezra, and Nehemiah is a R. Saadyah, for whom the well-known R. Saadyah Gaon was substituted by later Rabbinical authors and copyists. Let us add that the name of Saadyah is implied in the introductory lines of the MS. in the British Museum. At what epoch this Saadyah wrote and to what country he belonged Mr. Mathews rightly refrains from deciding. All that may be said with certainty is that an author who lived about 1250 A.D. quotes this Saadyah, and it may therefore be concluded that he wrote early or late in the twelfth century. From his phraseology and his method of interpretation, which is simply Midrashic, paying no attention to grammar, we should be inclined to take him to be a rabbi of Southern Italy—a fact which would explain the verbal agreement of many passages of our commentary with that of Isaiah of Trani on the same books, which passages are given by Mr. Mathews at the end of his learned preface.

BOOKS FOR THE YOUNG.

Bimbi: Stories for Children. By Ouidà. (Chatto & Windus.)

Summer Stories for Boys and Girls. By Mrs. Molesworth. (Macmillan & Co.)

Michaelmas Daisy: a Young Girl's Story. By Sarah Doudney. (Griffith & Farran.)

Christopher. By Helen Shipton. (Society for Promoting Christian Knowledge.)

My Boy and I; or, On the Road to Slumberland. By Mary D. Brine. (Cambridge, Harlan.)

Ouidà is not, perhaps, exactly the writer whom one would select as a teller of stories for the young. It is not that her incidents are sometimes hardly suited *virginibus puerisque*; it is not that she may lead the youthful mind astray by talking about "Barabbi" or by disagreeing with the grammarian as to the syntax or accidence of ancient and modern languages, or even, as in the present volume, by leading them to suppose that the silver groschen is, or was, an Austrian coin. But there is in all her writings a sort of pessimistic tone, a tendency to make evil triumphant and good unfortunate, and to insist on the baser and more cruel elements of human nature, which if carried into children's books would soon leave very little heaven to lie about them in their infancy. On the whole, therefore, we were somewhat agreeably surprised by this book. Out of the nine stories which it contains, two (those called 'Moufflou' and 'The Child of Urbino') are really pretty, though in the case of the former the author has been unable to refrain from ending with one of those anecdotes of cruelty to a dog which seem to possess a morbid fascination for her. Of the remainder, two or three are clumsy imitations of Andersen, and the rest seem intended to show that all grown-up people are stupid or brutal. But even the best have the fault that nearly all stories for children have nowadays: they are not really children's stories, but studies of children, such as their elders may appreciate, but themselves never.

Mrs. Molesworth's book is of the simplest kind, and all but the youngest children would certainly resent the method of the introduction as too conscious condescension to the youthful mind. But once launched on her stories, the author does well enough. The longest is about a "goose girl," obviously of German origin or suggestion, who turns into a princess. Others are of the swallows' return, a pretty fancy enough; of the toymakers of Bergstein and the privations they undergo occasionally when the trade in dolls is slack and provisions are dear; and of how a little boy, better off than the toymakers, got left behind in a train. We feel sure no harm can be done by Mrs. Molesworth, and possibly there may be some good in this sort of prattle, though 'Jack and the Beanstalk' would please youthful tastes much more.

'Michaelmas Daisy' is a very harmless book. It is even rather a pretty story, though the moral is time-worn and recalls our old friend Cinderella. The orphan Daisy is despised by her purse-proud cousins. She meekly bears

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their affronts, and is rewarded in due time. The inevitable uncle from abroad comes home, pining for some one on whom to bestow his wealth, and Daisy becomes an heiress. The humours of the two girl-friends, Maud and Gertrude, are amusing. The tragic end of Gertrude is in keeping with the strictly moral, not to say goody-goody, tendency of the book. 'Michaelmas Daisy' is one of the series entitled "The Girls' Own Favourite Library." If it is an average specimen, some readers may doubt how far the series deserves the title. The girls whose favourite library consists of mild stories filled with moralities of the most commonplace type are not likely to have much time to spare for more robust literature.

Christopher is a modern giant, and, like his prototype, becomes a saint by means of childish influence. Miss Shipton seems to us to have worked out with a good deal of suggestiveness the allegory which we remember to have seen pictorially represented on the walls of an ancient country church. From an artistic point of view the mediæval St. Christopher was not a success, and the modern one is strangely depicted in one of the illustrations in this book, where the hero seems bent, judging from his action on the rein, on bringing a horse and hansom cab down upon himself and his friend. Of course his effort is, according to the story, successful in the opposite direction. Indeed he is throughout what children call a "good" giant, though like other Anakim he is somewhat slow-witted, and when Galatea rejects him as ungovernable as Polyphemus of old. On the whole it is a blameless story, not without its apt morality.

To pretty designs executed by Dora Wheeler, in the manner of "E. V. B.," Mrs. Brine has supplied pretty verses. Some of the little poems —a lullaby and a 'Mother's Song,' to wit—are so extremely simple and pathetic that they must have been inspired by nature and a happy mind. Mrs. Brine's ear is good, and she writes easily and yet carefully. Of the illustrations some are commonplace, others are excellent; the best is the frontispiece to 'The Waning Day,' an afternoon song. This book has been perversely bound, or rather its leaves have been tied together between flexible leather sides in the manner of a Persian manuscript—a peculiarly troublesome arrangement, intended probably to be in keeping with the baby inspiration of the author and artist. The very publication line is a puzzle.

HISTORICAL AND ANTIQUARIAN PUBLICATIONS.

THE twenty-fifth part of the new series of the *Archæologia Æliana; or, Miscellaneous Tracts relating to Antiquity published by the Society of Antiquaries of Newcastle-upon-Tyne* (Newcastle-upon-Tyne, Reid), is on our table. The Newcastle Society of Antiquaries is one of the oldest of our provincial learned societies; few bodies of the like nature at home or on the Continent have done more thorough and conscientious work. The north of England has long had and has still a band of students who need not fear comparison with the scholars of the capital. The elder Raine, Surtees, and Hodgson have passed away, but their places are worthily filled, and the *Archæologia Æliana*, in which much of their best work has appeared, continues to have a high repute wherever history is seriously studied. The present part contains several articles, and very noticeably the first, which are not up to the usual level; but it also possesses one, filling half the number, which for grasp of the subject and earnestness in mastering details leaves nothing to be desired. The Roman Wall is an object of unfailing interest to a Northumbrian. Its prominent features have been mapped and its details studied in a manner beyond all praise. It has occurred to Mr. Thomas Hodgkin that it was not enough to study this great fortification on the spot, but that it should be compared with the great barrier of imperial Rome between the Danube and the Rhine. As he carefully points out, the idea was not quite new. In the year 1822 the Rev. Hugh Salvin had published in the *Archæologia Æliana* a translation of a now forgotten German tract relating to this vast work. Mr. Hodgkin is, however, we believe, the first Englishman who has ever given the subject serious study. The title of his paper is 'An Essay towards a Description of the Barrier of the Roman Empire between the Danube and the Rhine.' In these days of boastful tour-writing we are impressed with the modesty which refrains from telling in the heading that the greater part of this work has been described from personal inspection, and that the writer has mastered the copious German literature which has gathered round the subject. This vast rampart is six times as long as the Northumbrian wall. It is a bank of earth, or of stones used as earth, running in a waving line from a point near Coblenz until it touches the Danube a little above Ratisbon. Its Roman origin is certain, but its exact date has not been fixed in a manner that can be held to be satisfactory. It is, indeed, highly improbable that it had any clearly defined date. The probable opinion seems to be that which maintains that it grew up bit by bit as the exigencies of the case called for it. A road, Roman or other, is of little service until complete, that is, until the most distant cities to which it reaches are connected; but a rampart such as the *Limes Imperii* might be of constant service in a disturbed district, when it was only called for on rare occasions in quieter regions. Our Roman wall was built of stone, and has in consequence suffered more devastation than its German equivalent; we gather, however, from Mr. Hodgkin's pages that, though much shorter, it must have been by far the nobler structure. The inscriptions found in the neighbourhood of our wall are more numerous than those of its German sister. We must not fail to remark that this valuable paper is well illustrated by maps and sketches. It would make no unsuitable companion for any English tourist who had conceived the idea that the remote history of foreign states might, by some strange chance, be not utterly without instruction for him. Mr. Hodgkin has certainly grasped this truth and much more. He says: "We see with ever-increasing clearness that wheresoever Roman civilization has once been established, the new Teutonic social system was, to use a geological phrase, always more or less of a 'conformable deposit' on the top of it. The fact that the larger part of German Austria, half of Bavaria, nearly the whole of Würtemberg and Baden, and all the Rhine lands were Romanized must have powerfully influenced character, manners, and forms of government in those countries through the Middle Ages down to the present day." The paper by Mr. John V. Gregory, on 'Place-Names of the County of Northumberland with reference to the Ancestry of the People,' is too short for the great subject of which it treats. The evidence he has produced makes it highly probable that sensational writers have represented the admixture of Scandinavian blood to have been much greater in Northumberland than it really was. The most permanent settlements were made in Southern Northumbria, Lincolnshire, and Nottinghamshire, and it is in those districts that we find the greatest number of place-names which point to a Norse rather than to a Low German paternity. The table of names which Mr. Gregory gives will be found useful by many persons who live far away from Tees and Tyne. It would be easy to cavil at some of his derivations, but as a whole they are sound and mark a direct advance in this obscure department of philological knowledge.

IT is seldom that so small a book contains so many new and important facts as Mr. Macray's *Notes from the Muniments of St. Mary Magdalen College, Oxford* (Parker & Co.). It is not easy to describe its contents. In the fourth and eighth Reports of the Royal Commission on Historical MSS. a useful account is given of the precious muniments of this college. Mr. Macray has, however, catalogued the whole collection. Every one of its nearly fourteen thousand documents has been studied by him, and the little book before us is but a series of notes made while engaged in the far more important work of the catalogue. It gives us in a handy form much information which we should conjecture the catalogue itself would not furnish. To any future editor of the 'Monasticon'—and such a man will assuredly appear some day—this little book will be most useful. The editors of the last edition could only recover the names of two of the priors of Sele in Sussex. Mr. Macray has identified eighteen of them as well as several of the seals of this monastery. It is not the 'Monasticon' alone that can be improved by consulting Mr. Macray's pages; the student of social progress will find a useful table of prices ranging from 1260 to 1520, which he would do well to compare with the far larger and more elaborate ones given by Mr. Rogers in his 'History of Agriculture.' Bondmen come in for their share of attention. In 1220 one was sold to Brackley Hospital for eighteen shillings, and in 1313 another was pledged as security for a loan. The last time they are met with is in 1562, when the college granted a manumission to one on condition of the yearly payment of sixpence. A few of the more interesting autographs that occur among the archives are reproduced. That of Lady Maud Willoughby, 1472, gives one the impression that she was not accustomed to use a pen for any other purposes than writing her name. Cecily, Duchess of York, the mother of Edward IV., on the other hand, writes as one accustomed to the practice of the art, but who had learnt it in a foreign school. There seems to be an almost complete catalogue of the seals belonging to the college. The collection must be one of the largest and most important in England. We should like to know more than Mr. Macray tells us of one of them of fourteenth century date which bears an Arabic inscription. It is unhappily broken, but surely the fragment is worth engraving. A table of measures of land and one of strange Christian and family names of men and women are given. We have also a list of remarkable quitrents. One tenant had to render for his holding a white rose on St. John Baptist's Day; a tenant at Westcote held by the service of paying one apple, and another by the payment of a root of ginger.

MR. E. PEACOCK has sent us the *Injunctions of John Longland, Bishop of Lincoln, to certain Monasteries in his Diocese* ('Proceedings of the Society of Antiquaries'). Mr. Peacock has unluckily done little more than print the transcript of this very interesting document made by the Rev. A. R. Maddison, F.S.A., and this is the more to be regretted as probably no one is more capable of annotating it than he is. Issued in 1531, these injunctions were part of the vehement efforts of an energetic and able man to prop up a falling edifice and to shame his subordinates out of the courses which served too well as an excuse for their ruin. There is no smoke without fire, and it may fairly be assured that the things the abbots and abbesses were so strongly urged not to do were the things they had been doing. They comprise a long catalogue of personal misconduct, lightness of behaviour, and so on, but none of the graver sins popularly attributed to the ecclesiastics of the period. Had any such sins existed in this diocese there is little doubt that so vigorous and plainspoken a prelate would have denounced them; but though he is careful to refer to things likely to cause scandal, he has no occasion to go further. At Ulnestowe neither the abbess nor her successors are to be led by the arm in processions. Dame Katherine Wingate is to get up earlier in the morning and be at matins, and is not to sup or breakfast in the buttery with

the steward or any other secular person. At Nun Cottam there is to be no lord of misrule in future. Chaplains are to have no keys of the church or cloister doors, and half-a-dozen priests who are mentioned by name are specially forbidden the place. There is to be no more wandering abroad of sisters under pretence of pilgrimages or visiting their friends, both of which practices have occasioned scandal. At Messenden the abbot is to provide "oon sobre sadde man" to be porter of the great gates, who is to be as careful to let no women in as the abbess of Nun Cottam is to keep them in. The bishop did not think it beneath him to refer frequently and at length to dress. At Ulnestowe the nuns are not to wear their head gear with "cornered crests" or show their foreheads like lay people, but are to wear their veils down to their eyelids. Nor are they to wear voided shoes, but are to close up their gowns and kirtles before, and not let them be so "deep voided" (low cut?) at the breast; and especially there are to be no more red stomachers. At Studley, too, the nuns are to wear their veils down to their "yye liddes." The monks also come in for censure, especially at Messenden, where they are told not to wear any "garded or welted hose or stuffed codpese or jerkyn, or any other shorte or courteley fashioned garment." There are not many complaints of gluttony, but the abbot of Messenden is told to spare some dish from his board till he has repaired his buildings; and in nearly every case the bad repair of the houses is commented on. Against nepotism most is said. The abbess of Nun Cottam is plainly told not to burden or charge her house with such a number of her kinsfolk as she had done in times past, and later on the bishop, returning to the charge, tells her sarcastically not to "give so liberally" the goods of her monastery to her brother and his children. The abbot of Messenden, too, is told not to suffer his kinsfolk to hang upon the monastery's charge. Unprofitable servants are strongly denounced. At Studley, Martin Whighull is specially mentioned as "not profitable," and the abbess is to avoid him out of her service. The abbess of Nun Cottam is roundly told that the excessive number of her servants is one of the great causes of her "miserable poverty," while at Messenden, John Compton, who is said to rule the abbot, is no more to meddle with the affairs of the abbey, and John Slithurse, one of the priests, is to be kept in prison. These injunctions must have been bitter reading for those to whom they were addressed, and to make them worse, in several cases it is distinctly ordered that they should be re-read aloud every month. They are models of plain speaking, but occasionally degenerate into incivility, as when the abbot of Messenden is told that the injunctions are sent to him in the vulgar English tongue because he is ignorant and has small understanding of Latin.

A Manual of Historical Literature. By Charles Kendall Adams. (Sampson Low & Co.)—This book, by an American professor, is a praiseworthy attempt to give a general account of historical literature, together with sketches of a course of historical reading for each country and period. The object is so meritorious and the difficulties in the way of accomplishing it are so many that it would be ungracious not to make great allowances. Yet, after making all the allowances we can, we are reluctantly forced to the conclusion that Prof. Adams's book is not likely to be of great service to any particular class, because it aims at supplying the needs of too many different kinds of readers. Prof. Adams has kept in view the student, the teacher, the schoolboy, and the general reader all at once, and consequently has failed to satisfy the needs of any one of them. In his method and in his criticisms he has paid undue attention to the general reader, and has mentioned a number of works which no one seriously searching for knowledge would ever dream of using. Thus, in Roman history, Beesly's 'Gracchi,' Beesly's 'Catiline, Clodius, and Tiberius,' and Curteis's 'Roman Empire' are mentioned, while Champagny's 'Les Césars,' De Broglie's 'L'Église et l'Empire Romaine,' and Friedländer's 'Sittengeschichte' are omitted. We do not object to the insertion of the first-mentioned books; but it is difficult to conceive any conception of the study of Roman history which omits the last three. Similar *lacunæ* occur in the case of every country and period. Valuable works are not mentioned; modern compilations receive full recognition. We should not gather from the criticisms much idea of the relative proportions of the works discussed. Some of the omissions are curious. There is no mention of Bohemian history. The great work of Palacky is entirely ignored, and we do not notice any mention of the Hussite wars. Again, while several of Ranke's books are mentioned, one of the most remarkable, 'Fürsten und Völker der Süd-Europa,' is passed by. Generally also there is a remarkable omission of books which are most valuable to students—books dealing with authorities. It is true that Potthast's 'Wegweiser' is briefly stated to be "of no interest to the general reader, but of great value to the special student of the Middle Ages in general"; but we do not find Wattenbach's or Lorenz's 'Deutschland's Geschichtsquellen,' or any of the 'Regesten,' which are the only guides of any real service to the complicated history of Germany. So far does Prof. Adams seem to carry his objection to authorities that he does not mention Gardiner and Mullinger's 'Introduction to the Study of English History,' nor either of the volumes of the valuable series of "Early Chroniclers of Europe" that have been published by the Society for Promoting Christian Knowledge. In fact Prof. Adams seems rather puzzled by a book which deals with authorities when he comes across it. He remarks naïvely enough of Gieseler's 'Kirchengeschichte,' that "the text is admirable for the ability and judicious fairness with which it is written, but it is perhaps in the notes that the extraordinary merits of the work are most conspicuous." No one would guess that he was describing a work which consists of references to, and extracts from, original authorities, arranged under headings and strung together by a brief summary at the head of each page. All this points to the main defect of Prof. Adams's book. Its compiler seems to have no clear view of the functions of history. He does not suppose that an historical reader is looking for anything in particular. His accounts of books do not tell us what they are about with any precision. His remarks are vague, bald, and approximate. We should not gather from him what books we wanted to read. His opinions represent the impression left on a puzzled mind after reading a few reviews of a book and combining their information. Prof. Adams has not sufficiently limited the scope of his book, nor has he sufficiently subdivided it. We doubt if it will be found useful by many readers.

The Regulations of the old Hospital of the Knights of St. John at Valetta. By the Rev. W. K. R. Bedford. (Blackwood & Sons.)—This is a republication of the rules of the Infirmary at Malta, from a Roman edition of 1725, accompanied by a translation into English. The sole motive for such a book is the existence in England of an "Order of St. John of Jerusalem," which gratifies an antiquarian spirit by carrying out the objects of modern philanthropy under an ancient name. Mr. Bedford, as chaplain to the order, has edited this book; but he has not done so in such a way as to make a contribution to any branch of human knowledge. His preface gives a very scanty account of the Order of St. John and of its hospital at Valetta. He adds a few notes to his translation, but they are not of a kind to throw much light on the medical and sanitary knowledge of former times. If he had given his readers some information on this subject they would have been thankful; as it is, he leaves them in the dark whether the hospital at Valetta was better managed than contemporary institutions or not. Its arrangements seem fairly good; but there is often a great difference between regulations on paper and their actual application. Nor is the translation always happy. Sometimes we find *frà* rendered by "frère"; and in the list of food provided for the sick *galline* is rendered "gallinas," while many Italian words are dropped about the English as though the translator were too lazy to be at the trouble of always rendering them. Mr. Bedford does not seem to have bestowed much pains upon his work, either as editor or translator.

M. Henri Welschinger publishes, through the house of Charavay of Paris, *La Censure sous le Premier Empire*, a volume containing documents of some little interest extracted from the Archives on the Censorship between 1800 and 1815, and a somewhat confused historical narrative founded upon them.

OUR LIBRARY TABLE.

When the first edition of *The Book Hunter* came out in 1862 there was some amused wonder among Dr. Hill Burton's friends that he should have written what was called "an elegant book." There was an undeniable charm about it, and a second edition was soon called for. The second edition was an improvement on the first, for Dr. Burton, with an amount of good sense which is not universal, had "taken advantage of some suggestions kindly contributed by the critics who reviewed the previous edition," had corrected some inaccuracies, and omitted, as we remember, some pages of well-known extracts from Sir Thomas Browne. But both editions have long been out of print, and a copy always fetched a fancy price, so that we are glad to welcome 'The Book Hunter' in another form, as sent to us by Messrs. Blackwood. This new edition of 'The Book Hunter' is a singularly handsome quarto volume, with several illustrations, and a short life of Dr. Burton. It is essentially an *édition de luxe*, and is meant mainly for the library shelf. Dr. Burton, we believe, proposed to introduce a number of fac-similes and ornamental initials, tail-pieces, &c.; but this intention he did not live to carry into effect. The memoir of the author, however, is the new feature in this edition which entitles it to a notice. Mrs. Hill Burton has shown a very wise discretion in not publishing a regular biography, and in condensing what she had to say into a hundred pages. It is only to be regretted that the wives of far less eminent writers have not shown equal judgment, and the contrast between this memoir and that (for instance) of Mr. Fields, the Boston publisher, is certainly remarkable. In another respect, too, has Mrs. Hill Burton shown herself a worthy, because an honest, biographer. She has given us a very fair photograph of the man as he really was, and not as she might have wished us to imagine him. She admits that he "can never have been handsome, and he so determinately neglected his person as to increase its natural defects. His greatest mental defect was an almost entire want of imagination. From this cause the characters of those nearest and dearest to him remained to his life's end a sealed book." But he was a kind-hearted and a charitable man, and a most laborious and painstaking student. We have no doubt that Mrs. Hill Burton has made the best use of her materials, but Dr. Burton's life seems to have been singularly uneventful, and there is really hardly anything to tell. He was born in 1809, and his early life was hard; but "constitutionally irritable, energetic, and utterly persistent," he worked steadily on. In 1854 he was appointed Secretary to the Prison Board, and for many years he divided his time between the duties this appointment involved and his literary tasks. He was a voluminous author, and his studies in Scotch history were properly rewarded

by his being made Historiographer-Royal. He was twice married, his second wife being a daughter of Cosmo Innes, the accomplished Scotch antiquary. There is a pretty description of Craighouse, where he lived for many years, "a venerable, half-castellated, ivy-grown manor-house, among avenues of ancient trees where the light had first to struggle through the foliage before it fell on the narrow windows, in walls that were many feet in thickness"; and here were stowed away his books in "a labyrinth of passages, to which you mounted or descended by a step or two; of odd nooks and sombre little corridors, and tiny apartments squeezed aside into corners, and lighted either from the corridor or by a lancet-window or a loophole." Craighouse was, however, bought for an asylum, and the family removed to Morton House. Age was now beginning to creep on, and Dr. Burton was becoming more and more retiring; he hardly saw any company, and dreaded the sight of a new face. He died on the 10th of August of last year, and was buried in the little churchyard of Dalmeny. Mrs. Burton says of her husband that he was "no great letter-writer," and we are bound to say that most of the letters here given are quite uninteresting and need never have been printed. Were there not letters of literary and historical interest which could have been selected? and might not more reminiscences of Dr. Burton's friends, in the form of letters to him, have found a place? However this may be, Mrs. Hill Burton's memoir is so modest in its dimensions, and so straightforward in its tone, that the reader will be disposed to find in it as few shortcomings as possible.

General Schomberg has concluded his praiseworthy task of translating the Odyssey. It is rather more than three years since we noticed the first volume, and the remarks we then made will apply to the second. It is, perhaps, a little difficult to see where the book is to find its public. Scholars and those who wish merely to read the story will prefer a good prose translation, such as that of Messrs. Butcher and Lang, while other people have Chapman and Pope. As we hoped before we will hope now—that General Schomberg's version will be popular among military men. It is good, straightforward blank verse, not very inspiriting, but pretty correct. The following is a fair specimen of it (Odyssey, T. 106):—

> Wary Ulysses answered in reply:
> "O lady, it is hard to recollect
> A thing so long ago; 'tis twenty years
> Since thence he sailed, and left my native shore:
> But as my memory sweeps o'er the past,
> I tell thee how it brings him to my mind.
> A purple mantle made of wool he wore,
> Of double folds; the brooch which fastened it
> Was worked in gold, fitted with double hasps;
> In front the brooch was wrought with rare device;
> With his fore-paws and fangs, a dog held fast
> A dappled, panting fawn: 'twas strange to see
> How truthfully the beasts were wrought in gold,—
> How the dog gazed, throttling the tender hart,
> Which struggled with his feet to free himself."

The Argus incident is not badly translated; but in the meeting of Ulysses and Laertes, General Schomberg has missed a point. The lines,

Ἀμφὶ δὲ παιδὶ φίλῳ βάλε πήχεε· τὸν δὲ ποτὶ οἷ
Εἶλεν ἀποψύχοντα πολύτλας δῖος Ὀδυσσεύς,

form such a climax that one commentator considered them to be the true end of the poem. In the version before us they are actually rendered by two lines *and a half*, and ended with a semicolon. This shows some want of appreciation. The publisher is Mr. Murray.

The Journal of Hellenic Studies. Vol. II. and Vol. III. Part I. (Macmillan & Co.)—All classical scholars and all educated people with classical interests will hail with satisfaction the progress of this journal, which removes a grave reproach long urged against English Hellenism. We were so taken up with writing Latin and Greek verses, and trying to suggest new emendations, and of late even with translating Greek authors into elegant English, that the historical and archæological side of Greek life was almost forgotten. Thus while *Hermathena* and the *Philological Journal* only represent the critical side, the *Journal* before us has its chief value in the predominance of archæology and the study of ancient art. The recent excavations of Dr. Schliemann at Orchomenos and the travels of Mr. Ramsay in Asia Minor are the principal contributions of new and original research, and both these have appeared first and in their freshest form in the transactions of the English Hellenic Society. The admirable plates and fac-similes given in the atlas make these records all the more valuable. Then there are the careful studies of delicate questions in Greek art, especially those of Dr. Chas. Waldstein, which open a field quite new to English students, and which will teach a fresh appreciation of the splendid remains of art which have hitherto been but vaguely wondered at in our museums. Many of the articles on this side are short and special, but all tend to this one large result. On inscriptions we have scholars like Mr. Newton and Mr. Hicks giving either new material or new renderings of known inscriptions. The variety of these contributions renders any survey of them in a short notice impossible. On the historical and literary side the work is not so various or interesting. The boldest and most distinct paper is Mr. Mahaffy's attack upon the Olympian register, at a time when any day a recovered inscription from Olympia may prove that he is wrong, while, on the other hand, a theory laid down in the face of this possible evidence will gain greater credit and importance if it turn out correct. Mr. Jebb's paper on Pindar, though learned and full of detail, does not leave any definite impression on the reader's mind. Besides, too much space is occupied with the controversy as to whether the Greeks did or did not believe Ilium to be the descendant of the heroic Troy. We regret to see that the society which produces this fine *Journal*, and which desires to give grants for research and for the production of monumental works, is only supported by 450 names. Surely the classical public in England is larger than this, and how is it that the best and readiest source of new information on Greek matters excites so little interest? The French are commonly reputed to be behind us in the study of Greek, and yet, in addition to their famous archæological school at Athens, how many excellent journals have they in which the progress of Greek studies can be pursued! We trust that in another year's time the English Hellenic Society may number not 450 but 1,000 members. Meanwhile it may be suggested that a short bulletin of the new discoveries, excavations, &c., should be appended to each number of the *Journal*.

Messrs. Kegan Paul & Co. have sent us the second volume of the very pretty edition of *Shakspere's Works* which forms part of the "Parchment Library."

We have on our table *The Belgium of the East*, edited by B. Jerrold (Allen & Co.),—*Winters Abroad*, by R. H. Otter (Murray),—*John Howard's Winter's Journey*, by W. A. Guy (De La Rue),—*Outlines of Ancient and Mediæval History*, by E. Power (Hamilton),—*Henry Wadsworth Longfellow, a Memory*, by Rev. P. Murphy (Routledge),—*Garfield's Place in History*, by H. C. Pedder (New York, Putnam),—*William Hedley, the Inventor of Railway Locomotion on the Present Principle*, by M. Archer (Newcastle-upon-Tyne, Carr),—*The Eddystone Lighthouses, New and Old*, by E. P. Edwards (Simpkin),—*Traces in Scotland of Ancient Water-Lines*, by D. M. Home (Edinburgh, Douglas),—*Land Nationalisation, its Necessity and its Aims*, by A. R. Wallace (Trübner),—*The Commercial Restraints of Ireland*, by J. H. Hutchinson (Dublin, Gill & Son),—*Metropolitan Police-Court Jottings*, by a Magistrate (Cox),—*Queenwood College Mutual Improvement Society, Miscellaneous Papers* (The College),—*Report of the Association for the Reform and Codification of the Law of Nations* (Clowes),—*Journal of the North-China Branch of the Royal Asiatic Society*, Vol. XVI. Part I. (Trübner),—*Report of the Metropolitan Board of Works*, 1881 (M.B.W.),—*Bristol Review*, No. 1 (Bristol, Fawn),—*New Views of Matter, Life, Motion, and Resistance*, by J. Hands (E. W. Allen),—*Beauty, and the Laws governing its Development*, by J. Hands (E. W. Allen),—*The Books of Chilan Balam*, by D. G. Brinton (Philadelphia, Stern),—*Indian Languages of the Pacific States and Territories*, by A. S. Gatschet (New York, Barnes),—*The Queen and the Royal Family*, by F. A. (Hogg),—*Political Epigrams*, 1874–81 (King),—and *Essays of Oliver Goldsmith, M.D.*, by C. D. Yonge (Macmillan).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Hallam's (R. A.) Moses, a Course of Lectures, cr. 8vo. 3/6 cl.
Student's (The) Concordance to the Revised Version, 1881, of the New Testament, sm. 4to. 7/6 cl.

Fine Art and Archæology.

Chevreul's (M. E.) Laws of Contrast of Colour, translated from the French by J. Spanton, cr. 8vo. 3/6 cl.
Cooke's (W. H.) Collections towards the History and Antiquities of the County of Hereford, Vol. 3, 4to. 52/6 cl.
Great Artists: Overbeck, by J. B. Atkinson, cr. 8vo. 3/6 cl.
Munro's (R.) Ancient Scottish Lake Dwellings, 8vo. 21/ cl.

Poetry and the Drama.

Lytton's (Lord) Dramatic Works, Vol. 2, Knebworth edition, cr. 8vo. 3/6 cl.
Shakespeare's Plays: Part 1, Julius Cæsar (Dumaresq edition), by Capt. F. S. D. de C. Bisson and R. Mongan, cr. 8vo. 2/
Songs of Many Days, by K. C., 12mo. 5/ cl.

History and Biography.

Pitt (W.), by L. Sergeant, cr. 8vo. 2/6 cl. (English Political Leaders.)

Geography and Travel.

Bourne's (C. E.) Heroes of African Discovery and Adventure, cr. 8vo. 3/6 cl.
Godwin's (Rev. G. N.) The Green Lanes of Hampshire, Surrey, and Sussex, 8vo. 6/ cl.
Philips' Elementary Atlas and Geography, edited by J. F. Williams, 4to. 3/6 cl.
Randall's (J.) The Severn Valley, cr. 8vo. 7/6 cl.
Smyth's (C. P.) Madeira Meteorologic, 4to. 6/ cl.

Philology.

Lysiæ Orationes XVI., with Analysis, Notes, &c., by E. S. Shuckburgh, 12mo. 6/ cl.

Science.

Fayrer (Sir J.) On the Climate and Fevers of India, 8vo. 12/
Galloway's (R. L.) A History of Coal Mining, cr. 8vo. 7/6 cl.

General Literature.

Blair Athol, by Blinkhoolie, 12mo. 2/ bds. (Railway Library.)
Clarke's (Mrs. S.) From the Deck of a Yacht, cr. 8vo. 3/6 cl.
Dudley's (R.) Monthly Maxims, 4to. 25/ cl.
Gibbon's (C.) A Heart's Problem, cr. 8vo. 3/6 cl.
Harte's (B.) Flip and other Stories, 12mo. 2/ bds.
Heatley's (G. S.) Horse Owners' Safeguard, cr. 8vo. 5/ cl.
Humphreys's Student's Guide to Systematic Coat Cutting, 4to. 4/ swd.
Jenkins's (E.) Jobson's Enemies, 3 vols. cr. 8vo. 31/6 cl.
Kompert's (L.) Scenes from the Ghetto, Studies of Jewish Life, cr. 8vo. 7/6 cl.
Lane's (L. M.) My Sister's Keeper, cr. 8vo. 3/6 cl.
Mallock's (W. H.) Social Equality, a Short Study in a Missing Science, cr. 8vo. 6/ cl.
Pirkis's (C. L.) Saint and Sibyl, a Story of Old Kew, 3 vols. cr. 8vo. 31/6 cl.
Reminiscences of an Old Bohemian, 2 vols. 8vo. 21/ cl.
Wee Babies, printed in Colours from Original Designs by Ida Waugh, Poetry by A. E. Blanchard, 4to. 5/ cl.

FOREIGN.

Theology.

Guttmann (J.): Die Religionsphilosophie d. Saadia, 6m.
Psalmen (Die), übersetzt v. S. R. Hirsch, Part 2, 4m. 50.

Fine Art and Archæology.

Georgel (J. A.): Armorial des Familles de Lorraine, 60fr.

Drama.

Delius (T.): Marlowe's Faustus u. seine Quelle, 0m. 80.

History and Biography.

Correspondenz (Politische) Friedrich's d. Grossen, Vol. 8, 14m.
Forst (H.): Buchanans Darstellung der Geschichte Maria Stuarts, 1m. 50.
Neumann (C.): Bernhard v. Clairvaux und der 2 Kreuzzug, 1m. 20.
Tadra (F.): Summa Gerhardi, 4m. 40.

Philology.

Pauli (C.): Die Etruskischen Zahlwörter, 7m.
Woeste (Fr.): Wörterbuch der Westfälischen Mundart, 8m.

General Literature.

Delcourt (P.): Le Secret du Juge d'Instruction, 3fr. 50.
Glouvet (J. de): Histoires du Vieux Temps, 3fr. 50.

THE HALL OF PEMBROKE COLLEGE, CAMBRIDGE.

1, Scroope Terrace, Cambridge, Aug. 9, 1882.

The statement of Mr. Waterhouse in the *Athenæum* for last week that the hall which was destroyed under his directions "was neither in its floor, ceiling, windows, doors, fireplace, nor panelling, the hall of Gray," moves me to relate, as briefly as I can, the history of the

building. I am the better able to do this as I am now engaged in editing 'The Architectural History of the University and Colleges of Cambridge,' by the late Prof. Willis, which has been so long in preparation.

The charter of Pembroke College is dated December 24th, 1347; but the foundress, Marie de Valence, had purchased that portion of the site which stands at the corner of Trumpington Street and Pembroke Street a year previously. Her next purchase was a property called University Hostel, adjoining the former, which she acquired December 11th, 1351. She lived until March, 1377, but no further purchases were made for the site until several years after her death. Probably some difficulties arose of which the details have not been preserved. It is to this cause, in the opinion of Prof. Willis, that the narrowness of the old quadrangle, which measured only 52 ft. 6 in. from north to south by 95 ft. 6 in. from east to west, must be ascribed. After deploring the absence of bursars' accounts and building accounts in Pembroke College, he says: "The narrow width of the quadrangle makes it probable that the buildings were arranged, and the erection of the south side of the court begun, in her lifetime, occupying as they do the portion which she had acquired; for if more ground had been at liberty southwards, it seems unlikely that the area would have been made so small." He then proceeds to show that the chapel, which stood at the north-west corner of the site, was probably begun in 1366–67.

The hall, with the kitchen, butteries, and other offices at the north end, the muniment room and library above, and the combination room, audit room, and master's lodge at the south end, formed the east side of the quadrangle. It is known, on the authority of Dr. Matthew Wren, that the library was built by Dr. Laurence Booth in 1452; and, further, that he raised the picturesque staircase-tower which stood at the south-east corner of the quadrangle until Mr. Waterhouse destroyed it. It enabled the master to descend to the hall and combination room, or ascend to the library, without going out into the court. Of Dr. Booth's work Prof. Willis says: "The library is recorded as the work of Laurence Booth. Either, therefore, the hall was in building in his time, and the plan was changed at his suggestion, which is most probable; or else the hall had been finished long before, and was now unroofed and the additional story raised on the old walls. The building of the tower at this time, of course, refers only to the upper part, but the disposition of the building shows that the library story was an afterthought, for the buttresses of the hall, arranged to resist the thrust of the roof, rise only to the level of the sills of the library windows, and the latter are spaced at equal distances along the wall, as usual in libraries, but without regard to the spacing of the buttresses, so that some of the windows are placed partly over the latter." To this it may be added that there were original stone corbels on each side of the interior of the hall, at about nine feet from the ground, which showed that a high-pitched roof had been intended before Booth's library was planned.

It appears, therefore, that the hall could not have been begun later than 1452, and that it may very possibly be earlier. In 1634 the interior was ornamented with very appropriate woodwork, including a beautiful chimney-piece and screen, on which the above date was inscribed; the ceiling had once been panelled. Loggan's view, taken in 1688, shows a stone door-case at the west end of the screens (as the passage between hall and kitchen is usually called at Cambridge), which Prof. Willis assigns to the same date as the woodwork, and tracery in the windows. At some period which it is now impossible to fix with accuracy—probably in the course of the last century—this tracery had all fallen out, and the windows were divided by a single vertical mullion when I first knew them. The panel-work of the roof had also disappeared, and had been replaced by a plain ceiling. The screens, moreover, had been continued up to the roof by a lath-and-plaster partition, so as to contrive a room over the music gallery, which was used for kitchen stores. The Jacobean woodwork, however, all remained. It was the hall in this condition that was used by Gray.

Mr. Cory, the architect employed by the College in 1862, removed the partition above mentioned, and found under the modern ceiling traces of the ancient panel-work. From this he was enabled to design a very picturesque wooden roof, divided into compartments, and supported by vaulting-ribs resting on the original corbels, with appropriate tracery in the spandrils. He further added a pavement of encaustic tiles and lighted the interior with gas. Pointed windows of three lights were inserted in the old openings. These were, it must be admitted, an innovation, for he did not follow with sufficient closeness the indications of the original design furnished by Loggan, and he was guilty of wanton destruction of old work when he replaced the Renaissance doorway to the screens by one of Pointed character.

The hall, however, as it left his hands was essentially the old hall of Pembroke College, with its flat roof and Jacobean panel-work, and ancient arrangement of master's lodge in immediate contiguity with it and with the College; and it formed part of a quadrangle designed by the foundress.

Whether the walls had really been weakened by the excavation of cellars (which Mr. Cory had been instructed to provide) is a point which has often been discussed; but, on the assumption that they had been so weakened, there were other remedies for their condition short of destruction, which I believe to have been as unnecessary as it was certainly undesirable.

John Willis Clark.

CAXTON'S 'FOUR SONS OF AYMON.'

23, Abchurch Lane, Aug. 14, 1882.

It has often been remarked that of many of the works which issued from Caxton's press only small portions remain. Indeed, of the whole number known, one-third is represented by single copies or fragments. Of these fragments nearly the whole have been rescued from the covers of old books. An interesting instance of such rescue has just come to light in the shape of some leaves of 'The Four Sons of Aymon' from Caxton's press, before describing which some remarks upon the three earliest English editions of the work may be found acceptable.

One of the latest additions to the magnificent library at Althorp by its founder was an imperfect copy of Caxton's 'Four Sons.' Unfortunately, the beginning, containing a prologue from Caxton's own pen, was gone, and the end, containing the colophon, was also wanting, so that had it not been for a reprint eighty years later, we should have lacked some interesting details.

'The Four Sons of Aymon' was a favourite romance, and manuscript copies are found in every library of importance during the fourteenth and fifteenth centuries. Its popularity, of course, was a strong reason why so many early printers put it to press. It seems most probable that the very popularity of the romance caused its rapid destruction, just as in later ages the same fate overtook many first editions; for instance, those of Bunyan's 'Pilgrim,' 'Robinson Crusoe,' Cocker's 'Arithmetic,' and many others.

A Caxton edition of the 'Four Sons' was unknown to bibliographers until the copy now at Althorp fortunately came into Earl Spencer's collection. This unique possession was too late to be included in Dibdin's 'Typographical Antiquities' (1810) or in the 'Bibliotheca Spenceriana' (1814), so that its collation and description were not given publicly until 'The Life of William Caxton,' 2 vols., quarto, 1863, was published.

The four leaves lately discovered belong to Mr. Green, of Bishops Stortford, and are the only specimens at present known outside the library at Althorp. To Mr. Green's courtesy in lending them to me is the present article due. They are all portions of sig. E, and so, unfortunately, do not supply the defect in the Althorp copy. Tracing now the three earliest English editions, we have:—

1. Caxton's edition.—This, as the types plainly show, was printed in 1490–91.

2. A reprint in 1504 by Caxton's successor, Wynken de Worde.—Of this edition not a copy nor a single fragment has been yet discovered, and we only know that it really *was* printed by the colophon to edition 3.

3. Copland's reprint in 1554.—This is the first perfect copy known and it has both prologue and colophon intact. The copy in the Museum ends thus:—

"¶ Here finisheth the hystory of the noble & valiaunt knyght Renawde of Mountauban, & his three brethern. ¶ Imprinted at London by Wynken de Worde, the . viii. daye of Maye, and the yere of our lorde . M. cccc. iiii, at the request and commaundement of the noble and puissaunt Erle, the Erle of Oxenforde. And now emprinted in the yere of our lorde . M. cccc. liiii. the . vi. daye of Maye, By wylliam Copland, for Thomas Petit."

This colophon is very instructive, but the preface is much more so, as the composition and verbiage are so redolent from beginning to end of Caxton's style that no one familiar with his known prologues and epilogues can avoid attributing it to him. One or two sentences are here quoted as evidence:—

"As the philosopher in the fyrst booke of hys methafysique sayth that euery man naturally desireth to know & to connewe thynges. And therfore haue the Clerkes & peple of great vnderstandynge desyred and coueite to lerne sciences and to know vertues of thinges..... And bycause that aboue alle thinges the prynces and lordes of hie estate and entendement desyre to see thystories of ryght noble & hye vertues. .....Therefore late at ye request & commaundement of the ryght noble and vertus Erle John Erle of Oxeforde my good synguler and especial lorde I reduced & translated oute of frenche into our maternale & Englyshe tongue the lyf of one of his predecessoures named Robert Erle of Oxforde," &c.

Speaking of the same nobleman, the writer says:—

"He late sente to me a booke in ffrenshe conteyning thactes & fayttes of warre doone & made agaynst ye great Emperour and Kyng of Fraunce Charlemayne by ye . iiii. sonnes of Aymon, whyche booke I haue endeuorde me to accomplysshe and to reduce it into oure Englysshe to my grete coste & charges as in the translatyng as in enpryntyng of the same hopyng & not doubtyng but that hys good grace shal rewarde me in suche wyse that I shall haue cause to pray for hys good & prosperus welfare, and besechyng hys sayd noble good grace to pardon me of the rude and this symple werke. For accordyng to the coppy whyche he sēt to me I haue folowed as nygh as I can and wheras any defawte shall be founde I submyt me to the correccion of them that onderstande.....And I shall praye almighty god for them that so doo to rewarde them in suche wyse that after this shorte and transytory lyfe we alle may come to euerlastyng lyfe in heuen. Amen."

I have noted already that no fragment is known of Wynken de Worde's 'Four Sons,' and we learn from the above quotation that Caxton translated from the French and printed a life of the Earl of Oxford, of which also not even a fragment has descended to us. That so many books, once successfully launched upon the book-world, should have entirely vanished, leaving

not a wrack behind, is truly marvellous, and excites the fancy to conjure up many an unknown Caxtonian impression of rare fifteenth century MSS. Well, indeed, may we exclaim, "Quanta fuisti, si tanta sunt reliquia."

Reverting once more to the four leaves belonging to Mr. Green, we see plainly from the brown stains and holes that they were extracted from the leather covers of some old book—what book cannot now be traced, for the leaves have been many years in Mr Green's possession, and he obtained them from a London dealer. These facts all point to one conclusion—that great care should be taken by binders when old books are entrusted to them, and that all printed fragments used as linings should be preserved for examination; and, again, that books from old libraries should be entrusted only to known binders accustomed to that particular class of work. WILLIAM BLADES.

THE 'QUARTERLY REVIEW' ON SWIFT.

AN article on Jonathan Swift, attributed to a distinguished man of letters, was sure to excite much expectation and to secure for the number of the *Quarterly Review* in which it appeared an unusually large circle of readers.

Two former biographical essays of the writer have achieved a brilliant success—the first on Swift's illustrious kinsman Dryden, the other on Swift's intimate friend Bolingbroke; but I cannot think that this last contribution to the literary and political history of the first portion of the eighteenth century will be considered equally satisfactory.

The *Quarterly* reviewer seems to think that Swift has been misjudged, and that, while his character as a man has been loaded with undeserved obloquy, his merits as a writer and politician have not been sufficiently recognized. This unjust estimate he attributes to the influence on public opinion of four writers, Jeffrey, Macaulay, Lord Stanhope, and Thackeray. It is undeniable that Jeffrey exercised considerable ascendency in the days when the blue and yellow covers were a power in the literary world; but his influence was even then limited to a certain clique, and is now nearly extinct.

This cannot be said of Lord Macaulay. If his reputation for historical accuracy has been somewhat damaged, the number of his readers is still on the increase, and his works, in some form or another, are being constantly reprinted.

The reviewer complains that Macaulay speaks of Swift as "the apostate politician," "the ribald priest," "the perjured lover," "the heart burning with hatred against the whole human race." It is hardly fair to take these words, and, without giving the contexts of the passages where they occur, to quote them as Macaulay's character of Swift. But still, accepting them in their fullest signification, there is hardly one of these terms which is not justified by the essay now before us.

1. "The apostate politician."—We read (p. 403) of Swift's "unscrupulous versatility," and in several passages the reviewer himself speaks of his (Swift's) "apostasy."

2. "The ribald priest."—Referring to Swift's ordination, the reviewer writes (p. 395): "His [Swift's] correspondence makes it equally clear that expectation of preferment was, if not his only, at least his primary motive." As for the epithet "ribald," it cannot be said to be misapplied to the clergyman who wrote 'The Ladies' Dressing Room' and 'Directions to Servants.' The reviewer's excuse for these atrocious publications is that they were anonymous (p. 396). This plea need hardly be dealt with. If generally accepted, it would put an end to all prevailing ideas of literary morality and honesty. Such a defence comes strangely from a writer of the reviewer's high reputation.

3. "The perjured lover."—Swift's connexion with Stella and Vanessa is not fully discussed in the reviewer's present article, but he tells us that he intends on a future occasion to break a lance in defence of his (Swift's) conduct to these two ladies. All those who cherish the memory of Stella's *pure and blameless life* (the words in italics are the *Quarterly's* own), or who have lamented Vanessa's unhappy fate, and even those who are the warmest admirers of Swift, must look forward to the further portion of the reviewer's essay with anxiety. The story is spoken of by the reviewer himself as "one of the saddest and most mysterious." To whom, then, are we to impute the blame? Was it Stella's fault that her position as an honoured wife was never recognized, or, to adopt the writer's view,* that she never was a wife? Was it Vanessa who trifled with the Dean's feelings and then deserted him? I cannot help recalling the Abbé in Sardou's play 'Séraphine,' who, not content with defending the characters of the Borgias, tried to show that it was their enemies who were the poisoners. But before discussing the subject further, we must wait till the reviewer has had an opportunity of giving us his complete history of the affair.

4. "The heart burning with rage against the whole human race."—This is strong language, but not much harsher than some of the terms in the article now before us. Swift's temper is described (p. 392) as "moody and capricious"; "his mind and body were diseased"; "his soul was ulcerated with rage and grief"; his vision was "jaundiced." "The world was a pandemonium to him." Many other passages might be quoted to show that the reviewer's judgment does not materially differ from Lord Macaulay's. But if in Lord Macaulay's essay Swift's moral character is harshly treated, even the *Quarterly* must admit that full justice is done to his literary merits. His genius is described as one "equally suited to politics and letters—a genius destined to shake great kingdoms, to stir the laughter and the rage of millions, and to leave to posterity memorials which can only perish with the English language."

Two other writers, Lord Stanhope and Thackeray, are mentioned by the *Quarterly* as assailants of Swift's reputation. Of Lord Stanhope it is impossible to speak except with respect; but notwithstanding his unwearied diligence and research, his writings are intolerably dull, and, except as works of reference, are seldom or never read. But Lord Stanhope, it may be remarked, speaks in glowing terms of his admiration for Swift as an author.

Of Thackeray's brilliant sketch it seems to me that the admirers of Swift have not much to complain. If he dwells on Swift's cynicism, he speaks in enthusiastic terms of the brighter shades of his character. He writes ('English Humourists,' 8vo., 1858, p. 33): "For Swift was a reverent, was a pious spirit—for Swift could love and could pray. Through the storms and tempests of his furious mind the stars of religion and love break out in the blue, shining serenely, though hidden by the driving clouds and the maddened hurricane of his life."

I have endeavoured to show that Swift's reputation has not materially suffered from the writers referred to. It would be easy, moreover, to mention others, both English and foreign, with greater influence on modern thought, who have spoken of Swift in terms of the highest eulogy.

Little space is left me to consider the reviewer's own estimate of the famous Dean. The narrative of his career is clear and lively, and the sketch of the three years (1711–14) when Swift was in daily intercourse with Harley and St. John is in the highest degree interesting and instructive. No other living writer is probably so intimately acquainted with the party history of those times, but I think that he overrates the influence exercised by Swift. It was, no doubt, an age of pamphleteering, and in that class of literature Swift stood without a rival; but it is hardly the language of a sober-minded and accurate essayist to say that "he [Swift] dictated the political opinions of half the nation. He had turned the tide of popularity against the Whigs. He had done more than any single man then living to confound the designs of Austria and Holland, to crush Marlborough, to paralyze Marlborough's coadjutors. A war splendid beyond parallel he had rendered odious. At two perilous junctures he had saved the Ministry." The reviewer, like other writers on the subject, relies too much on Swift's own account of his life during these eventful times, as related in the 'Journal to Stella.' It is curious that in the description of Swift's rupture at this same period with Steele no mention is made of a pamphlet which Mr. Dilke, in my opinion, proves clearly to be the work of Swift. I refer to 'The Miscellaneous Works of Dr. William Wagstaffe,' one of the happiest contributions to the controversy. The reviewer considers that pamphlets such as the 'Drapier Letters' and the 'Conduct of the Allies' are "Demosthenian in style and method." The epithet is excellently chosen—none could more fitly describe the terseness, the close reasoning, the nervous vigour of these masterpieces of political controversy. In the description of the pamphlets written in ridicule of John Partridge the authorship is attributed to Swift alone. It is certain that both Steele and Prior had a share in them; and although Arbuthnot's name is not mentioned in connexion with the hoax, it is impossible to doubt that these exquisitely humorous productions owed something to the witty author of 'The History of John Bull.'

The reviewer falls occasionally into minor errors. We read (p. 337) that at three years old Swift could read any chapter of the Bible. Scott allows him to have attained his fifth year before attaining to that degree of proficiency. Swift's personal appearance at one part (p. 391) is called "uncouth," and a little further on (p. 411) we read of "the lofty forehead, the shapely, semi-aquiline nose, the clear blue eyes," &c.

In 1713 Pope was *not* busy (p. 421) with the second edition of the 'Lock,' and he probably had not set to work in earnest with the translation of the Iliad. The former poem was not published till 1714, although an imperfect sketch of it had appeared anonymously in a volume of miscellaneous poems in 1712. It is not just to state (p. 422) that Gay was too indolent to remedy the defect of want of a regular education. In the South Kensington Museum is a copy of Horace which is filled with notes and annotations in Gay's handwriting. But these are mere trivial errors. It is to the reviewer's theories that exception is to be taken—the explanation, for instance, of Swift's celibacy, which he attributes to Varina's coquetry. Miss Waryng's conduct was not distinguished from what may occasionally be observed among young ladies of all ages and countries. The lover was ardent, the young lady was coy, and was either uncertain of her own mind or waited to see if a more eligible suitor would not appear. When at length Varina consented to make her swain happy, she found that his love had cooled into indifference. Upon this the *Quarterly* remarks (p. 398): "Henceforth love lost all its glamour. Henceforth the passion which religion and romance have ennobled into the purest and holiest of human bonds awoke only nausea and contempt. He never afterwards sought to marry." No more extraordinary theory has ever been set forth; but there is little fear of it being generally accepted or acted upon. If every young man who is unsuccessful in his first love affair were to decide on remaining a bachelor for the remainder of his life and looking henceforth on love with nausea and contempt, the

* The reviewer considers that Mr. Monck Mason has conclusively proved that no marriage was solemnized. It is always difficult to prove a negative, but in a case like this it seems to me impossible.

marriage service would soon be obsolete and the world become an unpeopled solitude.

The reviewer considers that the cause of Swift's desertion of the Whigs was dissatisfaction with their conduct of affairs. This explanation is not satisfactory and is rather worn. The absence of mere mercenary feelings may be readily granted. It has always appeared to me that Swift was more influenced by neglect than by interested motives. It is probable, too, that a desire for power and the hope of occupying a position where his great abilities might find scope for action were the chief causes of his political apostasy.

I cannot agree with the reviewer that we have all the information required for a satisfactory biography of Swift—at all events, none has yet been produced; and I cannot think that the essay in the *Quarterly*, attractive as some portions of it are, will do much to supply the want. F. G.

MR. W. STANLEY JEVONS, F.R.S.

THE deplorable accident at Bexhill last Sunday has deprived England of a mind of great power. W. Stanley Jevons was born in 1835, and received the best part of his education at University College, London. While attending the lectures there he came greatly under the influence of De Morgan, to whom he owed that capacity for handling mathematical conceptions which distinguishes his best work. Receiving an appointment to the Sydney Mint, he went out to Australia in 1855. He subsequently returned to England, and in 1862 took the gold medal for philosophy in the M.A. Examination at London University. In 1866 he was appointed Professor of Logic, Political Economy, and Mental Philosophy at Owens College, Manchester. He "migrated" to London in 1875 on being appointed to the Chair of Political Economy at University College. When we add that he filled the post of Examiner in Philosophy at Cambridge (1874-5) and for many years at London, where he had the unique distinction of obtaining the Examinership in Political Economy after serving the customary period as Examiner in Logic and Mental Philosophy, the record of his outward life is in outline complete. It adds additional pathos to his unexpected death that last year he gave up his professorship at University College in order to devote himself entirely to his own work.

That work consists of contributions of considerable value to the science of logic and of political economy. If we remember rightly, his first appearance as an author was with a pamphlet, in 1861, on 'A Serious Fall in the Price of Gold,' a subject with which his professional position gave him unusual opportunities for practical acquaintance. In spite of an unfortunate attempt to introduce a mathematical novelty in the shape of a logarithmic average, the pamphlet still remains the best monograph on the subject in point of method. For a time his attention was more exclusively devoted to logic, and in two short essays, on 'Pure Logic' and 'The Substitution of Similars,' he laid the foundation for the popularization and modification of Boole's system which form his best claim to distinction in this branch of his investigations. The recent tendency of logical science in this country is undoubtedly to support the contention which Prof. Jevons was almost the first to raise, that symbolic logic is more scientific if less valuable for pedagogic purposes than the old Aristotelian system. Prof. Jevons was first in the field in bringing symbolic logic within the capacity of persons unacquainted with the mathematical methods which Boole had inextricably combined with his system. In his 'Elementary Treatise on Logic' Prof. Jevons produced the best introduction to all branches of the subject that yet exists in any language. His work on 'Logic' was crowned by his very thorough treatise on 'The Principles of Science,' which has gone through two editions. A remarkably accurate acquaintance with the most recent investigations of almost all branches of science, a firm grasp of the mathematical conceptions most analogous to logical processes, and wide knowledge of logical literature made the work a most admirable *résumé* of the logical methods of science, if it dealt but slightly with its actual principles. The work contained a description of his logical machine, which performs all the processes of symbolic reasoning mechanically, an analysis of the scientific methods of units and measurements, and—its chief novelty—the professor's theory of the inverse method. By this method Prof. Jevons hoped to reduce induction to a kind of integration of deduction, and an enormous amount of ingenuity was displayed by him in inventing processes which should correspond to the analogous methods of the integral calculus. Valuable as are the results of his investigations both theoretically and practically, there can be little doubt that the professor by no means solved the method of induction as conceived by Mill, his work connecting itself much more closely with that of Whewell. A primer on logic and a most admirable collection of examination questions on deductive logic conclude the record of his work on logic, by which he has done more than any predecessor to make logic an essential branch of English education, and has indissolubly connected his name with the history of the science in England.

Turning to his economic studies, the late professor's 'Theory of Political Economy' may be said to have been the most original contribution to the subject since Mill, and will, perhaps, bring him in future years more credit as an original thinker than any of his other productions. Quite independently of Cournot, his chief predecessor, he applied mathematical conceptions to economics, with the result of elucidating the problem of demand and supply, and helping greatly to connect economics and utilitarian ethics. The conception of "final utility," first distinctly formulated by Prof. Jevons, must always remain the root conception of quantitative economics. It is remarkable that so distinctly mathematical a method, fundamentally the same as that of the infinitesimal calculus, should have emanated from one whose grasp of the higher mathematical processes was but limited. His line of investigation has since been successfully pursued by Messrs. Marshall and Edgeworth. His work on 'The Coal Question' will be remembered as having led to the appointment of a Royal Commission. A series of papers in the *Contemporary Review* on practical economic questions, a work on 'Money and the Mechanism of Exchange,' an admirable *brochure* on Mr. Lowe's "match tax," a treatise on 'The State in Relation to Labour' (only recently reviewed in these columns), and a hand-list of works on economics, contributed to a recent number of the Library Association's *Monthly Notes*, conclude the list of his contributions to economics; and with a somewhat unsympathetic series of articles on Mill's philosophy finishes our enumeration of the works of a thinker of great ingenuity and considerable power. We trust that a series of essays on economic subjects promised by Messrs. Macmillan may be in sufficiently advanced a form to yet see the light; and under any circumstances a collection of the above-mentioned papers on economic subjects would do honour to his powers in the line of work in which, we believe, Prof. Jevons's greatest capacity lay.

Looking back at the long list of his contributions to English logical and economic thought, the principal aspect that strikes one is the admirable facility with which the fundamental ideas of mathematics were applied by the deceased professor to the two branches to which he devoted himself. This remains from first to last the chief note of his work and will always continue to be his strongest claim to originality.

In private life Mr. Jevons, though somewhat reserved, was always ready to place his varied knowledge at the disposal of his hearer. His habits were most regular, and there was every hope that the many years of leisure to which he might reasonably have looked forward would have resulted in productions of even a higher value than those he has left behind him. The professor took great interest in bibliography and was on the council of the Index Society. He earned his F.R.S. at an early age and was LL.D. of Edinburgh. By his loss a life has been cut off which, great as was its performance, had promise of even better work, and a feeling almost of vexation comes over one when reflecting on the avoidable nature of the accident to which he was a victim. The deaths of Prof. Balfour and Jevons occurring in such rapid succession should serve as a warning to intellectual workers that their muscular activity cannot be submitted to such severe strains as are allowable in the case of persons of less sedentary habits.

THE COMING PUBLISHING SEASON.

MESSRS. CHATTO & WINDUS's announcements of new publications in preparation for the coming season comprise a new work, already noticed, by Capt. Richard Burton and Commander Cameron, entitled 'To the Gold Coast for Gold; or, Vingt Ans Après: a Personal Narrative.' With 100 engravings on wood, 'The New South-West: Travelling Sketches from Kansas, New Mexico, Arizona, and Northern Mexico,' by the Chevalier Ernst von Hesse-Wartegg. In two volumes demy 8vo., with 100 drawings by the author in fac-simile of old engravings, 'Social Life in the Reign of Queen Anne,' by John Ashton, author of 'Chap-Books of the Eighteenth Century.' With seventy illustrations of picturesque localities, drawn on the spot by Thomas Macquoid, and engraved by Swain, 'About Yorkshire,' by Mrs. Katharine S. Macquoid, author of 'Through Brittany' and 'Through Normandy.' In small 4to., a new illustrated edition of Sir Walter Scott's 'Lady of the Lake.' A new popular edition of Mr. McCarthy's 'History of Our Own Times,' in four monthly volumes. An entirely new edition of Lane's 'Arabian Nights,' illustrated by Harvey, in three volumes. In one thick volume, uniform with Dr. Brewer's 'Reader's Handbook,' 'A Dictionary of the Drama: being a Comprehensive Guide to the Plays, Playwrights, Players, and Playhouses of the United Kingdom and America, from the Earliest Times,' by W. Davenport Adams. In small 4to., with over fifty illustrations, drawn by C. A. Vanderhoof and the author, 'About England with Dickens,' by Alfred Rimmer. In small 4to., with 400 illustrations, 'The Book of the Sword: being a History of the Sword and its Use from the Earliest Times,' by Capt. Richard Burton. In crown 4to., with illuminated cover and coloured pictures of flowers for every day in the year, drawn from nature by Viola Boughton, 'Birthday Flowers, their Language and Legends,' by W. J. Gordon. 'The Hebrid Isles: Wanderings in the Land of Lorne and the Outer Hebrides,' by Robert Buchanan. 'The Natural History of the Poets: Birds,' by Phil Robinson. A new and cheaper edition, in one volume, of 'Stories from the State Papers,' by A. C. Ewald. A new and cheaper edition, in one volume, of 'Hours with the Players,' by Dutton Cook. 'Science in Short Chapters,' by W. Mattieu Williams, author of 'The Fuel of the Sun.' 'The Folk-lore of Plants,' by Mr. T. F. Thiselton Dyer. Three new works by Mr. Proctor: 'Mysteries of Time and Space'; 'The Great Pyramid, its Plan and Purpose'; and a new and revised edition of 'Saturn and its System.' A new issue, in 8vo., of Maclise's 'Portraits of Literary Characters,' with descriptive text, anecdotal and biographical, by Mr. W. Bates, B.A. In two volumes, with portrait and illustrations, 'Twenty Years of a Publisher's Life,' by Alexander Strahan. In crown 8vo., with nearly 300 illustrations,

XUM

Dr. Andrew Wilson's new work, 'Chapters on Evolution: a Popular History of the Darwinian and Allied Theories of Development.'

Messrs. Chatto & Windus have also in preparation the following new works of fiction: 'All Sorts and Conditions of Men: an Impossible Story,' by Walter Besant and James Rice, illustrated by Fred Barnard,—'Val Strange: a Story of the Primrose Way,' by D. Christie Murray, author of 'Joseph's Coat,'—a new novel by the author of 'A French Heiress in her own Château,' entitled 'Valentina: a Sketch,'—'The Golden Shaft,' by Charles Gibbon,—a new novel by Ouidà,—'Kept in the Dark,' by Anthony Trollope,—'Foxglove Manor,' by Robert Buchanan,—'Dust: a Story,' by Julian Hawthorne,—a new novel by Wilkie Collins,—'Women are Strange, and other Stories,' by F. W. Robinson, author of 'Grandmother's Money,' &c.; together with many additions to their series of cheap popular novels.

Literary Gossip.

Prof. Max Müller is passing through the press a volume containing the lectures he delivered lately at Cambridge, likewise a new edition of his Hibbert Lectures, and of the 'Introduction to the Science of Religion.'

Messrs. Williams & Norgate have in the press a volume of 'Spinoza Essays,' by Profs. Land, Van Vloten, and Kuno Fischer, translated from the Dutch by Mr. Menzies, of Abernyte, and from the German by Miss F. Schmidt, and edited by Prof. Knight, of St. Andrews.

Three more of the "Sacred Books of the East," edited by Prof. Max Müller, will soon be published:—The second part of the Sacred Laws of the Aryas, containing 'Vasish*th*a' and 'Baudhâyana,' by G. Bühler; the second part of the Pahlavi Texts, containing the 'Dâ*d*istâni Dînîk' and the 'Epistles of Mânû*sk*ihar,' by E. W. West; and the second part of the Pâli Texts, containing the conclusion of the 'Mahâvagga' and a portion of the '*K*ullavagga,' by Rhys Davids and Oldenberg. Prof. Jacobi's translation of the '*G*aina Akârânga-Sûtra' and Prof. Beal's translation of the 'Fo-sho-hing-tsan-king' are likewise passing through the press.

The Clarendon Press will publish next month the 'Grammar of the Homeric Dialect' on which Mr. D. B. Monro has been for some time engaged. While Homeric accidence is by no means neglected, the larger portion of the book is taken up by syntax, and the author's object is to show that the difference between the Homeric and the Attic syntax is almost always a difference in the whole character of the usage, and not a mere irregularity or licence, such as might arise from mixture of earlier and later idioms. The structure of the hexameter verse and the rules regarding the quantity of syllables are treated at some length, and in this department, too, the appearance of irregularity is found to be chiefly due to the Attic medium through which the facts have generally been seen. Room has likewise been made for an abstract of the learning connected with the digamma. Many points will be new to English readers.

New and enlarged editions of Prof. Holland's 'Principles of Jurisprudence,' Sir William R. Anson's 'Principles of the English Law of Contract,' and Prof. Sachs's 'Text-Book of Botany,' edited, with appendix, by Mr. Sidney H. Vines, will be published almost immediately by the Clarendon Press.

Prebendary Sadler, the author of 'Church Doctrine, Bible Truth,' has in the press a commentary on the Gospel according to St. Matthew. The text is the Authorized Version, supplemented by marginal references and short critical notes, in which variations suggested by modern editors and the revisers of 1881 are noticed. The commentary itself will be a practical exposition adapted for Bible classes and private reading as well as for the use of the clergy. The work will be published by Messrs. Bell, and it is hoped that it will soon be followed by a similar volume on St. John.

The Rev. R. Hunter and Mr. Sidney J. Herrtage have completed another volume of the 'Encyclopædic Dictionary' (from *cable* to *conarium*), which will shortly be published by Messrs. Cassell, Petter, Galpin & Co. A further volume, carrying the work into the letter D, is in the press.

Mr. G. G. Walmsley, of Liverpool, has in preparation, to be published by subscription, 'Liverpool Municipal Archives and Records,' to be compiled by Sir James A. Picton, F.S.A., who at the request of the Finance Committee of the Council has made an examination of the municipal archives and records with a view to publication. The volume is expected to consist of about 450 pages quarto.

A copy of Thoresby's 'History of Leeds,' which had been in the writer's possession and contained his MS. notes and corrections, has just been sold at Leeds.

Two excellent works by Mr. Watkiss Lloyd, which have been published some years, have recently been placed on the list of books recommended to Cambridge undergraduates preparing for the Classical Tripos. But in the mean time the 'History of Sicily' (Murray) has, it is said, been consigned to the mash-tub, and the 'Age of Pericles' (Macmillan) has become a "remainder." The chance of such posthumous recognition—posthumous so far as the books are concerned—is not so stimulating as to disturb the satisfaction of both author and publishers at having left in manuscript the volumes which would continue the history of the politics and arts of Greece.

Mr. Julian Hawthorne announces the publication of a posthumous novel by his father, called 'Dr. Grimshaw's Secret.' The plot turns upon the assistance the hero gave to a young American in love with an English girl, and the effort to recover an estate belonging to the English branch of the family, which had been divided generations previously, during the war of the Roundheads and Cavaliers. The work, he says, is practically complete, but the difficult character of the writing prevented this being discovered sooner. On the other hand, Mrs. Lathrop, Hawthorne's daughter, has written to the American papers, according to a telegram in Thursday's *Standard*, to say that the story is incomplete, and was described in the *Atlantic Monthly* for October, 1872.

M. Max Rooses, the Keeper of the Musée Plantin, is going to publish an elaborate work, illustrated by a hundred photographs as well as numerous woodcuts, upon Plantin, under the title of 'Christopher Plantin, Imprimeur Anversois.' M. Rooses has already published a monograph on 'Plantijn en de Plantijnsche Drukkerij.'

A Correspondent suggests that the Bible mentioned in the *Athenæum* last week is probably that noticed in Mitford's 'Life.' Its genuineness seems dubious.

The *Allgemeine Zeitung* is going at last to take the step so long talked of, and moves from Augsburg to Munich on the 1st of October.

Philippopoli, the capital of Eastern Bulgaria, has been endowed with a library, for which a collection of books has been purchased, and a museum, which receives grants from the State.

The Indian Education Commission sitting at Simla is making a searching inquiry into the action of the Punjab Educational Department during recent years. In his examination, which lasted three days, Dr. Leitner, President of the Oriental College at Lahore, stated that the department had neglected the indigenous schools, which if developed would have met all the requirements of the people; that it had been aggressive in the matter of religious neutrality, so that schools in which any religion was taught were placed under a disadvantage; and that it had diverted to higher education the funds voted for primary education. After twenty-six years of the existence of the department, he said, fewer persons knew how to read and write than when it was established.

SCIENCE

The Acclimatisation of the Salmonidæ at the Antipodes: its History and Results. By Arthur Nicols, F.G.S. (Sampson Low & Co.)

In this little volume the author has republished with additions the substance of a series of articles contributed from time to time to various periodicals, and the succinct history of a remarkable achievement is now rendered accessible to the general reader. No other essays in acclimatisation have attracted so much interest as the successive attempts to introduce trout and salmon to our colonies in Australia, Tasmania, and New Zealand, and yet with regard to easily ascertained facts an astonishing amount of error has been disseminated by both the colonial and English press; the exceptions being, says the author, the *Field*, the *Melbourne Argus*, and the *Times*. The history of the persevering attempts to introduce these thoroughly "game" fish—important both as attractive to the angler, and, with their increase, as a new article of food—will interest alike the sportsman and the economist, and is admirably told in little more than a hundred pages, the rest of the volume consisting of an appendix.

In the same way as the warm zone of water within the tropics operates as a barrier to the passage of fish which inhabit cold water from the northern to the southern hemisphere, so did the heat of the equator offer the greatest obstacle to the conveyance of their ova. So delicate are these in the members of the salmon tribe, that even the

concussion caused by the fall of a soda-water bottle containing fertilized ova was sufficient to ruin every egg. Numerous have been the failures arising from the omission of some trifling detail, unforeseen or considered unimportant, and in no case was success easily won; but every unsuccessful experiment brought its lessons, and first the introduction of trout, and subsequently that of salmon, became accomplished facts. The credit of this result is mainly due to Mr. James A. Youl, now C.M.G., whose perseverance in spite of failure, and of the opinions formerly entertained by the most experienced pisciculturists, deserves ample recognition. Even Mr. R. Ramsbottom, with the most cordial wishes for the success of the experiment, wrote thus:—

"You might as well try to fetch Australia to England as to carry spawn to it in moss. Salmon spawn must be either hatching or dying from the moment it leaves the fish; you can retard it by about 140 days by a low temperature, but no longer. Neither one man nor another can carry living ova to Australia in any way; you can send young fish, that is all."

The main difficulty was the preservation of a sufficient stock of ice to last through the tropics, and the first successful shipment was made by the Norfolk, a fine ship belonging to Messrs. Money Wigram, who not only gave every facility for constructing an ice-house and special apparatus, but also refused to accept the one hundred guineas offered as freight. On April 15th, 1864, 4,000 salmon ova in splendid condition were landed at Melbourne, and the rest, with some trout ova, were sent on to the breeding-grounds at the headwaters of the Derwent in Tasmania. From that time onwards various shipments have been made, not always successful; and although, from some unknown causes, the increase of the salmon has not been so rapid as could be wished, there seems to be no reasonable doubt that the waters of the Derwent do contain true *Salmo salar*. Mr. Francis Francis, a very high authority upon the subject, is quite satisfied as to their identity, and several fine fish, one of them 7 lb. in weight, have since then been taken; still there are sceptics who assert that they are salmon trout. As regards the trout there is no mistake; in 1874 one of 16 lb. was taken by the rod in the Derwent, and they have been established in about a score of other streams in Tasmania and Australia, and in an equal number in New Zealand. Full details of the way in which this satisfactory result was attained will be found in this volume, which as a record of perseverance is very pleasant reading. Some features of our fallen nature which are not so gratifying are also placed on record; for when a good work has been done, claimants for the credit of it, and petty jealousies, are never wanting.

GEOGRAPHICAL NOTES.

'Norway in June' is the title of a book of travel by Olivia M. Stone which will be published this autumn by Messrs. Marcus Ward & Co. The illustrations—made from photographs taken during the tour by Mr. J. Harris Stone, M.A., F.L.S.—have been drawn by Mr. W. H. J. Boot, Mr. H. W. Petherick, Mr. R. Kent Thomas, and others.

Mr. John Bartholomew, of Edinburgh, has brought out a map of Lower Egypt, which will be a great help to readers of the daily papers. It is accompanied by plans of Alexandria and Cairo.

Part III. of the *Mittheilungen* of the German African Association presents features of unusual interest. It is gratifying above all things to learn that Dr. Pogge and Lieut. Wissmann are making satisfactory progress. Dr. Pogge, after sixty-two marching days, arrived at Mukenge's capital, in the Tusselange country, on October 30th, 1881, and met there with a most cordial reception on the part of the chief no less than on that of his subjects. Mukenge's territories lie between the rivers Kassai and Lulua, in about lat. 6° S. and long. 22° E. They consist for the most part of undulating grass-clad plains of red loam, and are rich in cereals, tobacco, and hemp. The rivers take their courses through wooded gorges, where reddish sandstone and granite are exposed. The fauna is poor and large beasts of prey are scarce, as are also birds, grey parrots excepted. Dr. Pogge speaks very confidently of the ultimate success of the expedition. Mukenge himself will accompany him and Lieut. Wissmann to Lake Mukamba, ten days' journey to the north-east, beyond which lie the countries of the Tukette and Mabondi. In the event of the travellers succeeding in reaching Nyangwe, on the Upper Congo, Lieut. Wissmann will go on to Zanzibar, whilst Dr. Pogge proposes to return to Mukenge's town, there to await further instructions from the Association.

Of equal interest are the reports from the Association's station in Ugunda. Queen Disha has not quite fulfilled the expectations of the explorers, who were promised grand things on condition of settling at the queen's *kwikuru* of Gonda. Neither the Arabs of Unyanyembe nor the queen's husband (the third of the number, his predecessors having been killed by the queen's own hands) look with friendly eyes upon the permanent establishment of Europeans in the country. Herren Böhm and Kaiser report on a journey to Karema on the Tanganyika. They travelled along Cameron's route as far as Liowa's in Ugalla, and then struck south in the direction of the residence of Simba, who is now a fugitive. The map accompanying this report presents features of great interest. Dr. Reichard descended the Wale or Kwale river to within a short distance of the Ugalla or Southern Ngombe river, where it loses itself in the sand. He effected this difficult piece of navigation in a boat of his own construction. Dr. Stecker expected to reach Kafa in June, and hopes "to turn up somewhere on the east coast" in February, 1883. In an appendix Dr. Förster, of the Berlin Observatory, discusses Dr. Bucher's astronomical observations made (1880-81) during his journey to Lunda.

The summary of recent French explorations in Senegambia in Petermann's *Mittheilungen* for August, accompanied as it is by two elaborate maps, must prove very acceptable to geographers whose time will not permit them to consult the original reports scattered throughout various periodicals. The expeditions more especially noticed are those of Olivier, Gaboriaud, and Bayol to Timbo, Col. Desbordes's military campaigns on the Niger, and Capt. Derrien's surveys. A separate paper deals with Dr. Gouldsbury's journey to Timbo. It is somewhat amusing to contrast the cool estimates of the latter with the glowing pictures of potential wealth presented by the French explorers.

An International Alpine Congress was held at Salzburg a few days ago.

Dr. Theophilus Hahn, the Keeper of the Grey Library at Capetown, has just published an original map of Great Namaqualand and Damaraland, from observations and surveys taken by him in 1879. The names of places are written phonetically, and with all the clicks, the dental, lateral, palatal, and cerebral (what can be the meaning of a cerebral click?). By means of these clicks it is easy to see at once how far the original seats of the Khoikhoi (Hottentots) extended. All roads are marked, all mission stations, and all the pans which hold water in the rainy season. We believe the map is published at the expense of the Government.

MEETINGS FOR THE ENSUING WEEK.

Tues. Horticultural, 11.—Fruit and Floral Committees.

Science Gossip.

The Iron and Steel Institute will this year hold its autumn meeting in Vienna, commencing on September 19th. On the 21st the Institute will be entertained by the city of Vienna. The American Association for the Promotion of Science meets at Montreal on the 26th inst.

M. Paul Henry discovered another small planet at the Paris Observatory last Saturday night, August 12th. This is the seventh planetary discovery of the present year, and raises the total number of known small planets to 227. M. Henry's first discovery of the kind was made ten years ago. It was named Velleda and numbered 126, so that one hundred have been discovered since, independently of the present announcement.

On the last two days of this month Venus will be very near the bright star Spica Virginis. She will reach her greatest elongation on the 26th of September.

Saturn rises now at about ten o'clock in the evening, Jupiter at half-past eleven. Saturn's ring is well opened out, the south side being visible.

Herren Schlag and Berend, of Berlin, have devised an ingenious method for ascertaining the water level of steam boilers in the dark. A float is formed by placing in a small cylindrical glass tube a mixture of Balmain's paint and phosphate of potash. This mixture becomes luminous at any temperature above 80° C. without exposure to light. The tube is kept in a vertical position by placing a few shot in the lower end.

M. Cacault has detailed some experiments made by him in photographing on hard faïence at Colombes. The photographs were taken upon the fine hard faïence of Creil. They were baked upon enamel at a single heat in a temperature about equivalent to that of boiling varnish. The results were very beautiful.

M. Billadot in the *Journal de Pharmacie* calls attention to "zorgite," an ore from La Plata which is exceedingly rich in selenium. This ore is a lead selenide containing 30 per cent. of selenium. With the demand for selenium the sources of supply are being increased, and the price of it has fallen in Paris from 1,000 francs to 40 francs the kilo.

M. P. Kienlen in the *Bulletin de la Société Chimique de Paris* shows that the deposit formed in the Wolff's bottles in which hydrochloric acid is condensed is very rich in selenium. A description of the process for separating this is too long for us to extract, but the selenium is obtained as a steel-grey precipitate in considerable quantity.

M. Melsens, at the Séance of the Académie des Sciences on July 17th, defended his system of lightning rods, which encloses the building, as it were, in a cage by a multiple of conductors. He showed that a live animal placed in a hollow sphere of metallic links could not be injured by the most powerful discharges from a Leyden battery. He therefore encloses the building in a series of rods. This, we think, is but another form of Sir W. Snow Harris's system of conductors for ships, which are so arranged that every point upon which lightning would strike is part of a closed circuit, and the electricity thus passes harmlessly away.

Prof. W. P. Trowbridge contributes to the *Journal* of the Franklin Institute for August an elaborate paper 'On a Theorem of Rankine relating to the Economy of Single-Acting Expansion Engines, first published in 1851.' Mr. J. C. Hoadley gives a paper 'On the Specific

Heat of Platinum and the Use of this Metal in the Pyrometer.' There are several other important papers in this *Journal*, especially one 'On the Prevention of Fires in Theatres,' by Mr. C. John Hexamer, which was read at the Stated Meeting of the Franklin Institute on June 21st.

FINE ARTS

The EIGHTEENTH ANNUAL EXHIBITION of PICTURES by Artists of the British and Foreign Schools is NOW OPEN at THOMAS McLEAN'S Gallery, 7, Haymarket.—Admission, including Catalogue, 1s.

DORÉ'S GREAT WORKS, 'CHRIST LEAVING the PRÆTORIUM,' 'CHRIST ENTERING JERUSALEM,' and 'MOSES before PHARAOH,' each 33 by 22 feet, with 'Ecce Homo,' 'The Ascension,' 'Dream of Pilate's Wife,' 'Soldiers of the Cross,' 'A Day Dream,' &c., at the DORÉ GALLERY, 35, New Bond Street. Daily, Ten to Six.—1s.

The Funeral Tent of an Egyptian Queen. By Villiers Stuart of Dromana, M.P. (Murray.)

The vicissitudes of ancient Egypt are known from the most insignificant marks. A scratch of a chisel indicates a revolution, and the least change of name the rise of a new dynasty. The transfer of the royal mummies of the eighteenth and nineteenth dynasties to the pit in the Deir el Bahari is proof of a political convulsion of the most severe nature. Mr. Villiers Stuart, who visited the Museum of Boulaq last year, succeeded in seeing the royal mummies, with the exception of that of Thothmes III., whose fragile form has been unrolled and lost in the interests of science. Thothmes was not a man of commanding stature, but the great Sesostris is of the height of a grenadier, and the fate of Thothmes proving a warning, this monarch of the nineteenth dynasty has been left intact in his wraps. The other royal mummies, it appears, except the hideous Pinotem II., are still in their bandages.

The principal subject of Mr. Stuart's book is the tent or canopy of leather which is supposed to have covered the funeral barge of Isiemkheb, a queen of the twenty-first dynasty, who married her uncle and died in the flower of her age. This tent, it appears, is a marvel of leather work, embroidered in thousands of pieces, which still preserve their freshness and lustre. The ornaments are more Asiatic than Egyptian: rosettes, chequers, antefixal ornaments, gazelles, and united waterfowl, mingled with the Egyptian vulture of victory and lines of hieroglyphs. Tents of leather were used by the Libyans in their invasion of Egypt in the reign of Meneptah, and are represented on many of the Assyrian bas-reliefs. They were probably in the case of distinguished personages ornamented with lively colours, like the Babylonian tapestries and the Assyrian garments. On the Egyptian monuments, indeed, there are no representations of tents except the royal pavilion; but there can be no doubt that the Semitic tribes and nations used them in their campaigns, while the coverings of Egyptian arks, like the Hebrew tabernacle, appear to have been of leather. The present covering has been printed in its correct colours on a large folding plate. The hieroglyphs are, on the whole, well copied—as well, probably, as the difficult nature of the material and work would allow; they would admit, however, of sundry corrections and improvements, which would obviate some difficulties. The most interesting part of the inscription is the genealogy of the queen, who is declared to be the daughter of the high priest Masaharuta. The flowers with which the mummies were swathed have been discovered to be larkspurs, acacias, and lotuses, together with a peculiar moss chiefly found in Greece, and it is rather difficult to account for its appearance in Egyptian coffins of the time of Solomon. This find of the Deir el Bahari has, no doubt, great interest; but the pit, as already pointed out, has been rifled for the last ten years, and its contents still continue to find their way to Europe, especially the porcelain, which is of the most brilliant blue, far exceeding the Pompadour of Sèvres.

Mr. Stuart has republished the tomb of Rameses, the governor of Thebes, mentioned in his 'Nile Gleanings.' It is not quite certain that this tomb has not been previously discovered. The two kings Amenophis IV. and Khuenaten (the supposed later name of the same king) both appear on the façade, one with the conventional features of Amenophis III., the other with the well-known haggard visage of Khuenaten, but in the accompanying plate with the title of Amenophis IV. The question still remains a mystery. It is easy to change a name; it is not so easy to assume another face, although it is argued that the first of the two is the *beau idéal* assumed by the Pharaohs, and the other the *triste idéal* of the old usurping heretic. The one fact certain is that one king had two faces, and there may be, after all, two kings.

There is some account of the two pyramids newly opened at Sakkarah, but fuller details are expected so soon as the state of Egypt allows of their publication. Brugsch Bey and Prof. Lauth have given some information about what has hitherto occurred. The account of the scarabæus known as the *Copris Isidis* will be interesting to general inquirers as well as to entomologists. With the exception of the coloured plates the illustrations are ordinary.

Les Arts du Métal: Recueil descriptif et raisonné des Principaux Objets ayant figuré à l'Exposition de 1880 *de l'Union Centrale des Beaux-Arts.* Par J. B. Giraud. Illustrated. (Paris, Quantin.)

It was the intention of M. Giraud to write a history of all the applications of art to metal from the earliest days till the present time, and to use for the purpose of illustrating his subject the examples amassed in great numbers by the Union Centrale des Beaux-Arts two years ago. That collection is probably the richest of the kind ever formed in fine specimens of nearly all sorts. A complete treatise of this nature would have formed a modern and comprehensive history of art applied to metal, but it is not the sort of book to be lightly undertaken, and requires years for its execution. The materials supplied by the Union Centrale must needs have been supplemented from other sources, as many important branches of the subject, such as antique bronzes, arms, armour, and metal seals, are not so fully represented in the collection as for the purposes of a complete history they should be.

His larger purpose being defeated, our author has contented himself—for the present only, let us hope—with a general sketch of the subject. He rightly remarks that in order to arrive at a complete and judicious appreciation of the arts of antiquity it is needful to be well informed about their history and their modes of execution. Thanks to the technical knowledge of the artists and the studies of the archæologists, we have, he says, become acquainted with the processes (*procédés*) of the ancients; the result being that the moderns have little or nothing to fear from comparison between their works and those of their forefathers. We presume this comparison is to be limited to the processes only. Our chiselling, stamping, hammering, casting, and gilding are as fine as they can be; but with respect to art we fare best when we reproduce the choicest examples of antique, mediæval, and Renaissance modes. The evolution of a style at once modern and novel is quite another thing, and therefore—despite the unchallengeable loveliness of many of the treasures represented in this volume—we are unable to admit that modern and ancient works are equally fine. Beautiful as they are, the specimens of *argenterie* by MM. Christofle & Co. in the Greek mode and that of Louis XIII. (see plate xlviii.) are but reproductions, and illustrate the triumph of "processes" over design. M. Giraud may well say that even when placed side by side with masterpieces of old art, the modern versions are so true to their types as to be undistinguishable from them. After noticing modern engraving of medals, "La ciselure," he writes,

"sauf quelques rares exceptions, n'est pas à la hauteur où l'avait élevée le ciseau des artistes du XVIIIe siècle. La dorure galvanoplastique a généralement remplacé la dorure au mercure; nous copions des meubles de Boule, mais ce ne sont que des copies! Le fer a de vrais artistes qui le forgent, le martèlent, le cisèlent et le couvrent de délicates incrustations, de damasquinures d'or et d'argent, avec la même adresse que leurs ancêtres du moyen âge et de la Renaissance. L'émaillerie a si peu de secrets pour nous, qu'il est souvent difficile de reconnaître une contrefaçon moderne à côté d'une pièce ancienne: les émaux cloisonnés et champlevés viennent, comme au moyen âge, concourir à la décoration de notre orfèvrerie religieuse."

If we can only accept this with due qualifications, we agree unreservedly with the remark which follows, that these praises are, unfortunately, not due to all branches of what is fancifully called "applied art."

As if to prove the truth of both his opinions, M. Giraud, after a rapid survey of the art of antiquity, the Middle Ages, the Renaissance, and modern times, and the decorative art of the extreme East, proceeds with the real subject of his labours, the explanation of several hundreds of illustrations in heliogravure of beautiful and characteristic specimens, beginning with the well-known statuette which was found at Annecy, and is called the 'Bonus Eventus.' It belongs to M. Dutuit, and was recognized when in this country as a charming work of the Roman revival of the Antonine period, not of the pure, somewhat severe Greek type, as some had declared it to be. We have noticed it more than once. A purer if not more severe specimen is the draped Aphrodite, over which, when it was shown in the Exposition Rétrospective of 1865, M. Lenormant almost wept to think that it might pass into a foreign collection. Happily it remains

in the cabinet of M. Gréau. Its disproportions betray that it is of later origin than the fourth century, to which the distinguished archæologist assigned its quasi-archaic elements, formalized draperies and straight limbs. The gracious face is one of the finest types of Greek design. From these antiquities to the Limoges works of the twelfth century which follow on plate iii. the step is wide. Nevertheless it is most interesting to notice that, although not fewer than 1,600 years had passed between the making of the hieratic, but not archaic, Aphrodite of M. Gréau's collection, and the execution of the 'Mise au Tombeau' of copper, *repoussé*, engraved, enamelled, and gilded, which belongs to the Comtesse Dzialynska, the traces the latter bears of antique modes of feeling, execution, and even of composition, are very distinct. Romanesque in every feature, this gem of art is of high interest to students of design, and to the historian most precious, because it attests the survival of extremely noble antique Roman types in the Gaulish city at the very time when the plaque of Rheno-Byzantine origin now belonging to the same lady was enamelled *en cloisonné* with figures of the three youths in the fiery furnace. In this specimen the quaint and austere but passionately devout inspiration of Constantinopolitan design is apparent everywhere, and radically different in every element from the quasi-Roman—*i. e.*, Romanesque—production of the sculptor of Limoges. The baptism of Christ by a gaunt St. John, who empties on his Redeemer's head the contents of a vase with one handle, although undoubtedly by a sculptor of Limoges in the twelfth century, bears hardly a trace of antique influences of either kind. Naïve and austere as it is, there is a strong solemnity about the design, as well as about the primitive execution of this curious work, in which lines of white enamel represent the Jordan. There is something mediæval about this group, but its leading motive is an idiosyncrasy of the sculptor's. To the same series belongs a vesica-shaped Virgin in glory, enamelled and gilded and distinctly French, which figures on plate iv., of which our author writes with discrimination :—

"Ce travail, d'un beau caractère, est un des rares spécimens de ces émaux primitifs qui marquent la transition du procédé de cloisonnage des Byzantins au champlevé des ateliers de Limoges et des bords du Rhin. En effet les traits des figures et le dessin serré de tous les détails de la composition sont rendus par des traits de métal réservés de la même épaisseur, pouvant imiter et rendre l'effet du fil appliqué qui sertit l'émail dans le procédé byzantin."

To speak frankly, we do not care much for the probable significance of the "fil appliqué"; the "procédé" is, we think, of far less importance in determining the nature and origin of the example than the style of the work, the ornaments, and the peculiar pathos of the design. These accord with characteristics of art of a later date than that practised at Limoges in the twelfth century, to which period this specimen is relegated. The "liney" treatment of the draperies seems to be a mere peculiarity, which gives an archaic aspect to a work of the thirteenth, if not the fourteenth, century. It should be remembered that the very process of enamelling ensures some excess of severity and an apparent archaism which ought to be allowed for by those who would decide the age of any specimen of inchoate art.

On the same plate with the almond-shaped plaque, which was probably intended to be inserted in the side of a coffer (see the *châsse* on plate vi.), is an interesting reliquary in the form of a canopied tomb, rectangular in plan and comprising a base of two grades supported on four seated lions of Romanesque character and decorated with precious stones *en cabochon*, alternating escutcheons bearing rampant lions, which are obviously Gothic and not earlier than the middle of the thirteenth century. Four colonnettes sustain a rectangular coffer for the relic, which is surmounted by a high-pitched roof with gables garnished with crockets, the rudimentary character of which inclines us to date this portion earlier than the details of the columns, their capitals, bases with fleurons, and the bands on their shafts, would otherwise lead us to do. The faces of the coffer bear enamels of angels' busts holding labels severally inscribed "Sanctus." On the base, between the columns and under the coffer, is a French fourteenth century ivory group of the Virgin and Child, doubtless not an original element of the design. M. Giraud describes this very fine example as Rhenish of the thirteenth century, but it seems to us to be wholly French and datable *c.* 1280. The angels' busts may be older.

These choice examples of an important stage of art variously applied, according to historical influences and national tendencies, are but types of the contents of a work the illustrations of which represent treasures of many schools and all dates. Here is a coffer of *cuir bouilli* decorated with discs of copper exquisitely enriched with pierced work, a masterpiece of skill in decorative art and fine design. It was made in Limoges, that home of the arts in the thirteenth century, and attests the influence of the Crusaders or the Arabs of Spain; a *châsse*, from the same place and in date not remote from the coffer, is Romanesque with little that is Gothic in its motives. *Châsses*, statuettes, bowls, monstrances, crook-heads, and lovely patterns which owe much to the East, and French patens and chalices of the fifteenth century, which are all Gothic and already show signs of decadence from the fine taste and perfect grace of the previous age, are arranged in proper order. Florid Portuguese and liney German plateaux follow the purer examples, and are succeeded by quaintly designed *dinanderie* in tinned copper of monstrous forms, which betray the whimsical motives of popular art in the fourteenth and fifteenth centuries, and are as bizarre as the archaic terra-cotta toys of uncertain origin and great antiquity which the brothers Cesnola found in Cyprus. The former actually seem to repeat the latter. Among them are candlesticks, as grotesque as anything Chinese, but much more elegant, as well as chased and pierced censers. *Repoussé*, enamelled, and engraved utensils of bronze and copper abound in these exquisitely exact heliogravures. The "Reliquaire Pedicule," No. 2 on plate xv., which M. Giraud describes as Venetian of the end of the fifteenth century, bears a strong likeness to Nuremberg work of that date. Its companion, No. 1, bears that rarity, the maker's name and date: "Hoc opus fecit+dus+Antonius+Fozo, 1497," and is undoubtedly Italian.

We recommend these beautiful examples not only to antiquaries, artists, and amateurs of beauty, but to all who work in metal and desire to possess types of fine design, reproduced with perfect fidelity, and clear enough to be copied with exactness.

The Dictionary of Needlework. By S. F. A. Caulfield and B. C. Saward. Illustrated. (Gill.)—This volume, one of the handsomest of its kind, is illustrated, in the best sense of the term, with more than eight hundred woodcuts. It is useful and concise—in fact it is exactly what it professes to be, an encyclopædia of plain, fancy, and artistic needlework concerned with church embroidery, lace-making, and other higher developments of the art of Minerva. Arachne, Andromache, Penelope, Miss Linwood, Miss Pinkerton herself, to say nothing of the noble artist (assuredly not Queen Matilda) who superintended the execution of the Bayeux Tapestry, would make gracious courtesies to the compilers and their accomplished fellows who laboured in the production of this stupendous and complex *opus* of more than five hundred pages compactly printed in double columns. We wrote some twenty titles, most of which appeared to be recondite, and we found every one of them treated clearly and succinctly, in some cases exhaustively, and in all sufficiently. We thought "Mummy-cloth" rather an unfair test, and were glad to find it on p. 352, without, however, further historical information than reference to the "ancient Egyptian make of flaxen cloth" with which that name is associated. We found, but did not look for, "Needle-threader," the name of a little implement which ought to be dear to bachelors whose buttons disappear. We searched the entries entitled "Knitting," "Knots," and "Macramé," and found them worthy of their places, abundantly illustrated with diagrams and patterns of the clearest sort. The essay, for such it is, on "Knitting" is exhaustive; that on "Knots" is more than enough for any lady's use, and almost sufficient for the most ambitious and pedantic yachtsman. "Macramé" bewildered us, because we did not think it was so important a subject. After diligent search, not the less attentive because it was often baffled, we discovered a few omissions among the entries. "Cendal" or "Sendal," a fabric for which Palermo and other places in Sicily were famous, is not mentioned. We failed to find "Cobweb stuff," but its equivalent "Spider-work" was duly entered. Nothing is said about "Sindon," "Tangiers stuff," "Byssus," "Cheadle tape," and "Counterpane." "Embroidery" should have contained references to those illustrious antiquaries Drs. Bock and Rock, who covered themselves with glory in studying the most precious labours of the loom and needle. There are some essays in the *Archæologia*, *Archæological Journal*, and *Sacristy* to which it would have been well to refer inquiring readers. The account under "Chintz" is very far indeed from being sufficient. We question the information under "Dornock," to the effect that the fabric of that name owes its title to the Scotch village so called. The notice of "Dornick" (Tournay) is not quite correct, and very much too brief. On the other hand, we found, among terms of the newest mintage, "Holbein work" and "Zulu cloth." On the whole, this book has endured the severest tests at our command with rare success. It may be recommended to all who may be concerned in the matters of which it treats.

A Practical Treatise on the Joints made and used by Builders. By Wyvill J. Christy. Illustrated. (Crosby Lockwood & Co.)—It is a re-

markable instance of the difference between literary and technical English that the sense in which the word "joints" is used by the writer of this little volume is one not to be found in Johnson's Dictionary. A joint is there defined as: "1. Articulation of limbs, juncture of movable bones in animal bodies. 2. Hinge, junctures which admit motion of the parts. 3. Knot or commissure in a plant. 4. One of the limbs of an animal cut up by a butcher." The foreigner who should seek in the authoritative definitions thus given the meaning of the title "joints" would be sorely perplexed, for to not one of the above conditions does Mr. Christy apply his attention. Nor does he for a moment appear to think it necessary to define in what sense he uses the word, although his illustrations of it are numerous and apt. If we turn to Knight's 'Practical Dictionary of Mechanics' for guidance, we find, "Joint, a junction, or mode of joining parts in a structure." This is simple, and we think adequate. But Mr. Christy is not much helped by the reference, as he seems to refuse to the more perfect modes of junction the name of joint. Thus, speaking of the plasterer's "mitre joint," he says, "This can scarcely be called a joint at all, since the parts of a plastic substance enter into a somewhat similar union to that effected by fusion." But then, speaking of a weld, which if sound is the most perfect union of two distinct pieces of iron possible, he says, "In theory the welded joint is unsurpassed in strength and thoroughness." The "jumped weld," which is effected when two pieces of iron are forcibly brought in contact at a welding heat, is not mentioned by Mr. Christy. It would be difficult to give a short definition of the subject of his book which should be at once comprehensive and exclusive. The truth is that when we go beyond the simple meaning of a joining, or the act of joining, there are three genera of joints. First is the animal articulation, which is to some degree the pattern of the mechanical hinge. Of the latter, the most thoroughly artificial example we take to be the universal joint, which Mr. Christy fairly describes as "a contrivance for connecting two rods or pipes so that each may have freedom of motion in any direction, with certain restrictions as to extent." This kind of joint may be roughly cited as the hinge. Second is the joint of juxtaposition, which is usually kept in place by bolts, screws, nails, or mortice and tenons. One of the most familiar examples of this is the fish or fished joint, which Mr. Christy cites as one of the carpenter's joints, but with which people are most conversant as applied to the junction of railway metals. Third is the kind of joint that aims at a physical union of two portions of the same or of like substances, as the weld, the soldered joint, "the autogenous soldered joint" (p. 184), which is in fact a weld in lead, and the joint which is imperfectly formed by the bricklayer and the mason by the use of mortar and of cement. These three distinct ideas must be separately wrought out in a comprehensive treatment of the subject of joints. Mr. Christy's treatise is mainly confined to the illustration of the second and third of these kinds of joints. For the reasons above given we are inclined to demur to the title of "treatise" being given to a book which does not "treat" the subject of joints in any way as matter of principle or of explanation. But as a list or index of a great variety of joints, giving the ordinary meaning with which each name would be used by a workman, we think the book is very good. The knowledge of the technical terms used by each of the sixteen trades to whose work the book is limited appears to us to be sound, and we shall be glad if the work tends to "facilitate the director or designer of work in choosing good forms of joints and in securing their workmanlike execution," although it is not the director or designer, but the device and execution, which we apprehend Mr. Christy's manual is designed to facilitate.

NEW PRINTS.

The Fine-Art Society has sent us an artist's proof from a plate mezzotinted by Mr. T. O. Barlow after Mr. Millais's portrait of Mr. Tennyson which was exhibited in the Society's gallery, and is worthy to be ranked with the best of the painter's pictures of this class, and indeed of modern portraits. The Laureate wears the well-known cloak, and in his hand he carries that wideawake hat which is said to be immemorial, and will be immortal. No doubt mezzotinting, however desirable from commercial points of view, and tolerable on several other grounds, is by no means so well adapted for reproducing a Millais as a Reynolds. Still Mr. Barlow has deserved the high commendations bestowed on this work by his brother R.A., who is the best judge and the person most concerned. We should have preferred etching for the transcription of brilliant and pure-toned work like the painter's—in fact the etching made by Mr. Barlow for this plate was charming in its draughtsmanship, solidity, finish, and fidelity. The mezzotint is simply the best work producible by the process. It gains on the observer, and is remarkably rich, soft, finely drawn, and perfect in tone.

The same publisher has favoured us with an artist's proof of Mr. Herkomer's mezzotint after Mr. Millais's picture of a young lady seated on a rock, gazing on the sea, with a basket of fish at her side, called 'Caller Herrin',' a picture which was exhibited in the Society's rooms a few months ago. The plate, which retains a good deal of etched work, is extremely successful in reproducing the finer qualities of the picture, including the softness, beauty, delicacy, and energetic expression of the face, with the clear, sharp draughtsmanship of the flesh throughout. If any points are not quite happily rendered, they are the brightness of the fish and the hair of the girl, and, in relation to the tone of her petticoat, the comparative darkness of her jacket and shoes. In other respects it would be hard to speak too highly of it. The face is a complete success.

Mr. A. Elliot, Princes Street, Edinburgh, has supplied us with a re-mark proof of a plate etched by Mr. R. W. Macbeth after a picture by Mr. R. Anderson, representing the review of Scottish volunteers at Edinburgh on that wonderfully wet day, August 25th last, when the spectators protected themselves as well as they could with umbrellas and other coverings, and the volunteers were drenched to the skin. Mr. Anderson's large sketch has been sketchily etched with spirit and success by his colleague. We trust the artists have not persuaded themselves that work so slight as this is to be compared with examples such as the world outside of Scotland calls pictures. If such slight draughtsmanship satisfies the Scottish art world there must be a lack of wholesome competition in the art metropolis of the northern kingdom. Twenty-three neatly and dexterously drawn heads of eminent persons are in the margin of the plate.

Mr. Dunthorne has sent us "presentation proof" impressions from four etchings of Chartres Cathedral by Mr. A. H. Haig, draughtsman of similar works, such as 'The Vesper Bell,' 'The Morning of the Festival,' and 'The Quiet Hour,' which are well known to the artistic world. The impressions before us are not quite equal in merit of design or in fineness of execution to previous examples produced by the same able and poetical designer when dealing with the magnificent church he has very happily delineated. They are, however, inferior to his former productions only. 'The Great North Porch' gives a view in raking perspective, the front being in shadow, the light of the afternoon sun coming from our right. There are several cleverly grouped figures in front. 'The North Porch, from under the Central Arch,' represents a vista of part of the porch and houses of the city, closed by other houses. The noble statues on the brackets represent a prophet, Louis VIII., Isabelle of France, his daughter, and Zacharias, and on the façade proper are SS. John and Peter. We do not dispraise this effective and impressive work in saying that we like it least of Mr. Haig's etchings. The buildings in the distance intrude, and some portions of the porch are too heavily handled. On the other hand, the rich illumination is most powerfully given, a merit that, indeed, all the prints before us possess; the treatment of the architecture is instinct with the true spirit of the design, its noble, serene, and sedate architectonic character, sculpturesque dignity, and beauty. Each work looks solid as stone, a transcendent merit in views of ancient buildings. 'In the Aisles, Chartres,' is the title of the third etching, which gives an interior view, landscape-wise, including the entrance to the superb *chevet* of the cathedral, with, on the screen of the choir, the Flamboyant Gothic and Renaissance carvings of the greatest elaboration and boldness. Near the centre of the view is one of the stately and elegant pillars of the ambulatory, which, with its fellows, divides the curving path in two alleys. Sunlight fills the front, and is reflected into the vista with ever-diminishing brightness; but the distant piers which are opposed to the windows of the radiating chapels beyond lose none of their solidity. The stupendous solemnity of the architecture could not be more finely rendered than by this print. The fourth etching represents Chartres Cathedral from a distant point in the town, which is not now obtainable, and displays the towers and spires soaring in the air of late summer afternoon. Repose, gathering shadows, and the sinking splendours of afternoon form the main elements of this very poetical composition. The effect of sunlight suffusing the smoky air between us and the church is happily rendered. The series of prints is extremely beautiful and attractive, as remarkable for the suitability of the treatment to the subjects as for the poetry which pervades each example, and the richness of the effects Mr. Haig has happily chosen and rendered.

THE PRIVATE COLLECTIONS OF ENGLAND.

No. LXVII.—KNOWSLEY HALL, PRESCOT.

In the Garden Library hangs No. 323, one of the most curious portraits in England, being an authentic bust of Richard III., which was bought at Eynsham in Oxfordshire, the site of the monastery at which place became the property of the Earls of Derby. It was No. 38 at the National Portrait Exhibition, 1866. The frame, which is ancient, is enriched with tarsia work of flowers. Mr. Scharf tells us that another specimen of this type of the portraits of the king is at Windsor; besides these are two at Arundel and in the National Portrait Gallery; an example of another type exists at Hatfield. The characteristics of the picture are its obvious fidelity—for instance, in Richard's worn and lean features, his little, "angry," and narrow eyes, like those of a boar, shrivelled lips and cheeks, his narrow chin—and the vivacity which illuminates a peevish, or rather irritable, but highly intelligent countenance. This irritability and the overwrought nervousness of the king's temperament are displayed by the peculiar actions of the hands. Richard is, with his left hand, quickly sliding a ring up and down the little finger of his right hand. This expressive action was undoubtedly true to the life.

The rape of the Sabines is the subject of G. G. del Sole's production, No. 198, a complete example of what eclecticism did for art. It is an elaborate composition of numerous nearly life-size figures, showing Romulus seated on our right, directing his followers by pointing with one hand. In the centre a stalwart Roman

warrior carries off his prey, whose fair and smooth features and their affected expression remind us of Guido, and, as Mr. Scharf has noticed, are due to the heads of Cleopatra and Magdalen which that artist gave to the world. There is the very "air" of the seventeenth century in the figures of a young soldier and a girl who are stepping forward; they seem as if about to take the opening steps of a dance. The local and general treatment and the quality of the picture are poor and weak; the colouring is pale, the handling flabby, the modelling skilful but flat. Laboured without solidity, correct without courage, careful without learning, this work is a perfect illustration of what may be expected from academies which pretend to be more than fields for the acquisition of technical accomplishments. It was bought of Hamlet Winstanley, about 1736, for 68*l.* The next subject of our notes hangs in the Garden Library, and shows radically different qualities from Del Sole's pseudo-classical heroics. It is not very safely attributed to Quentin Matsys, and was, in 1842, bought for 22*l.* 1*s.* by the twelfth Earl of Derby from Strawberry Hill (twentieth day, lot 29), to which collection it came from the gallery of Sir R. Walpole. It is an anonymous Flemish portrait, smaller than life, to the waist, of 'A young Man holding a Book with both Hands' (349), placed in three-quarters view to our left, and a work of very considerable merit, made extremely attractive by the serious and studious expression of the features, which are wholly Flemish, and solidly and learnedly painted and admirably drawn. The attitude is that of one looking up and listening to a speaker. The young man wears a small black cap, and a black dress lined and edged with fur. 'Portrait of Cardinal Mazarin' (346), by P. de Champaigne, is full of character, with not a little of the astuteness of the fox; it is dated 1653.

The following, which are in the Garden Library at Knowsley, came from Strawberry Hill in May, 1842, and are of exceptional interest. 'King Charles II.' (348), by Jervas, as Mr. Scharf has noticed, is—like the portrait of 'Dorothy (born Sidney), Countess of Sunderland,' No. 76, of which we have already spoken as representing "Sacharissa"—one of a series of twenty copies made by Jervas for himself after as many of Lely's best portraits (twenty-second day's sale, lots 103–22). The score of portraits were among the choicest ornaments of Walpole's "Beauty Room," and highly praised by the owner, who bought them of Mr. Lovibond, of Hampton, who obtained them at Lely's sale. Lord Derby gave seven guineas for King Charles's likeness, which is remarkable for the blackness of the hair, a characteristic which, as the Director of the National Portrait Gallery notices, distinguished the king from his brother James, who was very pale, and always wore light yellow hair—see Lady Burdett-Coutts's Petitot, which belonged to H. Walpole. Charles appears to be young, and has a pleasing face. Next to this portrait hung, in the "Beauty Room," its fellow of Queen Catherine; then came King William and Queen Mary. The line ended with 'The Duchess of Orleans' ("La belle Henriette"), which Walpole supposed to represent Mary, Princess of Orange, and recorded that it was given to him by the Prince of Monaco as a portrait of Henrietta Maria. The last-named picture was No. 1891 in the Exhibition of Miniatures, 1865, and cost Lord Derby twenty guineas. At the same sale was bought the capital 'Portrait of Sir P. Lely,' drawn in chalk by himself (350), and engraved in Walpole's 'Anecdotes,' edit. 1849, p. 441 (Nat. Port. Ex., 1866, No. 882). It seems to be the study for the portrait of the artist in the Florentine Academy, and is handsome, with a pompous, self-satisfied expression. From "Strawberry" (twenty-second day, lot 1) came Maubert's portrait of 'John Dryden' (351), a small, whole-length figure in blue, with a dog at his feet, and the eagle, Parnassus, and Helicon in the background. Maubert painted Wycherley, Congreve, Pope, and other writers of note. 'Sir G. Kneller' (352) is by himself; the excellent Hogarth (354) was at the National Portrait Exhibition in 1867, No. 345, and, after the manner of the conversation pieces which were in vogue a century and a half ago, represents 'Monamy the Painter exhibiting a Sea-Piece to Mr. Thomas Walker, his Patron.' Walker, a tall, thin, elderly man, in a long blue coat, is standing in profile on our right, and looking at the "sea-piece," which is placed on an easel before him. Between the picture and Walker stands Monamy, holding a palette on his left thumb, and pointing in a somewhat demonstrative manner to his work on the easel. Two pictures, a ship on fire and a moonlight sea-piece, hang on the wall. The painting on the easel bears the name "P. Monamy" within the frame. This painted frame is of the same kind in design and taste as that in which the Hogarth is enclosed; this proves that the latter is still in its original frame, although the design would, but for this curious circumstance, lead us to attribute it to a much later date than that of Hogarth's work. Walker was a collector of pictures. The Hogarth was probably painted about 1740; it belonged to Walker, and was given to Walpole by Mr. R. Bull. See Lord Orford's 'Works,' 1798, iii. 421. Lord Derby gave twenty guineas for it. It is not mentioned in J. B. Nichols's 'Anecdotes of Hogarth,' 1839, and deserves a much better place at Knowsley. Two, if not three, pictures by Monamy are at Hampton Court, including 'A Sea-Piece' (915) of very considerable merit. The Earl of Derby bought at Strawberry Hill the portrait by Janet (34), which we have already described; the "Brauwer" (102); a piece of the hair of Mary Tudor, cut from her head when her tomb at Bury St. Edmunds was opened in September, 1784; and a group of miniatures we have yet to mention.

Near the 'Richard III.' hangs Hamlet Winstanley's 'Portrait of Himself' (353), sitting at an easel before a canvas, which is engraved by J. Thompson in Walpole's 'Anecdotes,' 1849, p. 955, and by Bannerman in Lord Orford's 'Works,' iv. p. 95, in which the engraver added a portrait of Dorigny the engraver on Winstanley's canvas, as if he were painting it. Thompson took considerable liberties with the work. This picture was at the National Portrait Exhibition, 1867, No. 248. It is almost a monochrome of brown, with clear, rather light carnations. The figure is life size, nearly a full-length, turned to our left, looking at the spectator over the left shoulder, carrying an oval palette set with pigments, white being next the thumb on his left hand, while in his right hand is a port-crayon holding white chalk, with which the artist is sketching on the canvas. The expression of the closely shaven face is very lively, the likeness obvious, and the handling of the whole superior in freedom and spirit to most of Winstanley's productions. He wears a pale crimson cap lapping over the top, and a yellowish-brown dressing-gown; part of it is thrown over the left shoulder. When previously referring to this portrait, we erroneously stated that Hamlet Winstanley was a son of that builder of the Eddystone Lighthouse who perished with his own beacon. An obliging correspondent has called our attention to Mr. Scharf's letter in *Notes and Queries* (5th Series, viii. 404), which shows the artist was the second son of William Winstanley, of Warrington, where Hamlet was born in 1700, and buried May 20th, 1761. He formed the first part of this collection of pictures for the tenth Earl of Derby.

'The Head of St. Januarius' (366) is attributed to Domenichino and F. di Maria. The martyr's episcopal crook and mitre, and two ampullæ containing the blood that was often liquefied, are behind the head. The latter lies on a large silver charger, and the bleeding neck is turned towards us. This school picture is noteworthy for being painted in a masculine and solid, academical manner, and capitally drawn; the expression of scarcely subsided pain is simply human, not at all elevated by the spiritual feeling of the painter. This example was bought at Naples, where, and scarcely anywhere else, representations of the local saint are not uncommon.

Fine-Art Gossip.

The following are among the results of the investigations made by the learned Director of the National Portrait Gallery into the history of the very important group of likenesses of English and Spanish statesmen he lately bought at the Hamilton Palace sale, which was, from some unascertained time till lately, ascribed to Pantoja de la Cruz. Mr. Scharf thinks the picture may with probability be assigned to Marc Gheeraerdts, who arrived in England from Bruges in 1580, and was much employed at Court. A portrait of Elizabeth signed with his initials, a sprig of olive being in her hand and a sword at her feet, belongs to the Duke of Portland, and is now on loan in the South Kensington Museum. His 'Camden' in the Bodleian bears the painter's name in full. Other inscribed works of his are at Penshurst, Barrow Green, and Woburn Abbey. The subject of the picture in question is undoubtedly the ratification of the treaty for peace and commerce between England and Spain at an assembly of plenipotentiaries held at Somerset House, August 18th, 1604, English, Spanish, and Austrian representatives being present. Stow's 'Annals,' 1631, under the date 1604, p. 846, describes the conference, and quotes the articles of the treaty. The portraits include those of Thomas (Sackville), Earl of Dorset; Charles (Howard), Earl of Nottingham, who defeated the Spanish Armada; Charles (Courtney), Earl of Devonshire; Henry (Howard), Earl of Northampton; and Robert (Cecil), Viscount Cranborne. John de Velasco, Constable of Castille and Leon, appeared, with the following, for the foreign powers: John Baptista de Tassis, Count of Villa Mediana; Alexander Rovidius, professor and senator of Milan; Charles, Prince and Count of Aremberg; John Richardot, Knight; and Ludovic Verreiken, Knight. The scene is the interior of a chamber facing a window looking upon an inner court, and partly screened by a plant of the rose tribe. The tablets on the tapestries are dated 1560; the floor is strewn with rushes. The scarcity of writing materials on the table may imply that the meeting was for the purpose of signing the instrument already agreed upon. No hats are introduced. The date "1594" borne by the picture must be wrong; there was no historical conference in that year, and the English titles inscribed with this date and the name of De la Cruz were not conferred till some time after that period. Mr. Scharf thinks that possibly, in his endeavour to conciliate the Spanish king, James I. sent the picture to Spain as a present. The names of the diplomatists are written in Spanish, and the attribution of the picture to Pantoja is also probably Spanish.

We regret to hear of the death, at the age of seventy-four, of Mr. Warwick Brookes, the well-known Manchester artist. Mr. Brookes's health had for a long time been in a delicate state. He was the recipient of a pension of 100*l.* per annum from the Civil List Fund in recognition of his abilities as a painter.

A correspondent of the *Times* announces the death last week of Mr. James Wyatt, frame-maker and picture and print seller, of High Street, Oxford, a man of considerable intel-

ligence and well-deserved good repute, whose decease will be regretted by many members of the university and artists, to whom he was well known. He was one of the best judges of David Cox's works, and an early purchaser of Mr. Millais's drawings, and besides he commissioned that artist to paint his portrait. Like his father, the deceased was often consulted in an extra-official way about Oxford art-matters.

Mr. Blackestone, of Glasgow, writes to correct some dates, &c., for which we were indebted to one of the oldest friends and colleagues of the late Mr. C. Heath Wilson, whose death we recorded on the 15th ult. It appears that C. H. Wilson was born, not in Edinburgh, but in London, September, 1809. Andrew Wilson, his father, died in Edinburgh, not in Italy; and not he, but his son, C. H. Wilson, practised as an architect in the Scottish metropolis. The latter retired from office at Somerset House in 1848, not in 1845.

The new Exposition de l'Union Centrale, Paris, which is held in the Palais de l'Industrie, comprises the impression of Rembrandt's 'Hundred-Guilder Piece,' for which M. Dutuit gave 28,000 francs, and the renowned 'Evangéliaire d'Abbeville,' illuminated on purple vellum and said to have belonged to Charlemagne.

An inscription commemorating the birth of the painter Louis David on the Quai de la Mégisserie, Paris, has been placed on the southern façade of the Théâtre du Châtelet. It will be remembered that some abortive plans for removing the remains of this artist from Brussels to Paris were lately entertained.

The Union of German Architectural and Engineering Associations is to hold its general meeting at Hanover on Sunday next and the three following days.

By the partition of the objects found in the Troad by Dr. Schliemann, pursuant to arrangement, the Imperial Museum at Constantinople acquires a marble statue of Hercules, another, supposed to be of Dionysus, of the Roman epoch, and a Greek inscription, besides pottery and other objects, making altogether twenty-six cases. Dr. Schliemann is at present in Germany.

Mr. H. D. Grissell, writing from Athens, sends us copies of two inscriptions found last month at Eleusis. The first is in honour of Nicagoras the sophist, a "disciple of Plutarch and Sextus"; the second is interesting as containing a mention of Britain. It is unfortunately incomplete.

MUSIC

NEW PUBLICATIONS.

Phases of Musical England. By Frederick J. Crowest. (Remington & Co.)—The author of this volume is already well known for his readable, if not very scholarly, contributions to musical literature. The present book consists of a series of light and chatty articles on such *ad captandum* themes as "Encores," "Street Music," "Musical Criticism," &c. Mr. Crowest's hearty condemnation of the encore nuisance in every shape and form will be approved of by all who have a regard for the best interests of art. And many beside musicians will sympathize with his views on the subject of that unnecessary evil, street music, as practised in London, though we do not think that the remedy he suggests, namely, that it be made an indictable offence to encourage itinerant performers by gifts of money, &c., is likely to be quickly applied. Speaking generally, Mr. Crowest's opinions are sound and sensible, but he has disfigured his book by ill-advised references to particular artists, and still more by offensive puffery of an institution which has yet to earn the good opinion of musicians and the public. In stating that the institution in question is the only one in London where musical education may be obtained at a moderate cost by both sexes at any hour of the day or evening, Mr. Crowest asserts that which is not in accordance with fact. Occasionally the author trips in his grammar, the following being perhaps the worst instance:—"To one of these two sections English people may be said to belong and to extend its sympathies." Mr. Crowest promises to return to his subject. In his next effort he will do well to avoid the imperfections indicated.

Songs without Music. By Hamilton Aïdé. (Bogue.)—This is a collection of short poems, many of which are already familiar to the public in association with musical settings. If Mr. Hamilton Aïdé cannot be said to possess the genuine poetic faculty, his verses are, in many instances, graceful and pleasing; and while a protest must be entered against the too-common notion that the most vapid and watery effusions are good enough for musical illustration, it should be borne in mind that only composers of genius are worthy to treat literary productions of the highest class. The attention of would-be ballad writers may be drawn to this volume, and it would have been an advantage had an indication been given of those poems which have already been set to music. Beside the songs the book contains some effective recitations and miscellaneous poems, of which 'Lost and Found' and 'A Scandinavian Legend' may be named as favourable examples of the author's style.

The Child's Pianoforte Book. By H. Keatley Moore. (Sonnenschein & Co.)—As a matter of course, this book has been compiled to supply a special want—that of an elementary treatise in which the grammar of music and the elements of pianoforte playing are set forth in such guise that the pupil of tender years shall not only be amused as well as instructed, but shall attain a clear idea of the logical necessity of each rule advanced. In other words, it is an application of the Kindergarten system to music. The following paragraph, taken at random, will convey a fair idea of the style adopted throughout:—"Music is expressed by queer-shaped signs, some with tails, and some without; some white and some black; some loose and some tied together with a thick black rope like the poor slaves wicked men used to drive across Africa (and still do if they are not closely watched), and all these different signs running along lines which look like a great railway on paper." Mr. Keatley Moore says that he has found his system succeed admirably, and there can be no doubt that a lasting dislike of music may be implanted if elementary instruction be given in too severe and dry a manner. But it is questionable whether the author has not gone to the opposite extreme. This, however, must be a matter which personal experience can alone determine, and, at any rate, the present volume may be found rather amusing even to students of riper years.

In the same connexion may be named *Löhr's Primer*, a handy little catechism of the rudiments (Stanley Lucas); and a new and admirably printed folio edition of *Cramer's Studies*, with foot-notes as to the manner of playing (J. B. Cramer).

We have also received *Minster Bells*, a brief and simple cantata for female voices, by the late Franz Abt, words by Edward Oxenford (Novello, Ewer & Co.); *Pianoforte Album*, No. 9, containing fifteen marches (same publishers); a people's edition, small quarto, of *Moore's Irish Melodies*, with Stevenson and Bishop's accompaniments (Dublin, Gill & Son); *Twelve Canons*, for two female voices, by Carl Reinecke, Op. 163 (Novello); and *Nursery Rhymes*, composed by Gertrude Hine, illustrated by F. Barnard (Stanley Lucas).

Musical Gossip.

Among the earliest novelties in the forthcoming season of Crystal Palace concerts will be Brahms's new Pianoforte Concerto, to be played by Mr. Oscar Beringer. The pianist has just paid a visit to the composer, and has thus obtained the benefit of his personal directions respecting the performance of the work.

Miss Hope Glenn, one of the best of our younger contralto vocalists, has been engaged to accompany Madame Nilsson on her American tour.

An absurd story is being circulated to the effect that Baron Rothschild, of Vienna, unable to obtain any reasonable accommodation at Bayreuth, passed the night in his private saloon carriage, being determined to resist the extortion of the hotel-keepers. Those who were present at the opening performances of 'Parsifal,' when the Bavarian town was at its fullest, will know how much faith to place in this *canard*.

At the fifth performance of 'Parsifal' some further changes were made in the cast. Fräulein Malten sustained the part of Kundry, and, according to the *Musikalisches Wochenblatt*, was superior to either of her predecessors in the second act, though she had to yield the palm to Fräulein Brandt in the first act. Herr Jäger gave a highly intellectual and dramatic representation of Parsifal, and Herr Fuchs replaced Herr Hill as Klingsor.

Le Ménestrel states that the electric light, the use of which it was hoped would materially reduce the danger of fires in theatres, nearly caused a conflagration at the Paris Opéra last week during a performance. The current being too strong the wires became red hot, and their gutta-percha covering being quickly destroyed, the adjacent inflammable material began to smoulder and the services of the firemen had to be called into requisition. Happily the audience knew nothing of the danger, so that a panic was avoided.

It is stated that Herr Joachim has resigned his appointment of Principal of the Berlin High School of Music, and that his successor is Herr Friedrich Kiel.

The Viennese journals announce the celebration of the eightieth birthday of Herr Benedikt Randhartinger, who was for many years Hofcapellmeister in that city. The aged musician is one of the few who can date their experiences from the time when Vienna was the principal centre of musical art. He studied under Salieri, conversed frequently with Beethoven, and was intimately acquainted with Schubert. His voluminous compositions include eighteen masses, two requiems, and over four hundred songs.

A goodly list of novelties is promised for next season at the Leipzig Opera-house. It includes Berlioz's 'Benvenuto Cellini,' Reinthaler's 'Käthchen von Heilbronn,' Glinka's 'Russlan und Ludmilla,' Scholz's 'Vornehme Wirthe,' and Rubinstein's 'Maccabees.'

An extensive list of posthumous compositions by the late violinist Vieuxtemps is in course of publication by the Parisian firm Brandus et Cie. It includes two violin concertos in G and A minor, a concerto for violoncello, thirty-six studies and a number of miscellaneous pieces for violin, and two string quartets.

A new and severe law respecting unauthorized performances of copyright musical compositions is about to come into force in Italy. Offenders will be subjected to heavy fines, in addition to the fees payable to the holders of the performing rights of musical and operatic works.

Mr. Mapleson's opera season in New York will commence on October 16th.

To Correspondents.—P.—A. C. B.—H. S.—received.
No notice can be taken of anonymous communications.

Erratum.—P. 210, col. 3, line 4, for "comet" read *dome*.

SATURDAY, AUGUST 26, 1882.

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LITERATURE

Social Equality: a Study in a Missing Science. By W. H. Mallock. (Bentley & Son.)

THIS work chiefly deserves notice on account of its author. Mr. Mallock is the only one of the youngest generation of authors whose thoughts, such as they are, are his own; indeed, of the men whose minds have been formed in the "seventies," he is almost the only one who has attracted attention. As yet he has not betrayed any considerable capacity for speculation, his chief gift appearing to be a remarkable power of imitating the prose styles of the different leaders of thought—a capacity quite different from the power of parodying verse, and far more rare. It is as a product of the "seventies" that Mr. Mallock is interesting; he stands out among the men who will in twenty years' time form what is termed the intellect of the country. But it is doubtful whether he is in any way representative of his generation, and the present work does not tend to remove the doubt.

Throughout Mr. Mallock's previous productions there has been plainly discernible a tendency to support the accomplished fact. He is always prepared to think well of the *status quo;* like Providence, he is on the side of the winning battalions. Anything which, like rationalism and science, tends to disturb this, rouses his ire and causes him to point out how it derives all its moral force from the older order of things which it tends to overthrow. The same tendency pervades the present work. Against the modern striving for social equality Mr. Mallock urges the claims of social inequality, and argues that the very objects which Democrats aim at are only brought into, and kept in, existence by the stimulus of social inequality.

Now of course there is always much to urge in favour of the *status quo.* It exists, and therefore complies with the conditions of existence. It does not, however, follow that because the system of "removable inequalities," to use Bagehot's phrase, has its advantages, it is therefore the best possible social system. Mr. Mallock's cardinal error consists in assuming that when it is shown that the present social conditions induce men to work beyond the mere necessity of earning a livelihood it is proved that no other conditions could effect the same end. With him, money is the motive power of all productive labour, with insignificant exceptions in the way of a few works of art and works of charity. But he has forgotten to inquire what money means to the majority of workers. It does not solely mean material enjoyment; it means power, social standing, respect from others, and so on. What the better minds of the Socialist school aim at is to produce such a state of public opinion that these advantages should accrue, not to the possession of money, but to the performance of high-class social functions. So that Mr. Mallock's main argument falls to the ground when he urges that without unequal distribution of money there would be no motive for productive labour. No Democrat of the present day argues that there should be no inequalities in the society of the future. Inequalities of capacity or social merit will be accompanied by inequalities of reward in the shape of social influence, say they. So that Mr. Mallock is only fighting with shadows in the present book, and that because he has not studied sufficiently the missing science—of human character.

The reader who knows anything of the later developments of modern economics will be astonished to learn that the "missing science" to which Mr. Mallock's present book is to be a contribution is that of human character. If Mr. Mallock had taken the trouble to refer to Mr. and Mrs. Marshall's 'Economics of Industry,' now fast becoming the standard elementary text-book on economics, he would have learnt that "the main purpose of economics is to seek for the moral and social laws by which men's conduct is determined in the every-day work of their lives"; in short, that modern economics is the very science that he misses. But the knowledge displayed by him of economics is very scanty and antiquated, while his whole line of argument is rendered feeble by the absence of any reference to a definite set of opponents. Mr. Bright and Mr. Herbert Spencer, Lassalle and Proudhon, are jumbled up in a most confusing way. It is, of course, very convenient to play off the weaknesses of one set of opponents against the weaknesses of another set; but while convenience may lead to plausibility it cannot conduce to conviction in minds acquainted with the present state of opinion on the subject.

Mr. Mallock's want of knowledge of the opinions he would attack comes out as strikingly as possible in the position he takes up about money. He is quite wrong, as has been already remarked, in supposing that it is money *per se* that Socialists object to. It is as much to inequality of culture as inequality of money that the best minds of the working classes object. They do not envy the higher classes their money; they do envy them their superior culture, and the envy is not ignoble. And surely Mr. Mallock will grant that quite sufficient inequality may be obtained without the accumulation of colossal fortunes. He protests strongly against the fact that three-quarters of the land of England are owned by so few persons that they could all be assembled together in one room being brought forward against large landholders. Surely it is a vivid way of putting an argument, even if it is not an argument in itself.

We have spoken somewhat severely of this book. It is not pleasant to see a young man of some ability aping Mandeville or Hobbes, and attributing all human endeavour to the love of money. The errors of youth should be on the side of idealism. Yet let us conclude with a word of praise. Unsatisfactory as the author's special pleading on the text *Beati possidentes* may be, it has the great merit of clearness and readableness. It opens with a graphic scene typical of social inequality, and the line of argument deduced from this picture is carried on with great show of relevance throughout the book, each step being made clear to the reader. In these days of jottings and disconnected essays a merit of this kind deserves recognition.

The Reign of William Rufus and the Accession of Henry I. By Edward A. Freeman. 2 vols. (Oxford, Clarendon Press.)

AFTER a considerable interval, devoted to work of various kinds, historical and political, Mr. Freeman has returned to the field which he has made peculiarly his own, the mediæval history of his own country. In the preface to the fifth volume of the 'Norman Conquest' Mr. Freeman informed his readers that the work was complete, according to its original design, but at the same time he expressed a hope that

"he might, in some shape or other, deal more fully with the important reign of William Rufus, a time than which none is richer alike in picturesque incident, in illustrations of personal character, and in a constitutional importance which is none the less weighty because it lies in a manner behind the scenes."

This hope it is pleasant to see fulfilled. The sketch of Rufus's reign which occupied one chapter of the earlier book has now been amplified into two bulky volumes, and the last thirteen years of the eleventh century are depicted with all the wealth of detail, all the vividness of narrative, all the fulness of local and personal knowledge, which distinguish Mr. Freeman's history of the Norman Conquest. But, it must be confessed, the later part of the story falls in interest considerably behind the earlier. The great event which gives unity to the earlier work, round which all other events group themselves as round a natural centre, is now too far in the background to make its presence felt. It is a paradox to say that the Norman Conquest was not completed till Henry I. expelled Robert of Bellême from the kingdom. It is rather true that his expulsion marks the establishment of a new system, as different from that which was essentially Norman as the latter was from that which was essentially Saxon. There was a reason why the story should stop with the death of William I.; there is none why it should stop with the death of his son.

The reign of Rufus is a time of transition, a period of confused aims and shifting policy, in which no single great event or series of events stands forth as the absorbing centre of interest. It falls between the establishment of the Norman rule in England under William the Conqueror and the establishment of the monarchy under Henry I. It differs from the periods before and after, but not sufficiently to bear a distinct character of its own. When we look back on the reign from the higher

level of the twelfth century, we fail to mark any notable step taken, any advance made by any of the elements of the nation. It cannot be said that monarchy or church, baronage or people, was any stronger or weaker at the end of Rufus's reign than when the Conqueror died. There was no legislation worthy of the name, no new institutions sprang into life, no great deeds were done. Some slight advance was made towards the conquest of Wales—how little the next two centuries serve to show. The incorporation of Cumberland was an important step, but otherwise no advance was made towards the conquest of Scotland. Ireland remained untouched. The partial and ill-established rule of Rufus in Normandy did nothing to prepare for the reconquest of the duchy, and Henry's first step was to renounce all claim to the lands over which his brother had held sway. The most important event of the reign, the quarrel between the king and Anselm, is only the first act of a drama which closes with the Reformation. The military history of the reign is not without its importance, but not one great battle, not one noteworthy feat of arms, breaks the monotonous tale of skirmishes and sieges, of marches and harryings, of expeditions planned only to be given up, which fills so large a space in Mr. Freeman's work. It does not follow from all this that nothing was done—that things were precisely the same at the end of the reign as at the beginning. But the changes and the growth of the time lie beneath the surface, and are only visible when some event like the siege of Bridgnorth brings them to light, and shows the silent process of national fusion which has been taking place.

It is clear, then, that the reader of history, whether he reads for amusement or for a scientific purpose, cannot expect to find the same interest in this period as in many others. It is a period, as Mr. Freeman says, rich in picturesque incident and in illustrations of personal character. But the incidents lead to little, and the characters, except those of Anselm and Helias de la Flèche, hardly repay scrutiny. Mr. Freeman remarks also on the constitutional importance of the reign, but unfortunately his notices of constitutional affairs are only incidental. We should have been glad to exchange some pages of personal and local detail for a summary of the state of the Constitution at a time when the Government approached a tyranny more nearly than at any other time before the sixteenth century, and for a sketch of social life and manners or the condition of the lower and middle classes, for which works like Eadmer's 'Life of Anselm' furnish much interesting material. But it is perhaps unjust to expect this in a work which is clearly intended to be, and is in the first place, an exhaustive chronicle of events. History in Mr. Freeman's hands is essentially a narrative. For the deductions and generalizations which may some day or other be wrought into a philosophy of history, the accurate and exhaustive statement of all that can be known for certain about the facts and events of the past is the primary and indispensable condition. This work has yet to be done for the greater part of English history. We have to thank Mr. Freeman that for the periods which he has dealt with it need not be done again. The story of the last forty years of the eleventh century has now been told for English readers in a way in which, it may safely be said, the history of no other country has been told. The personal knowledge of records and documents which Mr. Freeman displays, and, what is much more unusual, his acquaintance with the localities where the chief events took place, are very remarkable. Not only does he speak of the actors in his drama with the familiarity almost of one who had shaken them by the hand, but he is as intimate with the details of their lives and the maze of their family connexions as if he had been the Caleb Balderstone of their castles. He has visited every place of ancient fame, every fortress of note in Normandy and Maine, and his topographical knowledge of England enables him to describe events with the air of an eye-witness, or at least of one who knows *how* they must have happened, because he knows exactly *where* they happened. The only instance where Mr. Freeman seems not to have personally inspected the scenes of the events he narrates is Robert's invasion in the year 1100. He says, as if he had neglected a great duty, "I must confess I have not studied this Hampshire campaign on the spot, as I have studied those of Maine, Northumberland, Sussex, and Shropshire" (ii. 409). His architectural knowledge is the fruit of much first-hand study and adds largely to the picturesqueness of his pages. But his chief charm is derived from the intense interest he takes in his characters, from his warm sympathy with their efforts, his hatred of wrong and oppression, his approval of stout resistance to tyranny, whether with the crozier or the sword, his healthy if somewhat too insular patriotism. These good qualities are, indeed, not without some slight drawbacks. Obscurity is sometimes caused by Mr. Freeman's inclination to call people by a paraphrase instead of their proper names. People not gifted with his retentive memory take a little time to recognize Robert of Bellême in "the son of Mabel," or Ordericus Vitalis in "the monk of Evroul." Any circumstance that moves Mr. Freeman's feelings is apt to call forth a flood of allusion which, to say the least, is confusing to the ordinary reader. The momentary appearance of a son of King Harold in the year 1098 is such a circumstance. Instead of stating simply that he was born after his father's death, Mr. Freeman says (ii. 135):—

"Grandson of Godwine, grandson of Ælfgar, begotten, but not born, to the kingship of England, the child of the widow did not see the light in the City of the Legions till his father had found his cairn upon the rocks of Hastings, perhaps his tomb before the altar at Waltham."

Sometimes this power of association enables Mr. Freeman to group events round a certain centre in a very striking way. Speaking of the taking of St. Valery, he says (i. 228):—

"In the history of England as a power—and the history of England as a power had no small effect on the history of England as a people—the taking of St. Valery is the beginning of a chain of events which leads on, not only to the fight of Tinchebrai and the first loss of Rouen, but to the fight of Crecy and the fight of Chastillon, to the taking of Boulogne and the loss of Calais."

Again, speaking of the consecration of Salisbury Cathedral in 1092, he says (i. 308):—

"On the waterless hill which then was Salisbury, within the everlasting ditches of the earlier time, looking down on the field of battle which decreed that Britain should be English, and on the field of council which decreed that England should be one, Norman Osmund, the doctor of the ritual lore of England, had finished the work which Lotharingian Hermann had begun."

If the copiousness of Mr. Freeman's knowledge sometimes tends to superfluity, his warm sympathies occasionally make him rather too much of a partisan. His partisanship is not so evident in this work as in the history of the Norman Conquest, where the struggle of Englishman and Norman was the centre of interest, but it comes out wherever there is an opportunity. Probably no historian who has ever lived can altogether escape the charge, and many will be found to argue that without some manifestation of sympathy the historian cannot avoid being dull. Mr. Freeman's partisanship has this peculiarity, that however much it may warp his judgment, it never interferes with the trustworthiness of his narrative. He never suppresses facts that tell against his hero or his theory, but they strike him as less important than those that tell for it. We are told all that Godwine and Harold do, but nothing that they do is to be condemned; while all the great deeds of the Conqueror extract only a grudging admiration for the man whom Mr. Freeman, as a good Englishman, cordially detests. Similarly in these volumes it is clear that Mr. Freeman hates Rufus almost as much for being a Norman as for being a tyrant, and he rejoices in the accession of Henry I. long before he has had time to show his good qualities as a ruler, simply because he is an Ætheling, the son of a King of the English, born on English land. His chief grudge against William of St. Calais, his only grudge against the saintly Anselm, is that both appeal to Rome from the tribunals of the kingdom. Now and then Mr. Freeman's opinions about modern politics are brought to light by their association with questions of an earlier day. Talking of the first Crusade, he says (i. 545):—

"The cry of the oppressed churches and nations of the East came up then, as it has come up in our own ears; and it was answered in those days as one only among Christian nations has been found to answer it in ours."

This and several other passages of the same tenor show the strong feelings which a few years ago brought Mr. Freeman forward on the political stage, and can hardly be said to have strengthened the popular belief in his impartiality as an historian. It is interesting to observe, too, that his historical studies seem to have convinced him that between England and Ireland there exists a permanent incompatibility. "Much indeed," he says (ii. 304),

"had the eleventh century done towards welding the three elements of the isle of Britain into one political whole.....Towards the impossible work, forbidden by geography and history, of welding another great island into the same whole, whatever either William may have dreamed, neither had done anything."

But with Mr. Freeman's opinions about modern politics we are not here concerned. It is more important to know what he has to tell about those of Rufus's day. The character of Rufus himself is, of course, no small element in the matter; the chief

characteristics of a reign are in great measure determined by the character of the ruler when that ruler is as absolute as was William Rufus. No despot can altogether ignore the wishes of his subjects, but, except in the single case of his quarrel with Anselm, and there only partially, Rufus seems never to have been thwarted by any internal opposition to his will. Defiant alike of God and man, he ruled as he pleased, raised taxes as he pleased, made war and peace as he pleased, and confiscated the revenues of vacant bishopries and abbeys as long as he chose to keep them in his hand. The elaborate analysis of Rufus's character (i. 146, *seq.*) is a good example of Mr. Freeman's style. Not brilliant nor epigrammatic, it is searching and complete, and his remarks are supported by copious illustrations from the facts of Rufus's life. Mr. Freeman has not altered his opinion of Rufus since he wrote the sketch of him in the last volume of the 'Norman Conquest.' He impresses upon his readers the self-confidence and caprice, the violent and ungovernable temper, the lustfulness and lavishness, the mocking impiety of the Norman despot. One only redeeming point Mr. Freeman finds in the character before him, that he was obedient to the law of personal honour. The fundamental idea of chivalry—on its good side, that of knightly obligation, as well as on its bad side, that of brutal and contemptuous disregard of all other obligations—first finds expression in William Rufus. For the hollowness and falsehood of the law of chivalry, as displayed by the French knights at Crecy or the Black Prince at Limoges, Mr. Freeman has no words of condemnation strong enough, and William Rufus, as he says, is one of the heroes of chivalry. This peculiarity in Rufus's character shows itself over and over again. Even to the rebels at Rochester "the king plighted his faith, and his faith, when once plighted, was never broken" (i. 85). It is the same whether the royal word is pledged to Odo, or to Helias, or to Anselm, and no other bond than this purely personal one is recognized.

But instructive as is the dispute with Anselm from the illustrations it supplies of Rufus's character and the light thus indirectly thrown on the whole reign, this is of course the less important side of that memorable quarrel. To Rufus and his contemporaries it seems to have appeared comparatively unimportant. To the former the exile of the archbishop was an easy triumph and a lucrative source of gain; to the latter it was only one illustration among many, though perhaps the most odious, of the general "unlaw" which existed under Rufus. It caused the king no scruples; it did not put the kingdom under an interdict or excite a rebellion. But to us, regarding it in connexion with after events, it stands out as far the most memorable event of the reign. Mr. Freeman has done well to devote to the quarrel, in its origin and course, a large share of attention. He sets clearly before his readers the grievances under which the Church laboured at this time, when at the mercy of an unscrupulous king. He shows how the crying evil of the day, the sale of ecclesiastical dignities, easily led on to the peculiar grievance of Rufus's reign, the confiscation of ecclesiastical revenues during vacancies shamelessly prolonged. In Rufus's time the State had but few encroachments to complain of on the other side, and, at any rate at the outset of the quarrel, Anselm was entirely in the right. Randolf Flambard, of whose character and policy chapter iv. gives an admirable account, in his application of the feudal system alike to Church and State, endangered the very existence of the former. The words of the Chronicle, "The king would be ilk man's heir, ordered and lewd," put the whole system, from the point of view of land tenure, into a nutshell. This principle, when applied to the Church, carried with it the king's right to withhold the lands which were the support of the Church as long as he pleased, or to bestow them on any one, even a layman, whom he chose. Against this evil Anselm strenuously set his face, and though it was not the immediate cause of the quarrel between him and the king, his opposition to the system prevented any reconciliation from taking place. Into the intricate history of the whole episode it is, of course, not our business to enter here. It is told by Mr. Freeman clearly and exhaustively. We may refer especially to his account of the compulsory appointment of Anselm, where the whole scene, with its tragic and comic sides, is most vividly and faithfully reproduced. As Mr. Freeman says, "it was a piece of sheer violence"; and Gundulf's letter, saying that the appointment was "by advice and request of the great men, and by petition and election of clergy and people," may serve to illustrate how little trust is to be put in such statements, which taken literally might appear to argue a very advanced state of the Constitution. It is remarkable that, when the history of the quarrel is told in all its detail, we find almost every point of dispute in the relations of Church and State either directly or indirectly touched, and this it is which gives the affair its great importance. The whole long contest of nearly five hundred years is foreshadowed at the Gemot of Rockingham. Mr. Freeman, feeling the vastness of the issues raised, is divided between his admiration for Anselm's personal bearing and character, and his hatred of that Roman supremacy which Anselm's conduct did so much to establish. He is particularly anxious to show that "it was not Anselm, however, but Anselm's enemy, who was the first to appeal from an English court to the see of Rome." He claims credit, and with justice, for being the first historian to bring out in its full importance the history of William of St. Calais, Bishop of Durham, his treason, and his appeal from the king's court of justice to the court of the Bishop of Rome. William's appeal was undoubtedly made in a bad cause, and Anselm's in a good; but we cannot go so far as Mr. Freeman apparently wishes us to go in shifting the blame, such as it is, from Anselm's back to that of William. If the Bishop of Durham is to blame for setting a bad precedent, the Archbishop of Canterbury is equally to blame for establishing it with all the weight of his primatial authority. Before leaving this part of the subject we may remark the graceful way in which Mr. Freeman acknowledges the previous labours of Dean Church in this field, and compliments him upon the excellence of his biography of Anselm—a model of what such biographies should be.

We have spent some time over the episode of Anselm because it is at once the most attractive and the most important of the period. The rest of Mr. Freeman's work is mainly concerned with military history, from the suppression of Odo's rebellion at the beginning of the reign to the last expedition to Normandy just before Rufus's death. Ecclesiastical and military affairs, with an occasional earthquake or other portent, attract almost exclusively the attention of the contemporary chronicler, because all the notable events of the reign may be classed under those heads. The intervals of peace, when Rufus was engaged neither with recalcitrant priests nor rebellious vassals, are unfortunately little more than blanks to the later historian. This loss, however, does not seem to trouble Mr. Freeman much. He relates the campaigns of Rufus and his captains, resultless as they generally were, with as much interest as if they were the battles of a Cæsar or a Napoleon changing the face of the world. Unfortunately, the story, even when told with all the vivacity resulting from intimate knowledge of documents and localities, cannot be made very attractive, and its details, except for the light they incidentally throw on the manners and customs of the day, might safely be forgotten. Such as it is, however, Mr. Freeman has undoubtedly made the best of it. His skill as a narrator has never been shown more clearly than in his account of the siege of St. Michael's Mount, and in his manner of telling how Rufus took into his service the knight who unhorsed him, and mocked at Robert's ill-timed generosity in allowing water to his besieged brother. The siege of Rouen and the death of Conan, thrown from the tower by Henry's own hands, are equally vivid pieces of narrative. In the second volume we have an interesting sketch of the condition of Wales at this time, and an instructive contrast drawn between Wales and England, pointed by those geographical differences between the two countries which have so important a bearing upon history, and which Mr. Freeman's topographical knowledge enables him clearly to note. The whole history of the wars in Wales illustrates at once Rufus's capricious and unstable character, and the inevitable tendency towards the establishment of English supremacy in spite of momentary failures. The wars in Normandy and Maine, especially the latter, appear to have for Mr. Freeman a peculiar attraction, and this is very much due to the fact that the border lands of Maine and the Vexin are as well known to him as his own county. Yet the wars against King Philip and Helias de la Flèche were strangely fruitless. Mr. Freeman says:—

"We may sum up the result by saying that Maine was subdued and France was not. Maine was at least held to be subdued.....But against France no real advantage was gained."

And so incomplete was the reduction of Maine that immediately on Rufus's death Helias recovered his position, and held it peaceably till his own death some years after. The cause of liberty usually finds a sympathizer in Mr. Freeman, and the struggles of Helias have his warm approval; but it is hard to see how France or England or Maine itself profited by the autonomy for which Helias fought, and which, if not

in this particular case, was elsewhere at any rate the root of all the evils of feudalism.

The hasty expedition of William to Maine in 1099 is the last affair of note before his death. On that mysterious event Mr. Freeman naturally dwells at considerable length, but without coming to any definite conclusion. He gives the various versions of the story, but sums up in the words of the Chronicle :—

"Of these events we may say thus much with certainty, 'Thereafter on the morrow after Lammas Day was the King William in hunting from his own men with an arrow offshot, and then to Winchester brought and in the bishopric buried.'"

And in his preface he says :—

"I feel pretty certain that no amount of local research can throw any real light on the death of William Rufus, unless indeed in the way of showing how local legends grew up."

So we must leave the event—one, as Mr. Freeman says, of the best known in all English history—in the obscurity which eight centuries have failed to remove, and with a stronger conviction than ever that nothing more certain will ever be known about it.

Mr. Freeman's book does not conclude with the death of Rufus, nor even with the accession of Henry I., but with the defeat and banishment of Robert of Bellême, which dealt a death-blow at Norman feudalism. "My immediate subject ends," he says,

"when King Henry is made fast on his throne by the overthrow of the rebel Earl of Shrewsbury.....The surrender of Chester to the elder William marked that the first struggle was over, and that the Norman was to rule in England. The surrender of Shrewsbury to his youngest son marked that the second struggle was over, the struggle that ruled that, though the Norman was to reign in England, he was to reign only by putting on the character of an English king, called to his throne by the voice of Englishmen, and guarded there by their loyalty against the plots and assaults of Norman rebels."

Mr. Freeman holds out some hope that he may be able to carry on the story yet further, to the day "when, as men fondly deemed, England, after forty years, paid back the day of Senlac on the day of Tinchebrai." We trust this hope may be fulfilled, or rather that Mr. Freeman may be able to tell the whole story of the Norman times to the point where the other of our two greatest living historians might naturally take it up. If Canon Stubbs would thus continue Mr. Freeman's work we should have a foundation of English history laid for all time, for the work they do has this unsurpassable merit—that it need not be done again.

Six Months in Persia. By E. Stack. 2 vols. (Sampson Low & Co.)

In a book of travels we generally expect either instruction or amusement; in some rare instances we get both; in Mr. Stack's volumes we get neither. We gather that he is an Irishman; but there is not a touch of wit in his six hundred pages to vouch for his nationality. And if he cannot make his book amusing, neither does he make it very instructive. It takes some science to write a good description of a country. The traveller must be something of a naturalist, and must know a little of geology, physical geography, and botany; above all, he must possess the observant eye, without which the notes of the most novel and varied journey are valueless. Mr. Stack may be both scientific and observant, but his pages do not testify to either quality. If he sees things, he has not the gift of making others see them; and if he knows things, he keeps the knowledge to himself. He has made a long journey through a country little known and in parts still unexplored. For six months he travelled Persia up and down, visited most of its great cities, climbed its mountains, threaded its gorges, and traversed its plains and deserts; and his account of it all leaves no picture on the mind beyond the ordinary impression of the shifts and petty incidents of travel. Persia as described by Mr. Stack might almost as well be Norway or the Pyrenees. As the reader closes these monotonous volumes he retains no characteristic impression, no general idea of scenery or people, not even the feeling of acquaintance with the author and his companions which almost every traveller manages to create. As we think over his experiences, we remember that the distance from one halting-place to the next was so many farsakhs, and the march lasted from 7 A.M. to 5 P.M.; that a horse's back was sore, and the dust was unpleasant; that an old woman sold him a diseased chicken, or the telegraph officials gave him a good dinner. Except the farsakhs, this would apply to any country. Then the children were often rosy-cheeked, his host's wife pretty, the young men fond of discharging their rusty muskets in token of smartness, the old men genial and sociable over a pipe. Such characters have been studied elsewhere, and four or five hundred pages devoted to similar observations constitute a waste of time and type. Here is an example, taken at random :

"*26th March, Kahna, 8 farsakhs;* 7 A.M. *to* 5 P.M.—I awoke at four in the morning, roused the servants, and returned to snatch an hour's sleep while the mules were packing. The servants immediately went to sleep again, as is the habit of Persian servants when the master's eye is withdrawn for a moment. We did not start till seven. The Lar plain runs nearly east and west, between low mountains, black and impregnated with salt; it is four miles wide, stony and barren. In the neighbourhood of Lar are a few villages. At twelve miles we passed the ruins of Tanguni, with a small but well-built caravansarai, now untenanted; the qanat which gave life to the place has been choked some years. Here the plain proper ends in a tangle of dry watercourses and ravines, which extend ten miles, and then smooth themselves out into the plain of Aliabad, a circular area surrounded by black rocky hills, with Aliabad village in a tamarisk grove in the middle. Here the Forg and Hormuz roads diverge; we left Aliabad three miles on the right, and turned northward, after breakfasting beside an abambar, whence we could see the great dark mass of Hormuz mountain far to the east, and the nearer cliffs of Karmasta, streaked with salt. We entered the basin of a salt river, and presently caught sight of Kahna from afar, a black date grove against a low range of limestone hills. The village fort contains about fifteen families. It belongs to Fath Ali, who bought it ten years ago, and has spent money in repairing the qanat. The wall of the fort is in good repair. We found the interior crowded with tufangchis, bringing revenue from Forg. They were loud on the subject of robbers, the insecurity of the road, and the extraordinary daring and desperate character of the population hereabouts; altogether an evil and unsavoury lot of rascals. My quarters were in a dilapidated straw shed. Sayyid Ali was partly in a state of collapse, believing that the atmosphere of the salt country aggravated his ailment."

This is the entire record of one day's march in a region marked "unexplored" in the map of the Surveyor-General of India, and it is, perhaps, more eloquent than usual. As a rule, the elevation of the hills, the appearance of the crops, and the nature of the accommodation occupy the space which is here filled by a slight notice of scenery. It is the same with Mr. Stack's descriptions of the towns. He visited Shiraz, Karman, Yezd, Isfahan, and Teheran, to mention no smaller cities; but beyond an account of their governors he has very little to tell about any of them; and when he visits Persepolis, though he quotes Keats and confesses to "genuine pity and reverence," he is more at home in giving a variety of unmeaning measurements which have been measured before. His whole book is, in fact, a dry itinerary; and it lacks an important adjunct to an itinerary in possessing no index. An index would have made the matter-of-fact descriptions of many unknown places useful to the geographer and occasionally to the student of Persian history.

Though 'Six Months in Persia' is certainly not a successful description of a country, nor a treasury of scientific information such as a Darwin would have compiled, it has its value. In the confused impressions of page after page of monotonous diary the reader is unable to grasp the results of six months' observation of Persia and the Persians by one who, if he has not the gift of brilliant description and the power of giving his own eye to the reader, has nevertheless boundless patience in making notes of whatever he saw. It is the crowd of ill-arranged details that makes Mr. Stack's book uninteresting and ineffective; but the details themselves are valuable, and if properly put together would form a fair account of the country, so far as an ordinary eye can view it from the outside, if we may use the expression. Happily Mr. Stack has appreciated this necessity of generalization, and the main attraction of his book to all but professional geographers and travellers who mean to follow his route must lie in the three concluding chapters, entitled "Geographical," "Land Revenue Systems," and "The Present Condition of Persia." Here we have the results of his observations and experience set down with something of the clearness and perspective for which his readers will search vainly throughout his diary of travel. The geographical chapter gives a large number of corrections of the present maps of Persia, almost entirely in the south, with distances and compass bearings; and the succeeding chapter presents in a collected form Mr. Stack's observations on Persian land tenure and taxation, of which little was known before. It seems that there is no universal system of tenure or of rent and taxation; each province or even village has its own traditional method; and no records or revisions of assessment are thought of. The chief thing considered in Persian agriculture is water. In so dry a country it is useless to estimate or assess land which has no certain prospect of water, and hence the main question in deciding the value of any

land is what wells or springs it can count upon; and it is upon the water supply, wholly irrespective of the quality of the land, that the State assessment is based. The same important question of water dictates the division of land into wet land and dry, the former being within reach of springs, the latter dependent upon the precarious rainfall. Dry land may belong to anybody who will break up the soil, scatter the seed, and run the chance of rain. If there is none, he gets no crops and pays no rent; if there is rain, he pays a proportion of his crop as a species of rent in kind, varying from one-fifth to one-hundredth, according to the quality of the land. Although Mr. Stack can find no traces of the village community, many primitive customs, such as the annual distribution of land among the ploughs of the village by the elders, survive in the outlying districts of Persia; and the arrangement of land in various classes according to its quality, and the apportionment of a share in each class to every plough, remind one of Indian customs. In wet lands two-thirds of the produce go to the owner, who may be either the State or a private proprietor; in the latter case the proprietor pays an assessment to the Government. The proportions of the payments in kind and of the State assessments differ in many districts, and the relations of landlord and tenant in the matter of furnishing cattle and implements are also various. There seems, however, to be no idea of a ryot possessing any proprietary rights; he holds his land at the pleasure of his landlord, who on his part does not turn him out so long as he gets his share of the produce as rent. The apportionment of the land among the village ploughs is not a new feature; but few, probably, have heard of a much more important affair, the proper apportionment of water, which Mr. Stack describes:—

"The general rule is that the water must be carefully divided, and the commonest way of doing this is by the *taq* and the *tashk*. The water of a village has so many taqs, each taq being twelve hours, measured approximately from sunrise to sunset. If there are eighteen taqs the meaning is that the water supply is sufficient to water the whole village in nine days. Each taq contains a certain number of tashks,—suppose a hundred and thirty, which is a favourite number in the Yezd plain—sixty-five by day and sixty-five by night—sixty-five tashks in twelve hours. Each tashk is therefore equivalent to the use of the water supply for a little more than eleven minutes, and this space of time is measured by floating a copper bowl with a needle-hole in its bottom in a large vessel of water; the duration of the tashk comes to an end as the bowl sinks.....The bowl like everything else is divided into six dungas, by marks inside; so that in the case supposed above, a man's right to the use of the water could be measured to within two minutes. Given then a village of resident arbabs [private proprietors], each of whom holds his own separately demarcated lands, the distribution of the water is regulated by each man's right to so many tashks. If he has a right to twenty tashks, then.....he will receive water for 3¾ hours of the day, or the night, as the case may be, every tenth day or three times a month. If there be twenty-four taqs, or as it is otherwise expressed, if the *daur i âb*, or cycle of watering, be twelve days, he will get his 3¾ hours of water every thirteenth day only. If he has a right to half a taq, he will get six hours of water; if to a whole taq, twelve hours. If he owns a whole *shabauruz*, or day and night, he is entitled to twenty-four hours' use of the water every ninth day, or whatever the interval may be that is determined by the *daur i âb*. And this again depends upon the copiousness of the water supply."

As Mr. Stack shows in his final chapter, the question whether Persia is to have a prosperous or a declining future depends on the water supply. The soil is good enough; the peasants are energetic enough, as their perseverance in turning the slenderest supply to account in long subterranean aqueducts plainly proves; the climate is far healthier than India; and, adds Mr. Stack, the people far pleasanter to deal with, with much less prejudice and more manly heartiness. Though the Persian peasant is more heavily taxed than the Indian ryot, he is comparatively well-to-do. His villages are better built; his family is better dressed, and without the half-starved look one notices in many Indian districts; and the peasant himself is large and well nourished. What Persia needs, according to Mr. Stack, is money to build reservoirs to store the winter torrents in, a more regular and equable land valuation, and the working of its salt and mineral mines. The Shah's government he blames for its niggardly spirit, and especially for the suicidal custom of selling high appointments, as they are sold in Turkey; but on the whole, with rare freedom from Anglo-Indian prejudice, he believes that the country is better off when governors and governed are of the same race and language than when the natives are under a model European control. Egypt, he writes, is warning sufficient; and Persia may be congratulated on being beyond the reach of European intervention and European stocks. Nevertheless it was annoying to hear nothing expressed but fear and admiration of Russia, and to be asked, "Are you a European or a Russian?" by each chance questioner. England holds but a poor place in Persian esteem, and Mr. Stack wisely remarks that a little friendly intercourse and help now might save the imitation of an Afghan war hereafter.

Country Sketches in Black and White. By J. E. Panton. (Bogue.)

We cannot pay Mrs. Panton a higher compliment than to say that for some time we were half inclined to set down her essays, as they appeared in the *Pall Mall Gazette* or elsewhere, to the author of 'The Gamekeeper at Home.' Throughout she has caught Mr. Jefferies's distinctive tone: there is the same minute observation of nature, the same close knowledge of animal habits, the same command of picturesque and varied English. Yet Mrs. Panton has idiosyncrasies of her own withal; she is not merely one of the *imitatores servum pecus;* her pencil makes a mark peculiar to itself at times, which caused us some doubt and hesitation when the essays first began to show themselves in the daily papers. They were so like those of Mr. Jefferies, and still there was a different note here and there—a new note that pleased one in a new fashion. The essays are all bits of pure word-painting — little vignettes sketched with care from the life, and often couched in those charming local words which describe minute differences of natural scenery infinitely better than colourless commonplace English. It is a point of resemblance, indeed, in all the most successful word-painters of our age—Black and Blackmore, Heath and Green, Jefferies and Symonds—that they use these local descriptive terms freely; and they are undoubtedly right in what they do. Nothing can picture a chine to the mind's eye like the word chine; nothing can bring up the image of chalk country like the words combe, dean, and beacon. Every one who has once seen Dartmoor knows exactly what is meant by a tor and a cleave; every one who has once been in the Highlands feels that there is no possible southern equivalent for a burn or a corrie. Mrs. Panton's own sketches are drawn from the hilly borderland of Hants and Dorset, and they are rich in characteristic touches of the hazy heath scenery and the changeful Purbeck range. That bit of English south coast stands almost unrivalled in the variety of its contrasts, from the pine woods of Bournemouth and the misty uplands of the interior to the cliffs of Swanage, the shingle of the Chesil Bank, and the low islets that rise into gentle mounds above the tidal mud-flats of Poole Harbour. All are here photographed with consummate skill, and all have evidently been studied alike with loving care and artistic insight.

The whole gallery of pictures just fills up the measure of a year. The series begins with the great snowstorm of January, 1881, which cut off Swanage from outer civilization for nearly a week; and it goes on through 'February Fill-dyke,' 'Lent Lilies,' the 'Heath in Spring,' 'Summer at the Swannery,' and 'Autumn Weather,' till it ends with 'Bournemouth in November' and 'Winter by the Sea.' The selection has been well made. We had noticed almost every one of these papers as they appeared, and we are glad to have them now in a collected form. Perhaps the most interesting of all are those which deal with the wild fowl of the flats, the heronry on the heath, the coots and sheldrakes of Littlesea, the teal of the decoy pond, and the swans on the Fleet behind the Chesil Beach. It is a fact in Mrs. Panton's favour, too, that she is not afraid to localize her sketches; she gives us the very spot from which her view is taken, and throws in the surrounding landmarks with scrupulous fidelity. This mode of treatment allows her to get the full benefit of our local nomenclature. It is one thing to be given a vague general description, which may or may not have an actual counterpart in nature—some Claudesque ideal landscape of the romantic type; it is quite another thing to be told that yonder gate in the chalk is Corfe Castle, that yonder snow-covered ridge is Ballard Down, and that yonder projecting cliff is St. Alban's (why not St. Aldhelm's?) Head. Throughout, indeed, these sketches are thoroughly English, and not English only, but southern English as well. The only thing we cannot praise about the book is the sonnets—they are sonnets merely in form, not in spirit; almost every one of them disappointing expectation with a distinctly feeble and inconclusive close. But we will not quarrel with Mrs. Panton because she is not an artist in two separate modes. The prose pictures are perfect of their kind, and it is a great thing to have attained so high a level in any one artistic pursuit.

XUM

History of Shorthand; with a Review of its Present Condition and Prospects in Europe and America. By Thomas Anderson. (Allen & Co.)

Learning a system of shorthand has been aptly compared to learning a language, and to write a satisfactory history of shorthand is almost as formidable a task as to write a history of language. Probably no man living possesses the requisite knowledge, and the interest existing on the subject, whether among the learned or the general public, is scarcely sufficient to yield an adequate return for the toil which the needful investigation would involve. To present a mere collection of alphabets is not difficult with the resources of existing libraries, but much more than this is required to satisfy the rational inquirer. The chief peculiarities of a system often lie in modes of abbreviation, at which the alphabet gives no hint. Any one who would devote six months apiece to the learning and practising of some of the leading systems — English, German, French, and American—would be worth listening to when he came forward to tell us the results of his experience, though possibly his judgment of relative merits might be greatly altered if, instead of six months, he devoted two years to each of the systems compared.

Mr. Anderson has surpassed his predecessors by including foreign as well as English and American systems in his review. He gives not only the alphabets of numerous French and German systems, but specimens of writing in the most notable of them. His own leanings are towards what may be called the German as distinguished from the English school. He thinks that shorthand writing, like longhand writing, should slope all one way; and to attain this end he would be willing to sacrifice the greater brevity of outline which is attainable by the use of characters some of which are horizontal, some vertical, some sloping to the right and others to the left. He is also opposed to placing any words above or below the line, and to making a distinction between light and heavy strokes. To show how opinions differ, we may mention that, in the discussion which took place at the Shorthand Society on Mr. Anderson's views, a leading member advocated the use not only of three positions for words, but of nine. This idea has been carried still further in a recent publication called 'Locomotive Shorthand,' in which position is everything, the different letters having no distinctive characters, but only distinctive positions in a square divided up by ruled lines into smaller squares. A word of one letter is a dot in the proper place; a word of two letters is a straight line drawn from the position of the first letter to the position of the second. Without going these lengths, we think that everything which helps to distinguish one word from another should be regarded as a legitimate aid. If our characters slope all one way, they must either be too much alike or too complicated; and though it ought to be possible upon occasion to write all words at the same level, we see no sufficient reason for refusing to the shorthand writer the liberty which every longhand writer takes when he writes *n* with an *o* above the line as an abbreviation for *number*.

The philosophic investigator of shorthand ought to give his chief attention to examining what each system can do when limited to the use of simple means, such as an ordinary memory could retain after a few lessons, and to styles of spelling not too brief to be easily read. Under this test there is, perhaps, no system that would come off better than the French one of Duployé, the alphabet of which, as given in the author's advertisements side by side with a sentence of strictly alphabetic writing, exhibits a striking combination of simplicity and power. Mr. Anderson devotes several sentences to the expression of his contempt for this system, but does not do it the justice of exhibiting its alphabet. A similar animus is exhibited in his comments on Pitman's phonography, and he quotes with gusto the most absurd things that have been said against it; for example, the allegation that it reports by sound and not by sense—as if there were any way of reporting the sense directly. He strongly objects to phonetic spelling in shorthand, but the best instances that he gives of the weaknesses of Pitman's system are instances in which it is not sufficiently phonetic; *proof*, for example, being confounded with *oppression*, *sent* with *is not*, *modes* with *impossible*.

Antiquaries will be interested in the very elaborate and well-printed specimens which Mr. Anderson gives of the *notæ Tyronianæ* and the Greek *tachygraphy*; and, on the other hand, there is no lack of information of the most recent kind. A list is given of the London newspaper reporters, with the systems which they respectively employ, from which it appears that out of nine "chiefs," five use Taylor's system, while Pitman, Gurney, Mavor, and Byrom can only claim one each. Pitman's is, however, more in favour among the general body, his followers being between a fourth and a third of the total number.

There has been an unusual amount of activity in the shorthand world of late, and perhaps the best proof of it is the establishment in London last year of the Shorthand Society, numbering in its ranks some of the leading writers of various systems, for the discussion of the principles which should govern the construction of a system adapted, if possible, for general use. The book before us is an important contribution to the literature of the subject.

Kaffir Folk-lore; or, a Selection from the Traditional Tales current among the People living on the Eastern Border of the Cape Colony. By George McCall Theal. (Sonnenschein & Co.)

The stories which Mr. Theal has collected, during a residence of twenty years among the Kaffirs, are very curious and interesting; and the information he gives, in his introduction and notes, about these wild people —among whom he has exercised many functions, including those of a mission teacher and a border magistrate—is most valuable. The word "Kaffir," he remarks, is often used to signify "any black native who is not the descendant of an imported slave"; but it is applied on the eastern frontier of the Cape Colony only to a member of the Amaxosa tribe. From these Amaxosa the tales in Mr. Theal's volume were obtained.

The Kaffir of the coast region is described as "a model of a well-formed man," possessing reasoning powers "quite equal to those of a white man." It appears that "for anything approaching frivolity he has a supreme contempt"; and therefore it is to be feared that any distinguished representative of his race who may visit London will carry away an unfavourable impression as regards fashionable society. The language of the Amaxosa is "rich in words and is musical in expression"; and it contains three clicks, "which are now represented in writing by the superfluous letters *c*, *q*, and *x*." It is at first encouraging to be told that they are easily sounded separately by Europeans, "the *c* by withdrawing the tongue sharply from the front teeth, the *q* by doing the same from the roof of the mouth, and the *x* by drawing the breath in a peculiar way between the tongue and the side teeth." But Mr. Theal afterwards saddens his readers by the information that these clicks "generally prove an insurmountable difficulty to an adult who wishes to learn to speak the language." The language of the women varies a good deal from that of the men, on account of "the custom called *ukuhlonipa*, which prohibits females from pronouncing the names of any of their husband's male relatives in the ascending line, or any words whatever in which the principal syllables of such names occur." Of many other curious customs Mr. Theal supplies an interesting account, especially as regards marriage, death, and witchcraft. He gives a couple of curious instances of their superstitions which came under his own notice. In 1875 a Kaffir girl was drowned while bathing. Her companions ran away home and declared that she had been lured away into a dark hole by a spirit, and that she cried out, just before sinking for the last time, "Go and tell my father and mother that it took me." Her father immediately collected his cattle, drove them into the water, and implored the spirit "to take the choicest of them and restore his daughter." He spoke in vain; but "the failure to get the exchange effected is still attributed by the relatives of the drowned girl to the absence of one skilful to work with medicines." In July, 1881, a Kaffir woman sorrowfully sought Mr. Theal's assistance. The "witch-finder" of the village had pointed her out as the person who had caused the death of a neighbour's child. The result of her being thus "smelt out" was that no one would so much as speak to her, and even her own children avoided her. Such treatment was unendurable, and Mr. Theal interfered on her behalf. The witch-finder was sent for, and a large number of Kaffirs appeared to judge the case. It is pleasant to know that the witch-finder failed to satisfy the judges when the ordinary tests were put to him; and when he was compelled to admit that he had never held converse with "the people under the water," he was convicted of imposition, and his victim was acquitted of the terrible charge he had brought against her. One of the most unreasonable of the ideas indulged in by Kaffirs is that in consequence of which "they use no kinds of fish as an article of diet, and call

them all snakes without distinction." But they do not intend by so doing to insult the fishy race, for

"the snake is treated with great respect by the Kaffirs. If one is found in a hut the people will move out and wait patiently until it leaves. The owner will say that it is perhaps the spirit of one of his ancestors who has come to visit him in this form."

The Kaffir stories are for the most part wild and all but unintelligible. A few of them appear to show traces of foreign influence, and may possibly have adapted to South African uses certain incidents properly belonging to Asiatic tales. This may account for the resemblance between part of 'The Story of the Girl and the Mbulu' and the numberless Asiatic and European variants of the tale which it has been proposed to call 'The Substituted Bride.' In the Kaffir story the girl is induced to bathe, and the mbulu—a fabulous being which "can assume the human form, but cannot part with its tail"—puts on her clothes and assumes her place, passing itself off as a chief's daughter, and making the girl act as its servant. The girl lightens her cares by song, and sings the tale of her woes. The neighbours who hear her test the truth of her metrical assertions, satisfy themselves that the "substituted bride"—for a wedding has taken place — has a mbulu's tail, and put the interloper to death. The deceived bridegroom then marries the girl whose place the mbulu had usurped. The story ends after a fashion which may be said to be original:—

"She had a child, and one day, when it was playing, a square pumpkin came out of the ground where the mbulu was buried, and tried to kill the infant. But the people chopped the pumpkin into pieces, and burned it. They afterwards threw the ashes into a river, so that nothing more could come of that mbulu."

'The Story of Five Heads' also is one which résembles to a suspicious extent the numerous popular tales which tell how a foolish or haughty maiden turns a deaf ear to the good advice which is given to her while she is on her way to the dwelling of a demon or witch, and suffers in consequence, and how her wise or humble sister listens to similar counsel and is rewarded. The demoniacal being in the Kaffir tale is "a big snake with five heads and large eyes," a creature of a foreign aspect, closely akin to the seven-headed snakes which are part of the stock-in-trade of Russian and other story-tellers. One of the beings about whom a piece of advice is given to the Kaffir damsel differs from those we are accustomed to hear of in European tales. She is told that she will meet a man "whose head is under his arm," and she is advised not to take water from him. She meets "a man carrying his head under his arm," and takes water to drink from him. In consequence the snake eventually kills her with his tail, being discontented with the bread she has made for him. The opening of 'The Story of the Girl who disregarded the Custom of Ntonjane,' in which a snake comes out of a pool wherein a number of girls are bathing, and takes possession of the clothes they have left on the bank, is very like that of the Russian story of 'The Water-Snake,' which, again, is closely akin to a Burmese tale of a water-spirit who marries a mortal maiden; but the incidents which follow are entirely different. There are several Kaffir stories also which describe the apparent destruction of men and beasts by some monster, and their ultimate rescue uninjured from its inside, just as in the Norse tale of 'The Devouring Cat' or the Indian story of 'The Voracious Frog.' In one of the Kaffir variants of what seems to be a nature-myth which has dwindled into a grotesque story for children, a monster called an "inabulele" swallows a young hero, who finds inside it "his father and his mother and many people and cattle." He pierces his living prison with his assagai, and the captives escape. In another tale two boys kill a glutton, and their mother opens it, whereupon "people came out and cattle and dogs." In a third the devouring creature is "a monstrous cannibal." "The men went and skinned the cannibal, when a great number of people came from him." One of the most thorough-going parallels with alien folk-tales is afforded by 'The Story of Sikulume.' That hero wins the heart of the daughter of a demoniacal being named Mangangezulu, and flies with her from her father's house. The bereaved parent pursues, but the girl throws down successively "an egg, a milk-sack, a pot, and a smooth stone." The demon is for a time baffled by the mist into which the egg turns, the sheet of water which comes out of the milk-sack, and the thick darkness due to the flinging down of the pot; but he is not completely foiled until the smooth stone is thrown. "It became a rock, a big rock, with one side steep as a wall. He could not climb up that rock, and so he returned to his own village." In European folk-tales a brush and a comb are the objects most often relied upon by similar fugitives. Very quaint, though not absolutely novel, is the story of the "big ugly cannibal with only one leg," who took home a bag into which he had inserted a very nice girl, "and called all the other cannibals to come to a feast, and they came expecting to get something nice." But when the bag was opened it was found to contain "only snakes and toads," for the girl's father had effected an unwelcome substitution. "The other cannibals were so angry when they saw this, that they killed him and made their feast off him." Quaint also is the "person with only one arm, one side, and one leg," who kindly cries to Magoda's runaway children, "See, the cannibal has eaten the rest of me; take care of yourselves." The opening of the story of the cannibal who calls to Demazana, pretending to be her brother Demana, is singularly like that of the German story of 'The Wolf and the Seven Kids.' The Kaffir girl replies, "Go away, you cannibal; your voice is hoarse, you are not my brother." He consults with another cannibal, who advises him to burn his throat with a hot iron. "He did so, and then no longer spoke hoarse." The girl admits him into the cave in which she lives, and he carries her off. In the German story (Grimm, No. 5) the wolf, detected by the gruffness of its voice, "went to a shop and bought a great piece of chalk, which it ate, and by that means rendered its voice more gentle." By way of conclusion we may mention as an original story, and one which is in accordance with the already mentioned Kaffir idea about drowning, 'The Story of Tangalimlibo.' That lady, who made it a rule never to go out in the daytime, and was therefore known as "the walker by moonlight," was drawn under water one day, when she had broken her rule in deference to her father-in-law's repeated requests for water. In vain did her father-in-law offer the river-spirit an ox in exchange for her. She remained unseen all day. When the night came her child cried so bitterly that its nurse carried it down to the river. "Then the mother of the child came out of the river," and sang a sad song, and afterwards "took her child and put it to her breast to suck." The story ends more happily than the Russian tale of the dead mother who used to suckle her wasting child by night; for a fat ox having been offered to the river-spirit by "a woman skilful in the use of medicines," the demon was appeased. "There was a great shaking and a rising up of the river, and Tangalimlibo came out. There was great joy among those people when they took her home to her husband." We trust that we have quoted enough from Mr. Theal's book to prove that it is one which may be cordially recommended.

Memoir of the Honourable George Keith Elphinstone, K.B., Viscount Keith, Admiral of the Red. By Alexander Allardyce. (Blackwood & Sons.)

Fifty-nine years have elapsed since the death of Admiral Lord Keith, and yet until now no biographer had come forward to do justice to the long and faithful services rendered to his country by the illustrious naval veteran. Mr. Allardyce has founded his memoir upon a manuscript prepared by Mr. James Napier for Lord Keith's family; and he has also had access to the numerous private journals and official despatches still preserved at the family seat, Tulliallan Castle, Perthshire.

The main outlines of Lord Keith's career are not known so well as they should be by the present generation, so we may briefly recapitulate the leading events in which he took his share.

As captain of H.M.S. Perseus, George Keith Elphinstone greatly distinguished himself during the American war, under Admiral Arbuthnot; and his personal exertions contributed not a little to the capture of Charlestown. At the close of the war he became member for Dumbartonshire (the possession of a seat in the House being in those days one of the recognized modes of gaining promotion, whether in the army or the navy), and was appointed to the household of the Duke of Clarence, who as midshipman had served under him in the Warwick. In 1794 Elphinstone's ship the Robust formed part of Lord Hood's expedition to Toulon; here the French (amongst whom was Major Buonaparte) under Dugommier were held at bay until the evacuation was effected:—

"To Elphinstone in his way, as well as to Napoleon, Toulon was destined to be a turning-point in career; and the two were fated to meet afterwards, under circumstances that connect their names inseparably in history."

After promotion Rear-Admiral Sir George Keith Elphinstone was appointed Com-

mander-in-Chief in all the Indian seas, with a view to his carrying out active operations against the Dutch settlements in those parts. An interesting account is given of the expedition, which ended in the reduction of the Cape Colony by the small British force, and also of the surrender to Elphinstone of the Dutch fleet in Saldanha Bay without a shot being fired. For these feats the admiral obtained the title of Baron Keith in the Irish peerage.

In 1797 the series of mutinies which, commencing on board Lord Bridport's ship at Spithead, spread in succession to the fleets at the Nore and at Plymouth, was quelled by the energetic action of Lord Keith. His personal influence over the seamen was great, for they well knew that he would deal with them as justly as severely.

"Lord Keith went on board the Saturn and gave the crew his opinion of their conduct, telling them that if they surrendered fourteen of their ringleaders he should be satisfied; but if they did not, he had a list of fifty. After an appearance of crowding on him, and a threat from him to run the first man through who stirred, fourteen men were delivered up to him and immediately put in irons."

In 1799 Lord Keith succeeded Earl St. Vincent in the Mediterranean command, an unenviable position at the time, owing to the want of harmony amongst his officers. Admiral Bruix with the French fleet escaped into Brest before Lord Keith could intercept him, and shortly afterwards the Queen Charlotte, then Keith's flag-ship, was burnt off Leghorn. Next followed the two months' blockade of Genoa by Lord Keith's squadron, co-operating with Melas and Ott against Massena. Genoa capitulated, only to be re-occupied by the French within a few weeks after Marengo; in fact,

"Suchet entered the town with such celerity that it was with difficulty Keith's flag-ship could be worked outside the mole before the French had manned the batteries."

Mean time Sir Sidney Smith had signed without due authority the convention of El Arish, an event which created keen controversy; but on Kléber's assassination his successor Menou carried on hostilities, and Keith's vessels were employed in transporting the army of Sir Ralph Abercromby to Egypt. This portion of Lord Keith's life is more particularly interesting at the present time, when our troops are occupying the positions which General Friaut and the French army occupied within and outside the lines of Alexandria, eighty-one years ago. Co-operation with the Sublime Porte then meant much the same as it means now —half-heartedness, procrastination, words instead of deeds, and fallacious promises. "Their Government," writes Lord Keith, "seems well inclined, but they are so slow in everything that it is distressing to a degree."

"When the month of January [1801] had passed, and there was no appearance of the Capitan Pasha and the Turkish gunboats, or any news of their having quitted Constantinople, where the feast of Bairam was then going on, the patience of the leaders began to be exhausted. General Moore came back on the 16th of February, and gave a gloomy account of the condition of the Grand Vizier's army, which was insignificant in numbers, insubordinate in discipline, and ineffective from disease."

The old story of the landing at Aboukir and of the death of Abercromby before Alexandria is retold by Mr. Allardyce, and it is worth reading whilst the attention of Europe is still directed to the sandhills of Aboukir and Kafr Dowar:—

"Acting upon a hint in the papers of General Roize, found on his body on the field of Canopus, the British cut the canal of Alexandria and let the waters of the Mediterranean into Lake Mareotis. The low hills that shut out the sea were cut through, and the waters were admitted into the plain of the old lake. The inundation swept inwards with a terrible force, and a hundred and fifty hamlets are believed to have been overwhelmed in the floods."

Whilst General Hutchinson was pushing up the Nile, Lord Keith, with the fleet, performed arduous duties along the coast, covering the disembarcation of stores, and awaiting an attack from Gantcaume's fleet, which was daily expected. Keith's position was rendered more uncomfortable by the jealousies and ill-will which pervaded the ships under him; many of the captains combined to foster old grievances and caused their admiral great annoyance—indeed, from the first there seems to have been an unworthy prejudice excited against Lord Keith, presumably from the fact of the Admiralty having given the command of the Mediterranean fleet to him instead of to Nelson. The biographer, however, does not even suggest this reason, and in all matters touching on the strained relations between Lords Keith and Nelson he is particularly reticent, as becomes the historian of one who, by position and character, was above the reach of professional jealousy.

Lord Keith predicted that the stipulations regarding the evacuation of the Mediterranean would not be carried out, and when the peace of Amiens was broken, on his shoulders fell the burden of protecting the whole of our eastern coasts and the river Thames from the threatened invasion. For this purpose he devised a general system of defence by means of blockships provided with fire-booms and thorough communication along the coast by telegraph. Keith's command was extended as far as Selsea Bill, and besides his vessels had to watch the French coast as far as Cape Harfleur. It was at this period that he experimented with Fulton's "catamarans"—the prototypes of the modern fish torpedoes — against the Boulogne flotilla. The victory of Trafalgar restored safety to the British shores, and Lord Keith for a few years enjoyed comparative freedom from active service.

In 1812 he was Commander-in-Chief of the Channel Fleet, and in this position he was able to give some support to Wellington in the Peninsula. When Napoleon left Elba Keith's flag was hoisted on the Tonnant, and even before Waterloo the British admiral had effected all his preparations necessary to prevent the possibility of Buonaparte's escape by sea. Then followed in due time the abdication and flight of the emperor, and the surrender on board the Bellerophon. Lord Keith had the satisfaction of safely effecting the transfer of his prisoner from the Bellerophon to the Northumberland, and after much anxiety he saw the latter with her convoy sail for St. Helena. Portions of Lord Keith's private journal kept during his trying mission are now first published by Mr. Allardyce, and some of the details, especially those relative to the attempted serving of a writ on Lord Keith, are entertaining.

Napoleon, it will be remembered, dictated a protest against his treatment when on board the Bellerophon, and means were found to corrupt a sailor, who swam ashore and despatched the document to London to "un célèbre jurisconsulte," as Montholon says—doubtless Sir Samuel Romilly. Early on August 4th Lord Keith received a letter from Lord Melville to the effect that an attempt might be made to bring Buonaparte out of the ship by a writ of *habeas corpus*:—

"Lord Keith immediately went on board his flag-ship, and it was fortunate for him that he had been so prompt in his movements. Scarcely had the Admiral left his quarters, when a person named Mackenrot, from the Court of King's Bench, arrived, and inquired anxiously for him. Lord Keith had left his house by the kitchen door to be rowed to the Tonnant as the King's Bench messenger entered by the front. Even Lady Keith did not know where he was gone. The man's object was to serve a writ on Lord Keith to produce Buonaparte as a witness in a libel case, in which Sir Alexander Cochrane was plaintiff and Mackenrot himself defendant. Had the man arrived a few minutes earlier, the consequences might have led to a serious complication; but fortunately Mr. Meek, the Admiral's trusted secretary, was a gentleman of judgment and resource, and managed to detain the messenger until he had got a warning conveyed on board the Tonnant to the Admiral. Lord Keith at once removed from the Tonnant to the Eurotas, with the messenger hard on his heels. When Makenrot reached the Eurotas, he found that the Admiral had gone ashore at Cawsand Bay. The exciting chase continued, the scent getting colder on shore, where all trace of the Admiral was lost, and the messenger had to abandon his hunt. The Admiral got signals made to the Prometheus as she stood in from the westward, and for better security cruised about in her until dusk, when he felt safe to return to his flag-ship."

Next day a letter from the messenger, enclosing the copy of the writ, was sent on board the Actæon for conveyance to the Tonnant:—

"Lord Keith received the letter and copy of the writ on the afternoon of the 5th, when he and his prisoner had already sailed, and thus ended this farcial interlude in a drama of the highest historical dignity, which but for the decision of Lord Keith and the promptitude of Mr. Meek might have exercised a serious influence upon the intentions of Government."

It is in his character as custodian of Napoleon I. that Lord Keith has been, and will always be, best known in history.

"This was the last important service that Lord Keith was to perform for his country; and he doubtless felt proud that his public career should be wound up by so memorable an incident. The arrangements connected with the disposal of Buonaparte had exposed his judgment and prudence to an ordeal which not every officer would have come through so satisfactorily; and the Government readily acknowledged the obligations under which it lay to his management of so embarrassing and delicate a duty."

Lord Keith retired, after fifty years' hard active service, at the age of seventy, yet hale and hearty. He was able to enjoy his well-earned leisure and an ample fortune, for common belief had not been wrong in crediting him with being lucky as a prize-taking admiral. He was twelve

years the senior of Nelson in age, and was a post-captain when the latter passed for his lieutenancy. It would be interesting, perhaps, to draw a parallel between the lives and characters of the two great admirals, so deep would be the contrasts depicted; but here, at all events, such an attempt would be out of place.

It appears that Robert Southey's 'Life of Nelson' is used as a manual by the cadets on board the Britannia at Dartmouth. The Lords of the Admiralty would not do wrong in recommending this biography of Lord Keith by Mr. Allardyce as a companion text-book to that of the late Poet Laureate.

NOVELS OF THE WEEK.

Saint and Sibyl. By C. L. Pirkis. 3 vols. (Hurst & Blackett.)

Flip, and other Stories. By Bret Harte. (Chatto & Windus.)

'Saint and Sibyl' shows a good deal of ability and yet has most of the faults which may be committed in a tolerable novel. It begins well; in a few pages the author gives a vivid picture of the principal characters and their surroundings, and plunges the reader at once into a situation which promises well for a domestic drama. Unfortunately, after this the action is terribly slow, and through several hundred pages the main story does not advance at all. When it eventually developes it turns out to be very trivial, certainly not strong enough to bear telling at the length of three volumes, and hardly interesting enough to be readable. The author has vacillated between pathos and absurdity, and the result is that the pathetic part of the story is rather absurd, and the absurd part not funny. It is a safe rule, which all but the greatest novelists would do well to observe, that the reader should be made to admire the heroine or the hero, or both; and this is not a very difficult task to accomplish if the author will try to express genuine admiration. The author of 'Saint and Sibyl' possibly meant to make the heroine the figure of central interest and to represent her as admirable. But the process of criticism seems to have gone on together with that of creation, and she appears on the whole as a creature of ignoble impulses. There is one other defect with regard to her: she is left a mystery. Introduced as the daughter of a strolling clown, she is at once seen to be nothing of the sort, but the revelation of her parentage is never made. This is an offence against a law of fiction which every reader justly demands should be obeyed. Turning to the hero, he is found to be a rather vulgar young man and a prig of the most pronounced type. Mrs. Pirkis fails equally in all her male characters. The conflict in the mind of the hero's cousin between love and religion is the best bit of character drawing in the book. It would have been more interesting if her personality had been presented more graphically.

There is little or nothing new in Mr. Harte's new volume. It is true that such stories as it contains are told more or less cleverly, and more or less for the first time. But they are told in the old way, with the old tricks and points and mannerisms; they take us over the old ground; they show us the old sort of characters; they exemplify the old faults and the old merits; and as we read we seem to have read them all before, and to have read them many times. The names are changed and the incidents have been shuffled and dealt anew. But the game is the same; and the pack and the players and the stakes are the same; and as we know exactly what is to happen and who is to win, our interest in the proceedings has evaporated. Of the three new stories the best, perhaps, is 'Flip'; the worst, perhaps, is 'Found at Blazing Star.' There is, however, so little to choose between them that it is not easy, as it is probably not necessary, to say which is the freshest and which is not. Mr. Harte has written better and he has written worse—that is all that need be said about them.

RECENT VERSE.

Translations and Original Pieces. By Charles Gipps Prowett. (Deighton, Bell & Co.)

Songs and Rhymes. By Walter H. Pollock. (Remington & Co.)

Mr. Prowett appears to have been one of those "qui nati morientesque fefellerunt"; no unhappy lot, as Horace rightly thought. Four pages of introduction, signed with initials which will be familiar to Cambridge men of ten years ago and upwards, tell the story of his life. A good classical scholar of the last generation, a nominal barrister, and a regular contributor to periodical literature, he lived dear to his friends, and died, as things now go, prematurely, at the age of fifty-eight, through an accident. Half of this little volume is taken up with a translation of the 'Georgics,' of which it may be said that if the writer had published it himself he would probably have polished it more. A short extract from a well-known passage will show the quality:—

> O happy happy he who hath attained
> Such skill in nature's laws as may have might
> To plant his foot upon all dread of doom
> Inexorable, and maw of roaring hell!
> Nor yet unblest his lot to whom are known
> The guardian powers of the country, Pan
> And old Silvanus, and the sister nymphs;
> He holds his quiet way, all undisturbed
> For rods and axes of the Commonwealth,
> Or purple pride of kings, or factious zeal
> That sets mistrustful feud 'twixt brethren born,
> Or Danube in revolt mustering to war
> His Dacians, or the Roman state, and realms
> That totter to their fall.

It will be observed that the eighth and ninth of these lines are expanded from five words in the original, and the whole gives, as we have said, the impression of haste. But the lines run smoothly. The translation of the 'Eumenides,' which follows, is a bold attempt at a task which possibly Mr. Swinburne, but certainly no one else, could perform successfully. The 'Pervigilium Veneris,' published when the translator was twenty-seven, is the best thing in the book. The original poems call for little remark. 'Hydro-Bacchus' is curious as an onslaught on teetotalism nearly forty years ago, which might be read with profit by some fanatics now:—

> Great was high Duty's power of old
> The empire o'er man's heart to hold;
> To urge the soul, or check its course,
> Obedient to her guiding force.
> These own not her control, but draw
> New sanction for the moral law,
> And by a stringent compact bind
> The independence of the mind;
> As morals had gregarious grown,
> And Virtue could not stand alone.
> What need they rules against abusing?
> They find th' offence all in the using;
> Denounce the gifts which bounteous Heaven
> To cheer the heart of man has given;
> And think their foolish pledge a band
> More potent far than God's command.

But it was not fair to sneer at "Barry Cornwall and Leigh Hunt." We could almost hope that the present editor might some day collect the best of Mr. Prowett's prose contributions to the magazines. The work done by the men of that generation, who did not write, as a rule, unless they knew something about their subject, deserves to be kept before the eyes of the fluent penmen of the present day.

Mr. Pollock's volume is graceful both in outward appearance and in its contents. It is chiefly the muse of Heine whom Mr. Pollock woos, and not always unsuccessfully. He has the Heinesque appreciation of what is beautiful in the world, mingled with a consciousness of the irony which is in the nature of things. Of course, with the young versifier of the present day it is not always easy to see how much is inspiration and how much composition, or rather what is called at Cambridge "comp"; but at all events Mr. Pollock writes as if he was moved to write. 'Memory' is very pretty, but too long to quote. Perhaps the following, headed 'A Conquest,' gives as good a notion of Mr. Pollock's style as any:—

> I found him openly wearing her token;
> I knew that her troth could never be broken;
> I laid my hand on the hilt of my sword,
> He did the same and spoke not a word;
> I bad him confess his villainy,
> He smiled and said, "She gave it me."
> We searched for seconds, they soon were found,
> They measured our swords, and measured the ground;
> To save us they would not have uttered a breath,
> They were ready enough to help us to death.
> We fought in the midst of a wintry wood,
> Till the fair white snow was red with his blood;
> But his was the victory, for, as he died,
> He swore by the rood that he had not lied.

The volume ends with three or four little songs in French, which show that Mr. Pollock can write correctly in that language, but are not in themselves above the level of the ordinary "words" to music. As such they would pass muster very well. After a fashion which seems to be not uncommon just now, Mr. Lang introduces, so to speak, Mr. Pollock's "rhymes" with a charming little poem of his own.

GUIDE-BOOKS.

Handbook of the Bengal Presidency, with an Account of Calcutta City. (Murray.)—Readers of Murray's Handbooks of Madras and Bombay need only to be told that the Handbook of Bengal is from the pen of the same author—Mr. E. B. Eastwick—to be assured that it is compiled with care and ability. It comprises not only the chief places of interest in Bengal proper, but also those in Oudh, the North-West Provinces, and British Burma. The book supplies a want which has been much felt of late. No country in Europe possesses a climate superior to that to be found in Bengal from the end of November to the end of February. The number of English travellers who visit it during those months increases yearly; but, though guide-books to some of the chief cities have been published, no handbook of the Bengal Presidency has hitherto appeared. The book is divided into two sections. The first, besides various useful chronological tables and the necessary vocabulary and dialogues of Hindí and Bengálí, contains some hints as to outfit, voyage out, diet, &c. The latter, however, are very meagre, and the traveller who wishes for information on these important subjects will have to refer to the Handbook for Madras, where it is given at considerable length. The second section opens with an exhaustive account of Calcutta and its immediate surroundings, and then, dividing the territory treated into forty-four different routes, describes all the places likely to be of interest. The author's strong point is archæology; his descriptions of the various temples, monuments, &c., leave nothing to be desired. Condensation is of such importance in a guide-book that it is with reluctance that we refer to omissions. Considering, however, that many of the persons for whom this work is intended proceed to India rather with the object of learning something of the people of our great dependency than with a view to sightseeing pure and simple, more prominence might have been assigned to descriptions of the condition of the natives, their modes of life, &c. We observe that some of the minor faults to which we adverted in reviewing

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the other handbooks by the same author reappear in the present volume. Too much space, for instance, is assigned to epitaphs of wholly insignificant persons and to uninteresting monuments which require no explanation. Again, the introduction into a guide-book of such variable matters as the times of trains, &c., is a waste of space and may tend to mislead. The book is supplied with three good maps of Bengal and Assam, British Burma and the North-West Provinces, and Oudh; though for facility of reference it would have been an improvement if the great lines of railways had been more clearly indicated. The text, moreover, is almost devoid of reference to the positions on the maps of the places described. The omission is often inconvenient, as the knowledge of Indian geography possessed by even educated English people is scarcely sufficient to enable them to dispense with such assistance. These faults, however, are small, taking into account the difficulty of the subject and the successful manner in which it has been treated.

Tourists' Guide to the County of Cambridge. By A. G. Hill. With a Map and Plan. (Stanford.)—Mr. Hill's English is sometimes clumsy, but his book is distinguished by much carefully selected archæology and true feeling for antiquity. He may have meant well when he called the fens and their islands "oases," but his terms are not excellently chosen in such passages as the following:—"These oases appear to have been luxuriant climes in the midst of chaos, if we may believe the accounts of William of Malmesbury and early historians, and, no doubt, their descriptions are, in substance, correct." A Scholar of Jesus, B.A. and F.S.A., ought to write better than this, which is by no means the worst passage in the book. There are a few slips in criticism which in a second edition may be corrected, *e. g.*, the treatment of the costume of Newton's statue in Trinity College is not in "the eccentric style of the time," but Roubiliac's own eccentricity. How can a building "be vaulted throughout with a species of ceiling known as a 'fan-tracery' roof"? The literary enormity of this statement involves an unkindness to King's College. Mr. Hill has written things about Jesus College which show that his *alma mater* spared the rod too long. As to the windows of Jesus Chapel he says:—"All the nave and transept windows (Alcock's) have been filled with stained glass from the hand of Mr. Burne Jones—fine works of art, but the drawing is rather too heathenish in its Renaissance to be ecclesiastical, and is thus unlike real English Renaissance glass." "Canoes are very favourite crafts in these waters" is truly if ungrammatically said of Freshman's River, that wonderful stream which, Mr. Hill tells us, "flows up by Grantchester."

A NUMBER of guide-books relating to the Grafschaft of Glatz have been sent to us by the Gebirgs Verein of that locality. Under the title *Die Grafschaft Glatz und deren Anschlüsse*, Herr Peter has compiled an exhaustive handbook which will be welcome to English tourists who know German and find their way to Silesia.

The Green Lanes of Hampshire, Surrey, and Sussex, by the Rev. G. N. Godwin (Griffith & Farran), deals with a lovely tract of country, but it is too discursive to serve as a guide-book.—Ward & Lock's *Pictorial Guide to Aberdeen, Elgin, and the Moray Firth*, and *Pictorial Guide to Perth, Dundee, and Aberdeen*, are good popular books which would be all the better for the omission of the illustrations.—Mr. Unwin's *Sydenham, Dulwich, and Norwood* is a good specimen of a half-holiday handbook.—Messrs. Bradshaw have sent us a new edition of their *Illustrated Tourists' Handbook to Great Britain.*

THE ARCHÆOLOGICAL SOCIETIES.

The Transactions of the Cumberland and Westmoreland Antiquarian and Archæological Society, Vol. VI., Part I., 1882, is fully up to the standard of previous volumes. Much attention is devoted to the old halls and castles of the two counties, as evidenced by the papers on Brougham and Brough Castles from the skilled pen of Mr. G. T. Clark, and papers by other writers on Egremont Castle, Burnside Hall, and Lamplugh Hall. Mr. Ferguson gives an interesting account of the armorial bearings of the city of Carlisle, and also describes some curious knitting sheaths or knitting sticks, of which a plate of specimens is given. A remarkable cup-marked stone found near Penrith is very fully described by Dr. M. W. Taylor, and an illustration of it is given. It was found covering a grave in which a quantity of bones and charcoal was discovered. The account of the parish church of Egremont is from the pen of the architect who was employed to pull it down, and it is, therefore, gratifying to know that the parishioners "will see in the new building all that was of architectural worth in the old." Other papers, on the Friar Preachers of Carlisle, on certain stone circles, and on excavations at Walls Castle, help to make up a very attractive volume.

Sussex Archæological Collections. Vol. XXXII. (Lewes, Wolff.)—The principal articles in this unusually interesting volume are the Rev. F. H. Arnold's account of Thorney, Chichester Harbour; Mr. Parsons's valuable paper on Sussex iron works; an account of leaden fonts in Sussex, by Mr. J. L. André; Mr. Sawyer's notes on Capt. N. Tettersell and the escape of Charles II.; and papers on early wills, Icklesham Church, and excavations at Seaford, by Messrs. Churton, Attree, and Price respectively. It is impossible to do justice to all these essays, but a note or two may be borrowed from some of them. Until lately the islanders of Thorney were exempt from serving on juries, and from tolls and market dues in Chichester, on account of services rendered by their ancestors to the people of the city during the Great Plague of 1665. Thorney Church tower was a depôt for smuggled goods. The Norman (or older) font in this church is a simple cylinder, without mouldings, and incised with chevrons and twelve niche-like compartments. Of the twenty-nine leaden fonts in England three are in Sussex, at Edburton, Parham, and Piecombe. Of the whole class at least eighteen are of Norman origin. The Norman fonts at Llancourt and Tidenham, in Gloucestershire, were cast in the same mould. These fonts were cast flat and bent, the edges being soldered together; the examples at Piecombe and Edburton show coarse junctures. These examples are figured here, and are very curious specimens of Norman art. That at Parham is the only noteworthy relic in the church, and of Decorated origin. When the bishop lately visited a certain Sussex church the local authorities had the font resplendently blackleaded. Icklesham Church, having been restored till it looks as good as new, nobody cares to see. Before the advent of Mr. S. S. Teulon it wanted nothing but repairs and cleaning. The churchwardens' accounts are not older than 1712, but they are in good order and of unusual interest; they chronicle the consumption of much ale at the parish cost. The parish officials were not ashamed to use popular English, *e.g.*, "1720, Octr ye 21, p^{d} To Gooddy Goland for Washing up Goody Martin's Things, 00, 04, 02." The old ladies who received parochial doles were styled "goodies," *vide* "1735, Januery ye 13, p^{d} for a Pint of Wine & for eight pound of Mutton for Good Row & Good Winch & Goody Sutors for their being with Goody in her Fitts, 3. 0." The same "Goody Sutors and Goodman Burt" made a good thing of it when they "stood" for the "Child (of) David Sharvill a Vagrant," and pocketed three shillings, and drank two "Muggs of beer." It was reasonable that 4*l.* 10*s.* 8½*d.* should be paid for the "Stokes," which until within living memory were in Icklesham churchyard (we can testify to the need of these implements in the neighbourhood), but why 1*l.* 10*s.* should have been paid "for fatting Widdow Cloke's Hogg" in 1732 no living man can tell. Tom Seuter's "Eye" was cured in 1739 for three shillings, and in 1741 the churchwardens lent five shillings to "a Soiourner." In 1744 "Gudy Tayler" was paid one shilling and sixpence "for going to Winchelse for to give her Arthor Davy." As to J. Harold of 1756, the churchwardens paid "13*d.* for Beere at his Burying," four shillings "for his grave & nell & afterdavit," and two shillings and ninepence for a pound and a half of wool for his shroud. Although three shillings and sixpence was paid in 1766 "for a pair of Second Hand Buckskinn briches for Wm. Dungan [Duncan, a Scotchman?]," poor Dame Burt had but a pound for a quarter's schooling for ten children. Five shillings were paid "for a Gallon of Brandy for Susana Seldens Leg"(!), and Dame Winset was consoled with three shillings "when her boy run away." One of the most interesting accounts of excavations within our knowledge is that by Mr. J. E. Price, which describes operations conducted with rare acumen at Seaford.

THE *Archæological Journal*, No. 154, is an unusually interesting instalment of that valuable serial. Besides a picturesque and emotional essay on Sens and Auxerre—subjects of great interest and worthy of exhaustive treatment—by Mr. E. A. Freeman, this issue contains a very comprehensive series of notes on that great inheritance, which has yet to fall in, of Christian archæologists, the 'Antiquities of Constantinople.' Of these Mr. Bunnell Lewis gives an extremely attractive account and the latest intelligence of the wonderful antique, Byzantine, and mediæval walls of the city, and the inscriptions and sculptures those gigantic structures retain in no unimportant numbers. The ancient Greek churches of Constantinople are many; recent investigations have increased the number known to us. Mr. Lewis comments on that of Chora, rich in mosaics and frescoes differing from formalized Byzantine examples, and famous on account of the marvellous picture of the Virgin and a sacred healing spring. He notices the better-known church of SS. Sergius and Bacchus, *i. e.*, Little St. Sophia, which he, opposing Mr. Fergusson therein, and agreeing with Mr. Freshfield, declares to be Byzantine and not Romanesque. The museum at Constantinople is the last subject of Mr. Lewis's notes. Mr. G. T. Clark concludes his admirable memoranda on 'The Castles of England and Wales at the Latter Part of the Twelfth Century' by enumerating and scientifically grouping the very numerous fortresses west of the Severn and the Dee. The author sums up the whole subject by stating that at the close of the reign of Henry II. there were in England and on the Marches of Wales about 657 castles, of 506 of which little is known.

OUR LIBRARY TABLE.

THE *Eighty-ninth Report of the Royal Asiatic Society* has appeared on our table, true to its date, full, interesting, and accurate, and recording in an agreeable way the marvellous progress that is being made in Asiatic and African studies. Mr. W. Vaux, the secretary, has, by careful collation all the year round, brought together in a condensed form the labours of scores of men of all nationalities working together in the noble field of inquiry. The obituary notices of distinguished scholars, such as Muir, Benfey, and Krapf, are followed by an abstract of the contents of the *Journal* of the Society during the past year. Each paper is interesting, but so varied are the subjects that few could appreciate or even understand them all. We rejoice to read of numerous elections of new Fellows, a full treasury, and a library of books and manuscripts available as loans to scholars under liberal rules; and it s remarked (as if in covert sarcasm of

other libraries, in which the object of their existence is forgotten) that the Society retains its priceless Oriental manuscripts and rare books in its possession that they may be lent to scholars. The proceedings of other European Oriental societies are then noticed, and the proceedings of its own branches in Asia and the parent society in Calcutta; the contents of Oriental serials are then detailed; and finally a *résumé* is given of the general progress of Oriental learning in its two great branches, archæological and literary. With a steady, practised hand Mr. Vaux passes over the different fields into which this vast subject is divided. Names and books are mentioned which make the heart of the reader long for a little more leisure in this over-wrought nineteenth century. We can say with justice that the Royal Asiatic Society, as judged by its own *Journal* and Reports, lives on in great force, representing the practical tendency of English erudition—"Primus in Indis."

Messrs. Reeves & Turner have sent us an edition of the *Poetical Works of Shelley* in two volumes. This is a reissue by Mr. Forman of the text of his library edition, without the elaborate notes which accompanied that work. The principles on which Mr. Forman has proceeded as an editor are well known, and there is no need to discuss them over again. The reader, however, will be prepared to hear that these handsome and convenient volumes contain every scrap of Shelley's verse that the enthusiastic industry of the editor has been able to discover; in fact, they can boast of two brief fragments not included in the library edition. Mr. Forman's industry and accuracy are as untiring as ever. A long preface is devoted to a defence of Shelley's reputation as a corrector of proofs and of Mr. Forman's retention of the poet's punctuation.

The publication of the *Catalogue of Additions to the Manuscripts in the British Museum in the Years* 1876–1881, the result of the united efforts of the staff of the Manuscript Department of the British Museum, brings up the description of the contents of the department to the present date, and the arrears, which at one time were considerable, have under the management of Mr. Thompson been effaced. This volume of upwards of 600 pages—of which, by the way, nearly half is index—contains six years' purchases and presentations, comprising upwards of 2,000 manuscripts, 2,300 charters and rolls, the same number of seals, and five papyri, counting many fragments under a single number. The index has been made very full, and its length is accounted for by the fact that besides references to the details of the printed descriptions, the names of writers of the numerous letters are given from the collections of correspondence only generally noticed in the catalogue. Many of the specially interesting additions have been pointed out in the *Athenæum* from time to time as they were acquired, but we may refer to the most interesting features of the new additions again without fear of being tedious. Of the papyri two deserve special notice — the Orationes of Hyperides, of the first century B.C., and the Bankes Homer, of the second century A.D. Early Latin palæography is represented by the Homilies of St. Augustine in Merovingian writing of the seventh century; Gregory's 'Moralia' in the same style of handwriting of the eighth century; and a series of Visigothic works, chiefly liturgical, ranging from the ninth century to the eleventh. Illumination, a favourite branch of the study of MSS., albeit now, perhaps, deposed from the high pedestal it formerly occupied among the treasures of the Museum in favour of antiquity, is represented by the Exultet roll of the twelfth century, and the 'Rationale' of Durandus, from the Didot collection, adorned with initials of well-finished design and execution, of Italian art of the beginning of the fourteenth century. Mr. W. Burges has bequeathed some good specimens of the French and Flemish school. Under the important headings of "State Papers" and "Correspondence" are ranged 242 volumes of transcripts of State papers relating to the history of France and other countries of Europe, formed by Antoine de Loménie, Seigneur de La Ville-aux-Clercs, Secretary of State under Henri IV. and Louis XIII.; the Asheby Correspondence; six volumes of the correspondence of Jas. Hay, Viscount Doncaster and Earl of Carlisle, chiefly in connexion with his embassies, 1619–1624; the Nicholas Correspondence, 1560–1722, of which a considerable portion relates to the movements and intrigues of the Royalists during the period of the Commonwealth; the correspondence of Cardinals Caprara and Gualterio, protectors of the English Catholics at Rome, including papers relating to Lord Lovat's plot for the invasion of Scotland, 1688–1727; the Diary of Cardinal York, 1758–1805; the Wentworth Papers, 1685–1739; Wilkes Papers, many of them highly seasoned, 1739–1797; the Haddock Correspondence, chiefly naval, 1639–1742; papers of the Jervis family from the seventeenth century to the nineteenth, including the official correspondence, registers, and journals of Admiral Sir John Jervis, afterwards Earl of St. Vincent, 1755–1823; the journals, correspondence, and papers of General Sir Robert Thomas Wilson, many unpublished, 1798–1848; and the correspondence and papers of the Right Hon. Nicholas Vansittart, Chancellor of the Exchequer, afterwards Baron Bexley, 1796–1844. Of Mr. Julian Marshall's collection of music MSS. we hope to give a separate notice at another time; it is sufficient here to draw attention to the important collection of 440 numbers, among which are a sketch-book of Beethoven and two volumes of original compositions of Handel. Among volumes and pieces of individual rarity or interest may be mentioned the 'Satires' of Juvenal, eleventh century; a Dante written at Ferrara in 1379; a year-book of law cases during the reign of Edward I.; the original MS. of Cavendish's 'Life of Wolsey'; a Mexican chronicle down to the year 1576, partly in native picture-writing; White of Selborne's 'Naturalist's Journal'; Carter's original sketches of ancient monuments and buildings; a Servian charter of King Stephen Dabisha, 1395; and a series of charters of the priory or nunnery of Stixwould, co. Lincoln. The acquisition of the Laing collection of Scottish seals is also a noteworthy feature in the history of the progress of the department during the period covered by the catalogue.

Quaint Industries and Interesting Places in Sussex. (Lewes, 'Sussex Advertiser' Office.)—Some time ago a number of amusing and curious essays on Sussex industries and customs were published in the journal at the office of which they have been reprinted in this little volume. Students of peculiar manners and out-of-the-way crafts will be glad to obtain the capital paper on Sussex higgling and to learn the ways of those who scour the country and buy up lean chickens for the fatter's coop, as well as those who vend again the well-stuffed toothsome product of the "industry." The author showed lack of poetic sympathy when he wrote that the "Persian bird" was offered to Æsculapius because he is digestible by patients. Painful experience has convinced us that not all fowls, though born in Sussex and fed by farmers, are digestible. The author would be out of sympathy with his subject if he had not a habit of jumbling together all sorts of things. A Sussex trug, the subject of another of these essays, is a flat basket, not of wicker, but of flakes of sallow, braced with ash and furnished with a handle of the latter wood bent over from side to side. A trug is cheaper and more durable than a basket; small varieties are bought by children and much used at the seaside by Cockneys, who remain ignorant that making them is, so far as Sussex is concerned, an industry confined to Hurstmonceaux and its neighbourhood. Big ones will hold four bushels. Our author says that trugs are exported to all parts of Europe, to Australia, and elsewhere, and assumes that they are made nowhere else. We have met with so many trugs in France that it is hard to believe objects so easily and cheaply constructed are really not indigenous products. Patriotism has doubtless led the writer to exaggerate the "peculiarity" of trug-making as a Sussex craft, just as the same sentiment led him to ignore the practice of higgling in Devonshire, Cornwall, and Wales, to say nothing of Normandy and Brittany. The other subjects of these essays are Rye pottery, Selsey mousetraps, the huge Carthusian monastery at Cowfold, and the little town at Seaford.

Canon Bourke has brought out, through Messrs. Gill, of Dublin, a memoir of a remarkable man, "John of Tuam." The canon's style is a trifle too ornate, but perhaps in a shilling volume intended for popular reading that does not greatly matter.

We are particularly indebted to Mr. Sampson Low for the third volume of the *English Catalogue*. Little is done in England for bibliography, and every effort in that direction deserves encouragement. The usefulness of a book like this can hardly be overrated. Mr. Low's labours have been increased by the constant growth in the number of books issued annually, and therefore all the more praise is due to him for the trouble he has taken. The present volume goes down to the end of 1880.

Messrs. Bradbury, Agnew & Co. have brought out a cheap edition of *Happy Thoughts* with illustrations, many of which are decidedly clever. It will no doubt be highly popular.

We have on our table *The Burman*, 2 vols., by S. Yoe (Macmillan),—*A Prairie Idyl, and other Poems* (Chicago, U.S., Jansen),—*Konrad Wallenrod*, by A. Mickiewicz (Trübner),—*The Earl's Revenge* (Diprose & Bateman),—*Songs from the Sunny South*, by J. C. Grant (Longmans),—*Curiosities of Judaism*, by P. Abraham (The Author),—*Rest by the Way*, by C. M. Hallett (Smith),—*Farm Sermons*, by C. H. Spurgeon (Passmore),—*The Second Epistle to the Corinthians*, by the Rev. H. Linton (Philip),—*Infant Baptism*, by J. Malcolm (Houlston),—*Practical Sermons*, by the Rev. P. T. Ouvry (Rivington),—*The Friendship of God*, by the late Rev. H. Wright (Low),—*Tarjuma-i-Alif Laila Ba-Zuba'n-i-Urdu*, edited by T. W. H. Tolbort and F. Pincott (Allen & Co.),—*La Spugna d'Apelle*, by E. Onufrio (Milan, Quadrio),—*Jehovah*, by C. Sylva (Leipzig, Friedrich),—*Thomas Platters Leben*, by H. Düntzer (Trübner),—*Die Alhambra*, by W. Irving (Trübner),—*Englisches Naturwissenschaftlich-Technisches Lesebuch*, Part II., by Dr. F. L. Wershoven (Leipzig, Brockhaus),—and *Der Treppenwitz der Weltgeschichte*, by W. L. Hertslet (Berlin, Haude & Spener). Among New Editions we have *Brandram's Selected Shakespeare Plays for the Young* (Smith & Elder),—*How to See Bristol*, by F. J. Nicholls (Bristol, Arrowsmith),—*Ivanoff's Russian Grammar*, edited by W. E. Gowan (Kegan Paul),—*The New Man and the Eternal Life*, by A. Jukes (Longmans),—*Handbook of Heraldry*, by J. E. Cussans (Chatto & Windus),—*The Principles of Colliery Ventilation*, by A. Bagot (Kegan Paul),—and *On Failure of Brain-Power*, by Dr. J. Althaus (Longmans). Also the following Pamphlets: *The Relation of Brain to Mind*, by J. Cleland (Glasgow, MacLehose),—*Morality in Public Schools and its Relation to Religion*, by the Rev. J. M. Wilson (Macmillan),—*Some Remarks on Turner's Picture 'The Old Téméraire,' discovered in* 1882, by J. C. Laud (J. Heywood),—*The Shaksperian Characters of Richard III. and Hamlet*, by J. Davies (Warrington, 'Guardian' Office),—*The Story of our Bell*, by the Rev. J. S. Joly (Dublin, Herbert),—*A Glimpse through the Corridors of Time*, by Prof. R. S. Ball (Macmillan),—and *Bankruptcy and Insolvency Law*, by A. de Lissa (Robertson).

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LIST OF NEW BOOKS.

ENGLISH.

Theology.

Wishaw's (Rev. A., the late) Sermons preached in the Church for the Blind, Liverpool, cr. 8vo. 9/ cl.

Fine Art and Archæology.

Great Artists: Correggio, by M. C. Heaton, cr. 8vo. 2/6 cl.
Michaelis's (A.) Ancient Marbles in Great Britain, translated by C. A. M. Fennell, roy. 8vo. 42/ half bd.

History and Biography.

Jenkinson's (T. B.) Amazulu: the Zulus, their Past History, Manners, &c., cr. 8vo. 6/ cl.
Thornton's (P. M.) Foreign Secretaries of the Nineteenth Century to 1880, Vol. 3, 8vo. 18/ cl.

Geography and Travel.

Boyle's (F.) Camp Notes, 12mo. 2/ bds.
Ward's (C. S.) North Devon and North Cornwall, 12mo. 2/6 cl. (Thorough Guide Series.)

Science.

Bennett's (A. H.) Practical Treatise on Electro-Diagnosis in Diseases of the Nervous System, 8vo. 8/6 cl.
Thomson's (Sir W.) Mathematical and Physical Papers, Vol. 1, 8vo. 18/ cl.

General Literature.

Brassey's (Sir T.) The British Navy, Vol. 3, 8vo. 3/6 cl.
Franc's (M. J.) No Longer a Child, 12mo. 4/ cl.
Hope's (A. R.) A Book of Boyhoods, 12mo. 3/6 cl.
Maclagan's (R. C.) Scottish Myths, 8vo. 7/6 cl.
Meritt (P.) and Poole's (W. H.) New Babylon, or Daughters of Eve, 3 vols. cr. 8vo. 31/6 cl.

FOREIGN.

Theology.

Baedae Historia Ecclesiastica, ed. A. Holder, 4m. 50.
Bestmann (H. J.): Geschichte der Christlichen Sitte, Division 2, Part 1, 2m. 80.
Kühn (R.): Der Octavius d. Minucius Felix, 1m. 60.

Archæology.

Strack (H.): Central- u. Kuppelkirchen der Renaissance in Italien, 50m.

Biography.

D'Ideville (Le Comte H.): Le Maréchal Bugeaud d'après sa Correspondance, Vol. 2, 10fr.

Geography.

Perret (P.): Le Pays Basque et la Basse Navarre, Illustrations par E. Sadoux, 12fr.

Philology.

Anton (H. S.): Etymologische Erklärung Homerischer Wörter, Part 1, 2m. 40.

CAXTON'S 'FOUR SONS OF AYMON.'

Aug. 21, 1882.

Mr. Blades, like a writer in the *Times* on the same subject, does some injustice to Dibdin, the great bibliographer, in his interesting letter on the newly discovered fragment of Caxton's 'Four Sons of Aymon.' Both writers insist with more or less emphasis on the omission from Dibdin's bibliographical works of all reference to the unique copy of the book now at Althorp, and Mr. Blades claims in your columns to have given the first account of it in his 'Life of Caxton' in 1863. But in Dibdin's supplement to his 'Bibliotheca Spenceriana' (*vide* his 'Ædes Althorpianæ,' 1822, ii. 298–9) a full description of the work is to be found. Nor does Dibdin only mention it there. In his 'Bibliographical Decameron' (1817) it forms the subject of a long digression (ii. 436–8), following some advice to book collectors—very similar to that given by Mr. Blades last week—when examining old bindings "in order to make discovery of some precious fragment of a long-panted-after work." Dibdin there shows that in 1813, some years before Lord Spencer acquired his 'Four Sons' by Caxton, he had obtained documentary evidence to prove that the romance, known then only in Copland's edition of 1554, had been originally printed by Caxton. In the same paragraph Dibdin endeavours to show that six other works, including a 'Bevys of Hampton' and a 'Gesta Romanorum,' with which Caxton had not before been credited, might justly be ascribed to him. The passage is the more worthy of notice as the 'Decameron' does not appear among the books referred to by Mr. Blades in his 'Life of Caxton,' nor is any mention made of it in his later books on the subject, and these important conjectures, with the argument upon which they are based, would seem to have been overlooked by him. Their value therefore remains unappraised.

Perhaps you will allow me, in conclusion, to supplement Mr. Blades's history of the romance in this country during the sixteenth century. Copland's edition of 1554 appears to be the latest and the only sixteenth century edition extant. It is the only one mentioned by the chief bibliographers (Dibdin, Lowndes, Grässe, and Brunet), but the book would appear to have been twice reprinted before the close of the century. In the Stationers' Register licences to reprint it occur among the entries for March, 1582 (Arber's 'Transcript,' ii. 408), and February, 1598/9 (iii. 137). On February 22nd, 1598/9, a printer whose name is not connected with the other editions was licensed to print "the last part of the ffowre sons of Aymon" (iii. 139). That, like 'Huon of Bordeaux' and other Charlemagne romances, it was highly popular in Shakspeare's day is easily capable of proof from independent testimony. In Laneham's letter describing the Kenilworth pageants of 1575, Cox, the quixotic old captain of Coventry, is declared to have the book *inter alios* at his fingers' ends (Nichols's 'Progresses of Queen Elizabeth,' i. 449); and Francis Meres in his 'Palladis Tamia,' 1598 (p. 268*b*), mentions the work among other popular story-books as one that is "to be censured of" as "being no lesse hurtfull to youth then the workes of Machiavell to age." It is hardly necessary to refer to the important place the romance has held for almost five centuries in French popular literature. As recently as 1859 it was published at Paris in a modernized form for a few centimes. Other countries on the Continent have given the story an almost equally warm welcome; and it is, it will be remembered, upon an Italian version of it that Tasso has based his 'Rinaldo.'

S. L. Lee.

SHAKSPEARE IN GREECE.

For some years past there has been shown in Greece a praiseworthy activity in the matter of translating the classical authors of other countries. A slight external stimulus has been given by a prize bestowed by the University for translations. This prize brought into existence some translations from Dante and Lessing, but it did not contribute to make the great English poet familiar with the Greeks, for nothing had been done for Shakspeare when the prize ceased to be awarded owing to the death of the donor, a wealthy Greek settled in Trieste. The greatness of Shakspeare has not been impressed on the Greeks by examiners for prizes, but has gradually made itself felt.

Franz Thimm has in the second edition (1872) of his 'Bibliotheca Shakspeareana' mentioned only a single translation of a play of Shakspeare's into modern Greek. One swallow does not make a spring, but luckily our young literature is not so poor in versions of Shakspeare as Thimm would lead his readers to suppose. I therefore append a list of the versions of Shakspeare which have been published.

The earliest is Τρικυμία, δρᾶμα Οὐϊλελμου Σαικσπὴρ, μετάφρασις Ι. Πολυλᾶ, Κερκυραίου, Κερύρα, 1855. Then in 1858 appeared at Athens translations of 'Julius Cæsar' by N. K. Ionides and of 'Hamlet' by I. P. Perbanoglos. In 1862 appeared a version of 'Macbeth' by N. T. K[ontopoulos]; in 1873 'Romeo and Juliet,' translated by A. Skalides. A version of 'Othello' was printed in the *feuilleton* of the Smyrniote journal Ὁ Φιλόκαλος Σμυρναῖος, now deceased. Versions of 'Macbeth' and 'Hamlet' were printed in 1875 in the supplement of the Ἐθνικὴ ἐπιθεώρησις, an illustrated Greek journal published in Paris. Lastly, M. Demetrius Bikelas published in 1876 translations of 'Romeo and Juliet,' 'Othello,' and 'King Lear.' So till lately we had versions of only seven plays—'The Tempest,' 'Julius Cæsar,' 'King Lear,' 'Romeo and Juliet,' 'Hamlet,' 'Macbeth,' and 'Othello,' the last four having been rendered twice.

It is curious to observe that the spelling of the poet's name is as little of a settled point in Greece as in England; it is spelt on the title-pages of the translations in five different ways. The genitive is transliterated Σαικσπὴρ, Σαικσπήρου, Σαιξπήρου, Σακεσπήρου, and Σαικσπείρου. Of all these translations, some of which are in prose and some in verse, that of M. Bikelas is the best. Demetrius Bikelas is one of our best authors, known not only for a *brochure* on the Byzantines, but especially for his historical novel 'Loukis Laras,' which has been translated into English and several other languages. He has made the translating of Shakspeare the work of his life. During a long residence in London he made himself familiar with English literature, especially poetry, and he at the same time possesses a thorough knowledge and mastery of the popular speech of modern Greece, and this he has chosen for his translation and used with great tact. So the first volume of his translation, containing 'Romeo and Juliet,' 'King Lear,' and 'Othello,' became speedily popular, and every one desired that the skilful translator should continue his work. His example found imitators, and, after a brief pause, there appeared last year a new version of 'Antony and Cleopatra' by a young philologist, M. Damiralis, who promises to continue to work for the diffusion of a knowledge of Shakspeare in Greece. At the same time, however, Bikelas has not rested and has kept his word, having printed his version of two more plays, 'Hamlet' and 'Macbeth.' The version of these two pieces is even more successful than that of those which were issued in 1876. A specimen was a little time before publication given to the world, on the occasion of the representation of the second act of 'Hamlet.' For some time past there has been living at Athens a Greek actor named Lekatsas, a native of Ithaca, who has hitherto appeared on the English stage under a pseudonym. He is particularly fond of Shakspeare and plays decidedly better than our actors. Engaged by the Musical and Dramatic Association of this city, he is trying to improve our style of acting, and has also got together a tolerable troupe and drilled it, although he himself, during a long residence in England, has grown somewhat rusty in his mother tongue. He has given a public performance, producing Bulwer's 'Richelieu,' and the second act of 'Hamlet' in the translation of Bikelas, which was at once hailed by the public as superior to the previous translations. 'Hamlet' and Shakspeare have since been so popular among playgoers that it is proposed to establish a regular Shakspeare company and a Shakspeare Society.

After all, little has been done hitherto to spread a knowledge of Shakspeare in Greece. If one reflects, however, how little has been achieved as yet for our own classics, that we have only lately had a complete verse translation of the Odyssey, it will not be matter for surprise that the immortal English poet is not better known to the modern Greeks.

Sp. P. Lambros.

THE COMING PUBLISHING SEASON.

Mr. John Hogg, of Paternoster Row, promises for the ensuing season 'A Book of Boyhoods,' by Mr. Ascott R. Hope; 'Landmarks of English Literature,' by Mr. H. J. Nicoll, author of 'Great Movements,' &c.; a new volume of stories by Mr. Hope, entitled 'Homespun Stories'; and 'Facts and Phases of Animal Life,' by Mr. Vernon S. Morwood, lecturer to the Royal Society for the Prevention of Cruelty to Animals.

Mr. Hodges has nearly ready for publication 'The Service of Humanity, and other Sermons,' by Mr. Stewart D. Headlam, B.A., author of 'Priestcraft and Progress'; and 'Theology and Life,' sermons preached in Newcastle-on-Tyne, by Prof. Symes, M.A.

Literary Gossip.

The September number of the *Nineteenth Century* will contain a poem 'To Virgil' by Mr. Tennyson.

At the annual meeting of the Library Association, which is to be held at Cam-

bridge on the 5th of next month and three following days, there will be discussed, among other subjects, bookbinding and the more complicated topic of classification. A paper is promised on the subject of 'English Music and its Bibliography.' The University and the various college libraries will naturally be objects of great interest that will meet with due attention. Mr. Henry Bradshaw, Librarian to the University, will preside over the meetings, which will take place in King's College Hall. Reports on size notation and on the training of library assistants, together with illustrations of the cataloguing rules of the Association, will be laid before the meeting.

The second volume of Dr. Ginsburg's work on the Massorah, finishing the text, is complete. As an appendix to this second volume Dr. Ginsburg has reprinted the entire Massorah, both Magna and Finalis, as it is given in the first edition of Jacob ben Chayim's Rabbinic Bible, Venice, 1524–5, thus furnishing the Biblical student with a clue to the extant printed Massorahs. This appendix is also intended to enable students to decipher the Massorah in the various manuscripts of the Bible. The second volume contains upwards of 800 pages. The third volume, which contains the English translation and explanation of the two volumes of text, is already in the printer's hands.

'Gabrielle de Bourdaine' is the title of a new novel by Mrs. Spender, the author of 'Godwyn's Ordeal,' &c., to be shortly published by Messrs. Hurst & Blackett in three volumes. The same publishers will issue during September a new novel by the Right Hon. A. J. B. Beresford Hope, M.P., author of 'Strictly Tied Up,' under the title of 'The Brandreths.'

The latest additions to the Egerton Library of MSS. in the British Museum comprise a 'Liber Prosarum' for the use of the Dominican nuns of Poissy, fifteenth century; a 'Missale Parvum' from the convent of the Cellites of Ghent, also of the fifteenth century; an interesting collection of miscellaneous historical and other letters and papers, 1494–1696, from the Ouvry sale; a Royal Household Book, 17 Henry VIII., 1525–1526; the Expenses of the Revels at Richmond and Greenwich, 1527; the Earl of Essex's Rebellion, 1601; Rules for the Office of Ordnance, 1683; curious domestic recipes of the sixteenth and seventeenth centuries; and the four Gospels in Greek, with illuminations of the twelfth century.

Mr. J. H. Round, to whose paper on 'The Barony of Arklow' we lately called attention, has been continuing his researches among the Irish dignities, and will contribute studies on 'The Earldoms of Ormonde' and on 'The Baronies of Kingsale and Howth' to the forthcoming numbers of Mr. Foster's *Collectanea Genealogica*.

The death is announced in his eightieth year of Mr. James Murray, author of 'The Maid of Galloway,' a tale of Thrieve and Otterburn—a poem which some thirty years ago attracted considerable attention. The deceased, who lost his sight at the age of five years, was known as "the blind poet of Galloway."

There is a talk of putting up a monument to Longfellow in Westminster Abbey.

Messrs. Hansard's Monthly List of Parliamentary Papers for July, 1882, contains the titles of 51 Reports and Papers, 35 Bills, and 49 Papers by Command. Under the first head we call attention to the Report and Evidence (with plans) on Artisans' and Labourers' Dwellings; to Report and Evidence (with plans) on the Public Offices Site Bill; to the First Report, with Evidence, of the Select Committee of the House of Lords on the Land Law (Ireland); and to a Return of all Real Property held in Mortmain, or for Charitable, Public, or Perpetual Uses. Among the Bills is one headed Parcels Post. The Papers by Command comprise the Reports of the Inspectors of Mines for the Year 1881 (with plans); Reports as to the Hours of Labour permitted by Law in Factories, and the Regulations as to the Employment, by Relays or during the Night, of Men, Women, and Young Persons in the United States of America, and in France, Germany, Austria-Hungary, and Belgium; the Statistical Abstract for the United Kingdom (twenty-ninth number); and Returns of Traffic, and General Report on Accidents, on the Railways of the United Kingdom for the Year 1881.

From the report of the Record Society, read at the fourth annual meeting, recently held in Manchester under the presidentship of Mr. James Crossley, F.S.A., we learn that the seventh and eighth volumes of the Society's publications will shortly be in the hands of the members. They will contain an account of the various classes of records relating to Lancashire and Cheshire which are found in the Public Record Office, London. The balance sheet was said to be of a satisfactory character, showing a balance in hand of upwards of 100*l*.

The Rev. J. R. Boyle, of Cottingham, near Hull, of whose forthcoming 'History of Accrington' we recently made mention, has in preparation a comprehensive bibliography of Swedenborgian literature.

Sir J. H. Ramsay has continued his investigations of the national finances in the fourteenth and fifteenth centuries, and an article on the accounts of Henry IV. (in continuation of a former one on the accounts of Richard II.) will appear in the September number of the *Antiquary*.

The publication of a curious collection of the London signs of booksellers, publishers, and printers, up to the end of the seventeenth century, will be commenced in the September number of the *Bibliographer*.

Messrs. Marcus Ward & Co.'s Christmas book 'At Home,' issued last season, is to be followed this year by a companion volume, entitled 'Abroad.' The subject of the book is a trip to Paris and through old towns of Normandy, supposed to be made at Easter time by English children. It is to be full of pictures from drawings specially made on a recent sketching tour. Mr. Thomas Crane is the chief designer of the book, which will be printed in colours.

A parcel of manuscript of Poole and Fletcher's 'Index to Periodicals,' containing the material for about twenty printed pages, was stolen on its way to the printer. Manuscript of that kind cannot be written out from the imagination of an editor. The indexes of some periodicals might, so far as they were concerned, furnish an imperfect substitute; but the twenty pages could never be entirely replaced without going over from beginning to end all represented in the 'Index'—over 4,000 volumes, the three years' work of some fifty co-operators. But fortunately, while the editors were considering how much of this could be undertaken, the manuscript was found under a street counter, where it had been thrown by the disappointed thief.

The work on Folk-Etymology by the Rev. A. Smythe Palmer, for which the author has been long collecting materials, will be published this autumn by Messrs. Bell & Sons. There has hitherto been no book in English devoted to this interesting subject of the influence of popular speech upon language.

It is stated that the Madras Government has granted a subsidy to meet the expenses of bringing out a Konkani-English dictionary, compiled by Father Maffei, S.J., of the Mangalore Mission. It is only six months since Father Maffei's 'Konkani Grammar' was published.

We are informed that M. Maspero, before he left Cairo, found several hundreds of Coptic MSS., which had been walled in since Woide's time. Unfortunately they are not Sahidic, and are therefore of no great value for the New Testament text.

From the United States comes the announcement of a translation of 'The Historical, Political, and Diplomatic Writings of Nicholas Machiavelli,' by Mr. Charles E. Detmold, of New York.

Prof. Wellhausen, the well-known theologian, has removed of his own motion from Greifswald to Halle.

The deaths are announced of M. le Comte F. de Bourgoing, the diplomatist, and author of a 'Histoire Diplomatique de l'Europe pendant la Révolution Française,' of which the fourth volume is in the press; of Hermann Francke, a high official in the Prussian Post Office, known as a poet and dramatist under the pseudonym of "Heinrich Lindau"; and of Frédéric Gaillardet, the inventor of 'La Tour de Nesle.'

The late well-known Russian Orientalist, V. V. Grigorief, during his official career as chief administrator of the border Kirghiz tribes, drew up a scheme for a Kirghiz training school for teachers. After twelve years' delay this project is about to be realized, and a Kirghiz school is to be opened this autumn in the town of Orsk.

In Turkey the political poet still exists, and the poet is a politician subject to party vicissitudes, and may meet the fate of Ovid. Khairi Effendi, one of the most distinguished poets, was a few years ago, like some of his predecessors, exiled to Kasireyeh. The present Sultan having recalled him, he immediately on landing proceeded to the palace, and we may next hear of him as a guest in the palace and favourite of the sovereign.

The *Eastern Express* announces three Turkish illustrated publications. The *Mirat-i-alem* is a fortnightly quarto of sixteen pages, copiously illustrated, issued by the Society of Arts and Sciences. The engravings do not appear to be original. The *Chojuklarara*

XUM

Kraat is a child's paper. In Turkish with Armenian characters is the *Felek*. The subjects of these papers are miscellaneous.

A 'History of the Mathesons,' by Mr. A. Mackenzie, editor of the *Celtic Magazine*, will be published shortly.

SCIENCE

Address delivered at the Southampton Meeting of the British Association for the Advancement of Science, August 23rd, 1882. By C. W. Siemens, D.C.L., President.

The task of preparing a presidential address to the British Association is one of exceptional difficulty, owing to the nature of the audience, which, as our readers are aware, is composed in about equal parts of "associates and ladies" who are unacquainted with scientific matters, and of "members," most of whom have a special and technical knowledge of one branch of science joined to a general knowledge of one or two more.

An address to be successful must therefore be in the main within the comprehension of the associates, and yet be of interest to the specialists and scientific men who form the great body of the members. In the address delivered at Southampton last Wednesday, Dr. Siemens has very wisely made no attempt to review the whole domain of science, but has confined himself almost entirely to a subject which interests alike all classes of his audience, namely, the relation between scientific investigation and practical engineering, or, as it may be called, "applied science." The change which has taken place in this relation in the last fifty, or we might almost say in the last ten, years amounts to little less than a social and industrial revolution.

Not many years ago scientific men were a class apart, enunciating their discoveries in terms comprehensible only to themselves and to their colleagues, and looking down upon the engineering and industrial classes in much the same spirit as a Hypatia might have looked upon them, as "the many ignoble who toil for the noble few." Shall "Science descend from her imperial throne," wrote one of them, "and mix with the base ambition of the world?"

On the other hand, engineers and workmen groping along without scientific guidance made blunder after blunder, and consequently the progress of the nation to wealth and prosperity was pitiably slow, and its manufacturers had to be protected against foreign competition not by the superiority of their products, but by duties on imports, with the natural accompaniment of dearness of all the necessaries of life. And, further, it must be remembered that slow progress towards prosperity means slow progress in culture and civilization, for a man whose wages will barely buy him daily bread cannot, like a prosperous man, give up a portion of his time to the study of the liberal arts.

Gradually, however, a change has occurred, partly caused by the necessities of the times and partly by the personal influence of a few men of the highest scientific attainments, among whom it may not be invidious to mention Sir William Thomson and of Dr. Siemens himself. Science has "descended from her imperial throne" into the market-place, and has found herself all the better for it. Mixture with the world has given to scientific thought a robustness and — we say it deliberately — a habit of accuracy which it never had before. If the mathematician made a mistake in enunciating the properties of eight circles on a sphere, his reputation suffered among such persons as could detect his error, but the world was not much the worse; but if he makes a mistake in calculating the centrifugal force acting on a wheel, he may wreck a factory and perhaps kill or wound a number of workmen. The consciousness that life and property depend on his calculations is surely a greater inducement to accuracy than any fear of scientific criticism.

With this change of spirit has come a corresponding change in the *personnel* of the scientific world. The pallid student burning the midnight oil has disappeared, and in his place we have the active and self-reliant engineer, fertile in expedient, cowed by no difficulty or accident, able to instruct the workmen in the use of their own tools, now swimming through tropical surf at the head of his men with the shore end of a telegraph cable, and now working out abstruse mathematical calculations undisturbed by the roar of the factory or the clang of the boilermakers' hammers.

But if the more intimate connexion between science and practice has benefited science, it has been of no less value to practice. Money and energy are now seldom wasted in attempting the impossible. Where one patent is now taken for perpetual motion a hundred were taken thirty years ago. Now that mechanical strains can be accurately calculated, engineering work is not only much safer, but much cheaper; for when we are doubtful whether the strain on a particular part of the work will be large or small, we must make the strength sufficient for the large strain, whereas when we know that the strain is small a cheaper construction is sufficient.

Turning now to the more technical portion of the address, we see that Dr. Siemens has taken as an illustration of the application of science to engineering the system of electrical units adopted by the International Congress of Electricians which met in Paris last year. Dr. Siemens proposes to add to these units four new ones, as follows: (1) a new unit of power, to be called a "Watt," and to be equal to $\frac{1}{746}$ of a horse-power; (2) a unit of magnetic pole, to be called a "Weber"; (3) a unit of magnetic field, to be called a "Gauss"; (4) a unit of heat, to be called a "Joule," and to be defined as the quantity of heat generated by an ampère flowing through an ohm for one second.

The first unit, the Watt, would be very acceptable to electrical engineers, as it would eliminate the factor 746, which often has to be used either as a multiplier or divisor four or five times in a series of calculations, but which, if the new unit were introduced, would only require to be used once, if at all.

With regard to the Gauss and Weber, it is certain that some unit of magnetic field or magnetic pole is urgently required; but we doubt if the proposed units are the best possible, and, further, if two units are adopted it will have to be carefully considered which is to be the fundamental unit and which the derived one. We believe that the most useful unit of this kind would be a unit of magnetic field based on its action on a moving wire. We would suggest that the unit magnetic field should be the field in which a wire one centimètre long, moving at right angles to the lines of force with a velocity of one centimètre per second, should have an electro-motive force of one volt induced between its ends. As this unit would be inconveniently large, its millionth* or ten-millionth part might be used in practice. The unit of pole could then be derived from it.

The proposed Joule, or heat unit, is, we venture to think, unnecessary, as it is merely the Watt under another name with the element of time added. A Joule would be simply the heat generated by a Watt in one second. If the factor introduced by the specific heat of water is to be omitted from the definition, it would be better to express the heat unit simply in foot pounds.

The common practice of engineers at present in determining, for instance, what current an electro-magnet of certain proposed dimensions will carry is to calculate how much horse-power will be expended in it and to compare the result with the cooling surface available. The use of the Watt in this class of calculation will be a great convenience, as a horse-power is an inconveniently large unit, but no advantage as far as we can see would be derived from a unit such as the proposed Joule.

While speaking of electric units Dr. Siemens mentions without disapproval a proposal which was made by Prof. Clausius to base our units on the statical system, and to use the velocity factor (v) for obtaining the practical units from them. We may remind Dr. Siemens that at a meeting of the Units Committee appointed by the International Congress in Paris last year this proposition was fully discussed, and its impracticability was so completely demonstrated that Prof. Clausius himself formally withdrew it.

Dr. Siemens speaks of the application of electricity to the transmission of power, and shows that, even with the large loss that now takes place, it is probably more economical to use a central steam engine, and transmit power to neighbouring shops by electricity, than to use a number of small engines. The comparatively slow development of this branch of industry has been often commented on during the last year or two. The causes of the delay are not difficult to detect. In the first place, although the theory of transmission is now well understood, practical knowledge is wanting, and can only be obtained by experiments conducted on a large scale and in large works. Secondly, the number of engineers competent to conduct such experiments is as yet small, and all of these are entirely occupied with electric lighting, which offers a more immediate prospect of success and profit. We have no doubt that in a year or two, as soon as electric lighting work has passed out of the experimental stage and can be trusted in its details to pupils and assistants, an enormous and rapid progress will be made in the application of electricity to the transmission of power.

No address or lecture dealing with me-

* If the Gauss be taken as one-ten-millionth (10^{-7}) of the unit of field as defined above, the field of an ordinary Gramme machine would have a strength of from 150 to 300 Gausses on a rough calculation.

chanical progress would now be considered complete if it did not contain some allusion to electric lighting, but we confess to a feeling of disappointment as we read Dr. Siemens's remarks upon the subject, as they tell his audience nothing new, and merely speak in very general terms about what has been done already. Several pages of the address are, however, devoted to gas lighting and to the importance of the waste products of its manufacture.

Dr. Siemens points out the importance of gas as a heating agent, and how by the use of it London smoke may be abated. He, however, says very truly that gas as prepared for illuminating purposes is necessarily much more expensive than a gas prepared for heating only would be. He therefore suggests that two separate systems of mains should be laid, and that in one illuminating gas should be supplied, as at present, and in the other heating gas at say one shilling per 1,000 cubic feet. Very probably the second system of pipes will never be laid, as the great superiority of electricity over gas for lighting purposes will before long be universally recognized. It is not unlikely that in a very few years the supply of illuminating gas will be discontinued, that gas suitable for heating purposes will be supplied instead of it, and that all domestic lighting will be done by incandescent lamps.

The address deals further with the relative values of gas and steam as motive powers, and the result of Dr. Siemens's calculations is decidedly in favour of the gas engine. This is a conclusion on which it would be premature to offer any criticism, for, granting the correctness of the theoretical conclusions, the practical considerations which limit the application of theory have not as yet in the case of the gas engine received any adequate test.

We are glad to see that Dr. Siemens mentions the introduction of mild steel into engineering work as one of the most important of recent advances, for there appears no doubt that when its properties are a little better known, and when more confidence is felt in different samples being of the same nature, it will be very widely used, and will render possible methods of construction which cannot now be attempted.

Dr. Siemens briefly reviews some of the more important engineering enterprises and investigations which have either recently been brought to a conclusion or are now in progress or proposed; and the address concludes with an account of some of the investigations recently made by Mr. Crookes, by Mr. De La Rue, and by Mr. Spottiswoode and Mr. Moulton, on the phenomena displayed by matter in a state of extreme subdivision. Here we are apparently deserting engineering and turning our attention to some of the most abstruse problems in purely theoretic science; but we must remember that it is only by theoretic study that the foundations of engineering are laid. A nation or a community which has no care for natural truths, irrespective of their applications, will not be successful in making those applications. The experiments in question are not only wonderful in themselves, with their beautiful complexity of radiant matter and sensitive striæ, but they even offer us a prospect of determining the nature of electricity. The practical results that might follow such a determination may be estimated by a generation which has seen electric lighting developed from Faraday's research on electro-magnetic induction.

BOTANICAL BOOKS.

Vegetable Technology: a Contribution towards a Bibliography of Economic Botany, with a Comprehensive Subject-Index. By B. D. Jackson, Sec. L.S. (Longmans & Co.)—This publication is issued under the auspices of the Index Society, and is based upon catalogues formed by Messrs. G. J. Symons and P. L. Simmonds. These catalogues have been edited by Mr. Jackson, who tells us he has omitted many references for various reasons and has added others. Moreover, he has given a very useful subject-index. It is a most ungracious task to criticize such a book, for, however imperfectly executed it may be, it is sure to be of service in any case, and on the whole it is calculated to save much time and trouble to the student. The work undertaken by an index-maker is so irksome, so little calculated to satisfy justifiable feelings of self-complacency, that every possible allowance ought to be made for imperfect performance, and no tribute of thanks omitted to those who undertake such tasks. While making these admissions, as in duty bound, we cannot conceal the difficulty we have in coming to the conclusion whether the volume before us is most remarkable for what it does contain, or most noteworthy for what it does not include. In ordinary cases an index-maker is not expected to select what he shall or what he shall not insert. Within the prescribed limitations he must insert everything, without even attempting to select or gauge the relative merits of the publications he proposes to index. But Mr. Jackson has, unfortunately, not conformed to this safe and wholesome rule. He has been something more than index-maker; he has acted as editor, and as such has laid himself open to criticism. Thus a whole literature, so to speak, of some subjects is dismissed with one or two entries, as in the case of the "guaco" or the "argan tree." If it be alleged that these are among those therapeutical subjects expressly intended to be excluded, why insert any reference to them at all? By inserting one or two references only, and those not of primary importance, the student is misled, and is liable to form inadequate notions of the importance of the subject and of the extent of the literature pertaining to it. Again, the reader will sorely miss references to the annual reports of the gardens at Kew, which teem with original articles on economic plants. Surely Mr. Jackson will not allege that these reports do not contain a sufficient account of the raw products, their cultivation and origin, to warrant him in inserting them in his bibliographical list? While if it be alleged that these publications are relatively unknown and comparatively difficult of access, that would, to our thinking, only furnish an additional reason for including reference to them in such a volume as the present. On what principle, again, Mr. Jackson has omitted the name of Mr. Dyer in connexion with the subject of caoutchouc we cannot determine, unless, indeed, there be some limitation as to date which is not made apparent. While we cannot but think the omissions rather remarkable, we are even more puzzled as to the relevance of some of the matters included. Why, for instance, is the paper by Mr. Bartley on the cultivation of common fruits inserted, while the earlier and more practical papers of Mr. Roach Smith and a whole host of technical books on the same subject are omitted? How is it that Loebe's work on the diseases of plants is inserted, while Ré, Berkeley, Frank, Prillieux, Sorauer, and Paget are not so much as mentioned in this connexion? How comes it that forestry in England is represented by only a single entry, and that, as it happens, an inappropriate one? Why has Mr. Zanon's work been picked out as the sole representative of the literature of potato culture? What special qualification has Mr. Fekele's paper, in Hungarian, to be the sole, or almost the sole, representative of the literature pertaining to the larch? We cannot but feel that criticism of this kind, however justifiable, is, under the circumstances, ungracious. We would prefer to offer our thanks to Mr. Jackson for what he has done, and trust that, so far from being discouraged, he will take new heart of grace, and, with the present work as a nucleus, and a more rigid application of his own rules of selection, produce, as he can, a thoroughly good bibliography of economic botany.

A Dictionary of Popular Names of the Plants which furnish the Natural and Acquired Wants of Man in all Matters of Domestic and General Economy, their History, Products, and Uses. By John Smith, A.L.S. (Macmillan & Co.)—From the preface we learn that this volume is a revision of the author's previously published work 'Domestic Botany'; and, if we may judge from a few articles that we have referred to for the purpose, it is not only revised, but extended and improved. The order, as is appropriate in a dictionary, is alphabetical. As the title by no means clearly indicates the nature of the book, we may say that it consists of a series of short descriptive notices of the principal subjects derived from the vegetable kingdom which are employed in medicine and the arts. Thus, under the heading "Nutmeg," we find a popular account of the tree and of the nut, the localities where it is grown, and the products derived from it. We also find that in addition to the common nutmeg (*Myristica fragrans*) no less than five other plants yield "nutmegs" so called. Although it makes no pretence to completeness or to scientific accuracy, this work will be found useful by the general reader, and affords another example of the undaunted spirit of the author under circumstances which would almost of necessity compel abstinence from literary labour on the part of most people. So far, however, from advanced age and deprivation of sight putting a stop to his labours, the author hopes "his book will be the forerunner of a more extensive work." It is impossible not to admire the spirit here displayed, and we may add that while many writers so circumstanced would have deprecated criticism, Mr. Smith is above any such weakness, and he is justifiably so.

Micro-Fungi: When and Where to Find Them. By Thomas Brittain, President of the Manchester Microscopical Society. (Manchester, A. Heywood.)—We are loth to speak disrespectfully of a president, and, indeed, we have neither the intention nor the right to do so, but it may be permissible to remind him that to write a book is no necessary part of a president's duty, and that if he does so far commit himself he endangers his reputation. We can only congratulate the reader that the author has, as he says, "carefully avoided adding scientific names and structure." What, if he had been careless in the matter, would have been the result we can hardly estimate, for as it is a very large proportion of the names he does include are misspelt.

Elementary Botany, Theoretical and Practical. By Henry Edmonds, B.Sc. Lond. (Longmans & Co.)—The question whether it is better in teaching the elements of a science like botany to begin with the details alone, or to inculcate general principles and illustrate them by reference to the details on which they are founded, seems no nearer solution than ever it was. Moreover, in the careful study of certain representative types—a plan which finds many advocates nowadays—unless general principles are constantly referred to, and unless the types are sufficiently varied, and especially unless they are sufficiently contrasted as to their reciprocal agreements and as to their differences, there is a great risk of the pupil being quite unable to apply the knowledge he has obtained of one par-

ticular type to the comprehension of another which he has not previously met with. Instruction by means of type specimens, if not very completely carried out, becomes as much an affair of "cram" as was the old system of beginning with the enumeration of all possible forms of cell, and going on to the description of all possible forms of leaves, and the classification of all possible kinds of fruit. The student who had a predilection for botany survived this ill treatment, but he who had no fancy for the subject literally learned nothing but a string of hard words, which he gladly forgot the moment that the necessity for their retention was past. The little book before us, which, on the whole, is well done, is not free from the paralyzing vice of terminology. Thus we are told that "in the rose we have an etærio of achenes contained within a hollow receptacle, and the whole pseudocarp is called a cynarrhodum." What possible notion does this convey as to the real nature of the fruit of the rose, its mode of formation, or its relation to other fruits? Again, we have the old and quite incorrect definition of the term "monadelphous," and many others might be mentioned, not so much to the discredit of the compiler as of the system he has thought it right to adopt. Mr. Edmonds seems to have consulted some old and some relatively new text-books, and to have "boiled them down" to form a text-book designed, as he tells us, primarily for students of science classes connected with the Science and Art Department of the Committee of Council on Education; and from his own point of view he has succeeded in producing a useful condensation. Whether it will be of any service in promoting a knowledge of botany out of the examination room is open to considerable doubt.

Cottage Gardening. By E. Hobday.—*The Art of Grafting and Budding.* By Charles Baltet. Translated from the French.—*Garden Receipts.* Edited by Charles W. Quin. (Crosby Lockwood & Co.)—These useful and handy little books form three volumes of "Weale's Rudimentary Series." They contain a good deal of valuable information, and 'The Art of Grafting and Budding' will be found especially serviceable. One or two of the 'Garden Receipts,' such as "Nature Printing" and "Scalds and Burns," are a little out of place.

THE RETURN OF MR. LEIGH SMITH.

It is seldom that a private expedition receives such a spontaneous and hearty welcome as that accorded to Mr. Leigh Smith and the crew of the Eira. Their safe return has, indeed, relieved a very general feeling of serious anxiety which we now know to have been well founded. Mr. Leigh Smith left Peterhead in his steam yacht the Eira on the 14th of June last year, with the intention of extending his discoveries in Franz Josef Land, for which he had already received one of the gold medals of the Royal Geographical Society. Two months later the Eira was so heavily nipped against the land-floe off Cape Flora, on the south side of Franz Josef Land, that she sank in eleven fathoms of water in less than two hours. It is difficult to imagine a more desperate situation than that of the men who were thus cut off from all the comforts of civilized life, and left to face the savage desolation of an Arctic winter with such stores as they had been able to snatch from the sinking ship before she went down, nothing coming up afterwards "except a few spars and a young polar bear in a cask." But they set to work with the cheerful courage and resolution which are only to be found among well-disciplined crews; and after spending sixteen nights in a tent, sometimes almost floated out by rain, at others holding on to their miserable shelter for hours together to prevent it from being blown away by the wild gales, they had the satisfaction of moving into a comparatively comfortable house built of stones and turf, a sail saved from the ship serving as a roof. For food they depended almost entirely on walrus and bear meat, which was boiled with vegetables, and served out three times a day in twenty-five plates made out of old provision tins. A few pieces of drift-wood were found, but very little coal or wood had been saved from the ship, so the fire was chiefly kept up with blubber and old rope. The cooking had to be done inside the house, and many a time all hands had to rush out to escape suffocation from the smoke. The sun went down on the 21st of October and did not again appear till the 23rd of March. During the wild winter gales the house was occasionally buried in snow, and the temperature indoors went down to zero, while the thermometer outside showed 80° of frost. The only sources of excitement during these long dark days were the frequent visits of bears, which tried to scrape through the snow to get into the house. "Every bear that was seen was eagerly watched, and woe to the man who missed a shot." It was fortunate for the expedition that they had a dog with them, since he not only warned them when a bear was in the neighbourhood, but on more than one occasion saved the lives of the whole party by discovering walruses on the ice when starvation seemed imminent. Miserable, and often to all appearance hopeless, as their situation was, however, Capt. Lofley, the sailing master, says that "all the men maintained cheerful spirits, and never gave way to the least despondency." No better testimony could be borne to the high qualities of the leader of the expedition than this simple statement; and if we compare it with the account in Churchill's collection of the sufferings of the seven men who were landed in 1643 upon Amsterdam Island, and with other attempts to colonize Spitzbergen and Jan Mayen Island, we shall better appreciate the full value of this fresh page of Arctic history.

The patience and fortitude of the Eira's crew were at last rewarded. A strong gale cleared the ice away in twenty-four hours, and walruses were swimming in the water in hundreds. Provisions for two months were laid in, and on the 21st of June the four boats of the Eira started from Cape Flora on their homeward voyage, eighty miles of water being crossed before they encountered ice. Then the troubles began again, and the boats were sometimes hauled up for days on a floe to wait for an opening in the ice, as they were too heavy to be dragged over it. But after toiling in this way for six weeks they once more reached open water, and joyfully shaped course for Novaya Zemlya, staggering before a fresh south-westerly gale. On the evening of August 2nd, twenty-four hours after leaving the ice, the boats were safely hauled up on the beach in Matoshkin Strait, and next morning the castaways were picked up by Sir Allen Young in the Hope.

The interest of Mr. Leigh Smith's five Arctic voyages fairly culminates in this latest adventure, which, indeed, is in some respects without a parallel. After the ill luck of losing their vessel, "good fortune," as the leader of the expedition himself says, "seemed never to desert the party." Twenty-nine walruses and thirty-six bears were killed and eaten, and they seem not only to have kept the wolf from the door, but, in combination with active exercise, to have saved the men from even a trace of scurvy. Payer tells us that when the Tegethoff was abandoned the retreating parties were not more than eight miles from the ship after two months of incessant labour, although they had the advantage of a first-rate equipment. Mr. Leigh Smith was certainly less encumbered with luggage, but his boats were too heavy to drag, and had he not found open water his only chance of escape would have lain in the efforts of Sir Allen Young. It is not to be expected that the cause of science will have gained much from this enterprise, which has now ended so happily, but it teaches one or two useful lessons as to the absolute necessity of securing a retreat by means of depôts of provisions, &c., when bound even for a summer cruise to the icy recesses of the Far North. It also strengthens the arguments already brought forward by high Arctic authorities in favour of Franz Josef Land as a basis for further exploration towards the Pole should another expedition be sent in that direction. Opinions will always differ as to the practical utility of Arctic discovery, but there can be no doubt, to quote the opinion of the late Lord Beaconsfield, that it encourages "that maritime enterprise which has ever distinguished the English people," an object which must always be appreciated by all true Englishmen in all time. The crew of the Eira have returned without accomplishing the scientific objects of their voyage, but not without giving another proof that British seamen are still animated by the same spirit that, three hundred years ago, inspired Martin Frobisher to hold on across the unknown waste of waters with one mast sprung and the other overboard, feeling confident, to use his own words, "that the sea at length must needs have an ending, and that some land should have a beginning that way."

ASTRONOMICAL NOTES.

The August number of *Copernicus* contains a very elaborate 'New Determination of the Constant of Precession,' by Dr. Dreyer, of the Dunsink Observatory. It is satisfactory to find it in such close agreement with the value found by Struve and Peters, which has been used in the *Nautical Almanac* since 1857, and is now also used in all the other large national ephemerides. For the year 1800 Dr. Dreyer's value amounts to 50″·2365.

Mr. C. E. Burton, who was shortly to have started for South Africa to observe the transit of Venus in December, and who observed that in 1874 at the island of Rodriguez, died very suddenly in Castleknock Church, co. Dublin, on Sunday, the 9th of July. He was born at Barnton, in Cheshire, on September 16th, 1846; worked at Lord Rosse's Observatory in 1868–9, and at Dunsink from 1876 to 1878; but ill health interfered much with his scientific labours. On his return from the transit of Venus expedition to Rodriguez, he remained nearly a year at Greenwich, occupied in the measurement of the British photographs of the transit.

The two Belgian expeditions for the observation of the approaching transit have started—one under M. Houzeau for Texas, and the other, under M. Niesten, for Chili.

"Signor Baccelli, Minister of Public Instruction," says our Naples Correspondent, "has complied with an invitation recently made to the Italian Government to take a part in the scientific international expedition to the Marquesas Islands in 1883. The object of the expedition will be to observe the eclipse of the sun in the month of May of that year. Prof. Pietro Tacchini, Director of the Astronomical Observatory of the Collegio Romano in Rome, has been charged with making all the necessary preparations, and for this purpose he is about to visit London, to purchase a photographic equatorial and other instruments required for the observation of the important phenomenon. 'Italy,' says the *Roma*, 'is the first of the powers to offer to take a part in the scientific expedition of 1883.'"

The August meteors appear to have been less numerous this year than usual.

Vice-Admiral Stephen C. Rowan has been appointed Superintendent of the U.S. Naval Observatory at Washington, in succession to Rear-Admiral John Rodgers, who died on the 5th of May.

Prof. H. A. Newton has been appointed Director of the new observatory of Yale College, New Haven, Connecticut, which possesses a heliometer by Repsold and an eight-inch refractor by Grubb.

GEOGRAPHICAL NOTES.

It is not likely that Mr. Leigh Smith will be able to accept the invitation he has received to be present at the Southampton meeting of the British Association. We have given in another column an account of his adventures.

Sir Richard Temple took for the subject of his able address to the Geographical Section of the British Association the Plateau of Mid-Asia, an area which he described as one of the most wonderful on the surface of the earth, containing nearly 3,000,000 of English square miles, and equal to three-fourths of Europe. It has, he urged, eminent claims on the attention of geographers for several reasons:—1. A mountain system which dominates the greater part of Asia, and includes stupendous ranges with the loftiest peaks yet discovered in the world. 2. A series of heights and depressions almost like the steps of a staircase within the mountainous circumvallation of the plateau. 3. The sources and the permanent supply of rivers which, passing from the plateau, flow through densely populated regions, and help to sustain the most numerous families of the human race. 4. A lacustrine system comprising lakes of which some are saline while others have fresh water, and of which many are situated at great altitudes. 5. The home of conquering races, whence warrior hordes poured during several centuries over nearly all Asia and a large part of Europe. 6. Natural products of value, variety, or interest, and pastoral resources susceptible of indefinite development. 7. An enormous field for scientific research, with many regions which, though not wholly undiscovered, yet need much further discovery. 8. An imperial jurisdiction offering many problems for the consideration of social inquirers. Sir Richard discoursed at some length on each of the eight points. In conclusion, he remarked that the annals of the Mongols reveal one of the many examples of the theory of causation, explaining how geographical surroundings affect the human character. There remain the mountains, the sea of undulating uplands, which are still among the few important regions not essentially modified by human action. The pine forests, though hardly intact, have not been extensively cleared. There is the dread desert, where to the ears of superstitious Mongols the roll of the mustering drums and the shouts of battle are audible, and which has engulfed additional tracts once productive. The pastoral resources, the nomadic diet and exercises, the tribal organization, are in kind the same as of yore, though perhaps modified in extent or degree. The short-lived heat may perhaps be gaining strength, but the winters must be nearly as long and hard as ever. Thus the same physical and climatic conditions which once caused the Mongolian nation to become one of the mightiest engines ever directed by man are still surrounding the Mongols of to-day. Once audaciously ambitious, the Mongols are now sluggish and narrow-minded; once passionately fond of independence, they are now submissive to the domination of races formerly despised by them as inferior; once proud of a tribal organization and a voluntary discipline that wrought world-renowned wonders, they are now spilt up into factions like a faggot of sticks that has been unbound. A man who, though the feeblest of pedestrians, grips with his bowed legs the saddle of the most restive horse as with a vice, is all that remains of the historic Mongol. It is for the social inquirer to determine what have been the circumstances counteracting the climatic and local causes which made this nation potential in moulding mediæval history.

A letter, dated June 30th, 1882, has recently been published in India from the Political Resident at Aden to the Bombay Government, detailing the facts that have come to his knowledge regarding the murder of the Austrian traveller Dr. Siegfried Lauger in the interior of Arabia early last June. In April last Dr. Lauger had come to Aden with the intention of travelling into the distant interior. The Resident, having in vain tried to dissuade him from undertaking the journey without proper escort, provided him with letters to the Abdali Haushabi and Upper Yafai tribes, through whose territories he was to pass. By the Haushabi he was escorted to the country of the Alandi, and by the latter to the country of the Amir of Zhali. Dr. Lauger being desirous of visiting the Musjid of Noor, in the Yafai country, the Amir escorted him to the territory of the Ahl Mehlaji. By the latter he was provided with camels and men, who went with him as far as Sumsara. About eight miles from this place, at the junction of the Wady Yahar and the Wady Bana, he was murdered for the sake of plunder by some men of the Ahl Daer tribe, who had previously decoyed him from the direct road to the Musjid of Noor. His books and papers were thrown into the river by the murderers. The Ahl Daer tribe are nomads, and owe allegiance to none. The Resident at Aden has requested the friendly chiefs with whom he has relations to declare the murderers outlaws.

Herr Barth, of Leipzig, announces the preparation of a series of casts of heads from the ethnographical collections made by the brothers Schlagintweit. They have been carefully taken, and may be had in metal or plaster. A portion of them are due to the travels in India of Hermann, Adolph, and Robert von Schlagintweit, others were obtained by Eduard von Schlagintweit in Morocco, and nine in North America by R. von Schlagintweit, among the Indian tribes.

"Maps of the Seat of War" abound. Mr. Stanford sends us an excellent large scale map. Unluckily, it was published without consultation with Sir Garnet Wolseley, and would only illustrate a direct advance from Ramleh or Aboukir. Col. Leake's map of Lower Egypt, sent us by the same eminent map-maker, is the best for the general reader. A useful little sketch plan of Alexandria and a small but clear map of Lower Egypt come also from Mr. Stanford; so does an excellent map of the whole country as far as 24° north latitude.—Mr. Laurie's sketch of the Delta in his shilling map is clear, and his plan of Alexandria Harbour is excellent.—Messrs. Bacon send a large "War Map" of North-West Egypt which is clear, but does not embrace the probable scene of operations. They also send a bird's-eye view of Egypt which will suit the general public.—Mr. Stanford has further sent us an excellent shilling map of Lower Egypt.

The nobility of the Crimea have resolved to erect a monument in Simferopol to the Empress Catherine II., in celebration of the hundredth anniversary of the annexation of the Crimean khanate to the Russian empire on April 3rd, 1783.

Science Gossip.

We have already made mention of the Gilchrist Lectures to be delivered next winter; we can now add the following details. The so-called English Courses will be held at Leicester, Lincoln, Chesterfield, York, Doncaster, Reading, and Banbury, in alternate weeks, commencing on January 8th, 1883, and concluding before Easter. They are as follows:—The Evolution of the Solar System, by Mr. R. A. Proctor, F.R.A.S. An Hour with the Modern Microscope, by Rev. W. H. Dallinger, F.R.S. The Dynamo-Electric Machine and its Uses, by Mr. W. Lant Carpenter, B.Sc. Energies within the Earth: (1) Mountain-making, (2) Volcanoes and their Causes; or, The Great Fossil Mammals and Birds and their Teaching, and Evidence of the Antiquity of Man, by Dr. Martin Duncan, F.R.S. The Voyage of the Challenger: (1) Physical Conditions of the Deep Sea, (2) Animal Life of the Deep Sea, by Dr. William B. Carpenter, C.B., F.R.S.—The Lancashire Courses are to be held at Burnley, Bolton, Bacup, Bury, and Stockport, commencing October 4th, and continued every night save Saturdays and Sundays:—Lectures I and II: Principles of Electric Lighting and of the Electrical Transmission of Power, by W. Lant Carpenter, B.Sc. III. The Sun, by Prof. Balfour Stewart, F.R.S. IV. Beginnings of Animal Life: the Jelly Specks that form Chalk and Limestones, by Prof. W. C. Williamson, F.R.S. V. Beginnings of Vegetable Life, with especial reference to Fermentation and Disease Germs, by Rev. W. H. Dallinger, F.R.S. VI Beginnings of Animal Life: Infusory Animalcules, by Rev. W. H. Dallinger, F.R.S.—The Scotch Courses are to be held at Forfar, Brechin, Arbroath, Dunfermline, and Kirkcaldy, weeks commencing December 4th, 11th, 18th, 1882; January 8th, 15th, 22nd, 1883:—Lectures I., II, III.: Principles of the Recent Industrial Applications of Electricity, by W. Lant Carpenter, B.Sc.; IV., V., VI., same titles as the last three in the Lancashire Courses, by Dr. Andrew Wilson, F.R.S.E.

Dr. Carpenter sailed for the United States about a fortnight ago.

Messrs. Cassell & Co. will shortly publish in serial form a new work entitled 'Familiar Wild Birds,' by W. Swaysland, with coloured plates painted from nature and numerous wood engravings.

Herr August von Froy, manager of the largest Austrian iron-works, has been appointed chairman of the representative committee for making preparations for the meeting of the British Iron and Steel Institute, which is to take place at the end of September.

Mr. Burt, M.P., and the officials of the Miners' National Union have issued a manifesto pronouncing the experiments with the "lime process" of getting coal a complete success. In this process cartridges made of finely powdered lime compressed at a pressure of forty tons are used instead of gunpowder. When these are placed in the holes previously bored a small force-pump injects water to the back of the hole, the lime is slacked, and by the mechanical force due to the expansion thirty yards of coal are at once brought down. "Thus the possibility," say the reporters, "of any further disastrous catastrophes arising from the use of powder" is entirely removed.

Dr. C. W. Siemens has founded, in connexion with the Metallurgical Department of King's College, a gold medal and prize to the annual value of twenty guineas, with the object of stimulating the students to a high standard of proficiency in metallurgical science. The first award will be made in June, 1883, for the best essay 'On the Manufacture of Steel suitable for Ship and Boiler Plates.' The essay must be forwarded to Prof. Huntingdon on or before June 30th.

Prof. Prestwich has published through the Clarendon Press 'An Index Guide to the Geological Collections in the University Museum, Oxford.' The arrangement is excellent; the student is enabled by it to follow the succession of life forms from the earliest palæozoic periods to the most recent geological time.

The *American Engineering Journal* records a curious fact, which throws some light on the growth of coral. A French man-of-war on passing a reef of the Gambier Islands rubbed upon it. After a cruise in the Pacific for nine weeks a fine mass of coral was found growing on the sheathing of the ship, having a diameter of nine inches and a weight of two pounds and a half.

The Government Astronomer of Victoria sends us his *Monthly Record*, taken at the Melbourne Observatory, for March, April, and May. It is interesting to notice that the means of the barometer have averaged for twenty-three years 29·965 inches in March, 30·019 in April, and 29·990 in May, the respective means of temperature being 63·8°, 58·7°, and 53°.

M. Rousseau informs, by a note, the Académie des Sciences of a remarkable manifestation of atmospheric electricity observed by him on the 21st of July. Looking through his telescope about 2 A.M. his vision lost distinctness, luminous sheets, as of diffused lightning, spread over the surface of the sky, and similar diffused flashes were produced about twenty feet from the ground.

Capt. Clarence E. Dutton, of the United States Geological Survey, communicates to the *American Journal of Science* for August an interesting article 'On the Tertiary History of the Grand Cañon District, Colorado,' illustrated by a drawing showing the remarkable rocks of Vishnu's Temple, Colorado.

Mr. A. Wendell Jackson has also in the *American Journal of Science* a most thoughtful paper 'On the General Principles of the Nomenclature of the Massive Crystalline Rocks.'

M. D. Thomasi, at the meeting of the Académie des Sciences on the 7th of August, reported his discovery of the law regulating the determination of heat units. When one metal is substituted for another in a saline solution, the heat units given out are always the same for each metal, whatever may be the nature of the acid.

Symons's 'British Rainfall for 1881' has been received. It contains the usual amount of meteorological information and several introductions, which add materially to the interest of the book and to its usefulness.

M. l'Abbé Moigno has, it seems, addressed a letter to Mr. Charles Latimer, "le chef intrépide de la croisade antimétrique," which was received with "une admiration si profonde" that it was decided to elect the Abbé an honorary member of the International Institute for the Preservation and the Perfecting of Weights and Measures.

FINE ARTS

The EIGHTEENTH ANNUAL EXHIBITION of PICTURES by Artists of the British and Foreign Schools is NOW OPEN at THOMAS McLEAN'S Gallery, 7, Haymarket.—Admission, including Catalogue, 1*s.*

DORÉ'S GREAT WORKS, 'CHRIST LEAVING the PRÆTORIUM,' 'CHRIST ENTERING JERUSALEM,' and 'MOSES before PHARAOH,' each 33 by 22 feet, with 'Ecce Homo,' 'The Ascension,' 'Dream of Pilate's Wife,' 'Soldiers of the Cross,' 'A Day Dream,' &c., at the DORÉ GALLERY, 35, New Bond Street. Daily, Ten to Six.—1*s.*

A Description of the Monument and Effigies in Porlock Church, Somerset. By Maria Halliday. Illustrated. (Torquay, 'The Torquay Directory' Company.)

Mrs. Halliday of Glenthorne has been moved by admiration for a beautiful relic of antiquity to write this elaborate and discursive essay on one of the most interesting sculptured sepulchral monuments in the west of England, a tomb comprising the effigies in Watchet alabaster of a knight in full plate armour. His pauldrons are of very unusual form, and he wears a collar of knighthood which, although it looks like the collar of SS, is not now identifiable as pertaining to any particular order. At his side is the statue of a lady who wears a lofty mitre head-dress, bound by a coronet of fleurs-de-lys and jewelled reticulation of the kind represented by the figures of the wife of Sir W. Vernon at Tong, the wife of Sir H. Stafford at Bromsgrove, and Joan, Lady Bardolf (?), at Dennington. Mrs. Halliday, having identified the crest of the heaume (not helmet as she styles it) on which the boat-shaped salade of the male statue rests as a lion's head erased—a crest undoubtedly proper, if not peculiar, to the family of Harington of Aldingham, co. Lancaster—has had little difficulty in associating the tomb with a once-renowned house, to the possession of one of whose members the manor of Porlock passed by the marriage of Isabella, a daughter of Sir Nigel Loring, with Robert, third Baron Harington. The tomb has been fancifully awarded to Sir N. Loring himself, although he was No. 20 of the Knights of the Garter, a founder knight, and died in 1386 (or 1385), and was buried at Dunstable. Apart from this last fact, the costume of the male effigy at Porlock decided against this fancy, and the crest of the heaume was evidence on behalf of a Harington. Wonderful guesses had been made. Of course somebody was found rash enough to say that a Knight Templar (a celibate order) and his lady (!) were commemorated by figures in the costume of the first half of the fifteenth century, which showed no sign of mail. The three female effigies named above agree exactly with that at Porlock in their costume, and afford a limit as to its date. The question next presented was whether the third Baron Harington and Isabella (born Loring) his wife, or their eldest son John, fourth baron, and Elizabeth (born Courteney) his wife, are represented on this tomb. Baron John died 1418. Other owners of Porlock likely to be interred in this beautiful nook of the Somerset coast are placed out of the question by the costumes of the statues, which can hardly be accepted as later than 1450 or 1460, and may be much earlier.

In rejecting the ascription of the monument to Robert of Harington, who died in 1406, and his wife, Mrs. Halliday has (p. 4) made a point of the total absence of mail from the armour of the knight's effigy. In doing this she has undoubtedly assumed too much. The brass of Sir John Lysle, "Dominus de Wodynton in insula Vecta,"—an ally, by the way, of the Courteneys, whose torteaux and label are impaled with the lions of Lysle on a shield at the side of his effigies at Thruxton, Hants,—is dated 1407, yet there is not a ring of mail, while the rest of his armour is decidedly of an earlier character than that of the Porlock knight. The truth is antiquaries rely with too great strictness on the details of the fashion of armour in effigies and other delineations. The brass of Sir Ivo Fitzwaryn, at Wantage, is dated 1414; that of Robert Hayton, Esq., at Theddlethorp, Lincoln, includes a voluminous camail, and is dated 1424; and those of Sir Symon de Felbrigge, at Felbrigge, Norfolk, 1416, and of Sir John Hadresham, at Lingfield, Surrey, 1417, all display more or less of mail; while the effigy of John Cressy, Esq., at Dodford, Northants, 1413, and that of Sir John de Brewys, at Wiston, Sussex, 1426, are without mail; and, on the other hand, the figure of Sir Thomas de Saint Quintin, at Harpham, Yorkshire, which is not earlier than 1420, shows the escalloped edge of a long hauberk below the lowest lame or splint of the taces, and on the basinet a remarkable orle or wreath, a feature which occurs on the head of the Porlock knight.

As to mail, we find it surviving in the brasses of R. Quartremayns and his son, esquires, in Thame Church, Oxon, *c.* 1460 (!), of which the pauldrons and outrageous coudières are of the type suggested by the former piece of armour in the subject of Mrs. Halliday's studies. Later still are the Playters brass, dated 1479, at Sotherly, Suffolk, with a mail collar, and others of the same type which are not earlier than *c.* 1480. It can hardly be doubted that there was a revival, *c.* 1410–1460, in the display if not in the use of mail. To return to a vital point of Mrs. Halliday's researches, it is important to notice that to the lowest splint of the taces of the Porlock knight are attached tuilettes, or flying pieces, as in the Leventhorpe brass at Sawbridgeworth, 1433, the Elmbrydgge brass at Beddington, Surrey, 1435, and several others of the same category. Under these tuillettes might have been hidden the mail hauberk on which much of our author's argument against Robert Harington depends. Tuilettes are, it must be admitted, generally later than 1406, the date of his death. Of course mail was worn long after any date here in view, but it is doubtful whether it was shown under or, as in the camails, over the ever-increasing plates of steel.

Such differences of dates and dresses go to prove what common sense suggests must have been the case, that our gallant ancestors did not change the fashions of their armour with that facility which characterizes our parting with suits of broadcloth. A suit of armour was an expensive affair and a fit was not always certain, so that although growing corpulency might compel a warrior to have his back and breast plates "let out" from time to time, it did not force him to get a new corselet. The monumental brasses of country gentlemen show clearly that these worthies had to appear in old-fashioned armour long after changes of fashion made them not "fit to be seen." In relying on Mr. Planché's opinion that the mitre head-dress of the Porlock lady "characterizes" the reign of Henry VI., Mrs. Halliday has, in quoting his words about it as "peculiar to the time" of that monarch, made more of the assertion than her authority intended, or any literary authority could induce us to accept. This is shown by the brass of Joice, Lady Tiptoft, 1446, or 25 Henry VI., which comprises a mitre head-dress, reticulated and coroneted, like that of the Porlock lady, while the effigies of Christina Phelip, in Herne Church, Kent, is similarly clad and was executed in the 10th Edward IV., or 1470. Can we suppose that an alderman's lady such as Christina could be so much behind the fashion in her head-gear as comparison of these dates suggests?

Having proved that it does not do to rely too strictly on details of costume, we proceed to notice much more important evidence in respect to the ascription of one of the Porlock effigies to Elizabeth Harington. This lady married secondly Sir William Bonville of Chewton, afterwards Lord Bonville and K.G., who was taken prisoner at St. Albans in 1461 and beheaded. The Harington crest is good evidence that the male figure in question represents one of the lords of Porlock of that name. A tradition in the village points in the same direction. Are we, therefore, to assume that the lady's statue lies by the side of that of her first husband, whom she survived fifty-four years, that is till 1472? Mrs. Halliday has convinced herself that John and Elizabeth of Porlock, and not Robert and Isabella, are represented on this

monument. It is in her favour, although she does not urge the point, that Elizabeth, as daughter of a peer, might well wear a coronet she claimed in her own right, which Isabella could not. She has not convinced us, but, without proving her case, she has certainly narrowed the field of doubt. That a second husband should be ignored on a tomb would be no unprecedented fact, although it would be unusual. The costumes of both figures undoubtedly suit the later pair better than Robert and Isabella their predecessors. The estate of Porlock belonged to the Haringtons and not to the Bonvilles, and after the attainder of Lord Bonville it remained, according to the settlement of her first husband, in the hands of Elizabeth, who was successively Courteney, Harington, and Bonville. It is probable, therefore, that she might choose to be represented at Porlock at the side of Harington rather than Bonville; such a probability tends to weaken claims on behalf of the latter peer, and to counterbalance those in his favour which the late costumes of both figures indicate. It is likewise in favour of John Harington that, with benefactions to the poor of Porlock, he provided a chantry to be established in this church, which, however, was not established until 1474, two years after the death of his widow. Did she erect the tomb in anticipation of the chantry, or did Cecily Bonville, her heiress and Lord Bonville's sole heiress, erect the tomb? With the establishment of the chantry prayers were ordered to be said, not only for the souls of John Harington and his wife, the founders, but for those of his father and mother (Robert and Isabella), Lord Bonville, second husband of the founder's wife (!), and another Lord Bonville.

The omission of the figure of a second wife from a tomb erected by the widower of a first wife is not at all a rare fact. The monument of Richard II. and Anne of Bohemia at Westminster was constructed in pursuance to commands given, at a time when he deplored her death so deeply that he caused the old palace at Sheen, where she died, to be destroyed on account of its sorrowful memories. Before the monument was complete he, being childless, and for reasons of State, married again. But he left no space for the effigies of Isabella of Valois at his side. We can recall no instance of such a space being left, except that memorable one of the great peer and statesman whose sumptuous marble effigies and the figure of his first wife, with a vacant space for the statue of the second—a space she refused to fill—occupy the centre of the chapel of St. Paul at Westminster. When Isabella of Valois died there was no space for her first husband's statue on her tomb. She married secondly the Duke of Orleans, and died in France. Every student of monumental brasses can remember examples in which the widower of two wives has represented both the ladies with himself. The ladies are not so heedful of earlier loves, but usually ignore their first husbands. It is noteworthy that, although she had been married thrice, Margaret of Richmond lies alone, with the emblems of Owen Tudor on her monument, under her statue, which Henry, her son, erected at Westminster.

To summarize the question, there is nothing in the costume of the male figure to prove that Robert and Isabella are not commemorated at Porlock. The head-dress of the female figure, if we suppose Isabella did not survive her husband and adopt a later costume than that of his time, is in favour of this view. Did Elizabeth commemorate her first husband and herself and ignore the claims of her second partner? or did Cecily Bonville pay sculptural honours to the former pair, with one of whom she had but remote concern, and when he had been dead at least sixty years? The style of the canopy, being later than that of the statues, suggests that it is an addition which might well be Cecily's contribution to the work which had been initiated by Elizabeth during her second widowhood, with the period of which the costume of both effigies agrees happily enough; as, indeed, is the case with regard to the similar monuments at Tong (*c.* 1407) and at Bromsgrove (1450) above mentioned.

Although we consider Mrs. Halliday's case "not proven," we thank her for the interesting book she has written, and the considerable light she has cast on the beautiful monument and its adjuncts. The illustrations of the carving and colours of the statues and canopy, and those referring to the fine Easter tomb, if it be such, which adds to the importance of the church at Porlock, are very curious and valuable.

We have received from M. Quantin, of Paris, the second volume of the *Revue des Arts Décoratifs*, with numerous fine illustrations. The examples comprise a capital panel in chiselled iron in the mode of Albert Dürer, by M. E. Vernier, and its beautifully designed frame; a first-rate reproduction of Gobelins tapestry, after J. B. Oudry; gold and silver smiths' works of Dutch, German, and French origins; Venetian glass; bouquets in *plomb repoussé*, by M. Marron, of Rouen; views of splendid rooms in the French palaces; and similar specimens of ancient and modern decorative design. The text comprises an intelligent series of papers by M. Darcel on decorative tapestries; another series on the French national manufactories, by M. Garnier; and essays on, abstracts from, and reviews of current art books and matters artistic, most of which are the works of competent writers such as M. Henry Havard, the Marquis P. de Chennevières, M. Gerspach, and M. Chipiez. These papers are associated with news and memoranda and the very useful "Tablettes de Collectionneur," a congeries of notes by various hands.

LEWES PRIORY.

1, Scroope Terrace, Cambridge, Aug. 21, 1882.

Will you allow me to call the attention of your readers to the important excavations now proceeding at Lewes Priory? The church is of special interest as having belonged to the Cluniac Order, whose great church in Burgundy was not only one of the largest in Europe, but was built on an unusual plan, with eastern as well as central transepts, and a great porch at the west end, beyond the actual front of the church. It will be extremely interesting to discover whether these peculiarities have all been reproduced at Lewes. The same plan of double transepts has evidently been followed, and it remains to be seen whether the western porch also existed.

The investigation has been already commenced, under the direction of Mr. Somers Clarke and my friend Mr. W. H. St. John Hope, who is well known as a good antiquary and successful excavator. Mr. Hope writes to me:—"We have already investigated all that the railway spared of the refectory, and are now hard at work on the substructure of the dormitory. We have uncovered some fine walls 5 ft. thick; also two portions of the great watercourse, with a sluice gate. Our researches are as yet too young to enable me to say more; but a few days will make all the difference."

When the conventual buildings are finished they will attack the church. Meanwhile it is desirable to make an appeal for funds, without which the work cannot proceed. Subscriptions should be sent to Mr. Somers Clarke, 15, Dean's Yard, Westminster. John Willis Clark.

THE INVESTIGATIONS AT ASSOS, 1881.

A profoundly interesting volume has been published by the Archæological Institute of America. It is printed at the cost of the Harvard Art Club and the Harvard Philological Society. It is accompanied by a Report on the Foundation of the American School at Athens, showing that the scholars of America are determined to take up the line long since pointed out by the French, and turn their classics from a mere study of language and of books into a study of old life and of monuments. We hail the appearance of the Americans, with their acuteness, their enterprise, and their practical sense, in this field, and congratulate them that, though entering it late in the day, they seem to be rewarded with results which may well cause some jealousy in those who have long borne the heat and burden of the day.

The report of the executive committee describes important researches in Central America, on which we may soon expect a companion volume to that now issued upon Assos. The latter work was entrusted to Mr. Joseph Thacker Clarke, and his labours are yet unfinished, as he expects to dig another season at the site; but the most important part, the full description and restoration of the famous temple (of Athene?), is now before us. First in importance is the fact that in addition to the sculptured friezes brought to Paris in 1838, many slabs are now recovered, completing the design, and modifying considerably the conclusions formerly drawn from the extant remains.

There is no Greek temple from the good epochs which does not show peculiarities of its own and teach us to enlarge our theories upon the nature and development of Greek art. The instance before us is peculiar in many respects. The rude and archaic character of its decoration led the best German authorities, followed by Mr. S. Colvin, to date the building as far back as the sixth century, about the sixtieth Olympiad. But Mr. Clarke, with great judgment, argues that they have been misled by the provincialism (a moderate form of neo-barbarism) of some of the reliefs, while those he has himself discovered show in some cases far greater advance in style and power. He therefore (p. 100) places the date just after the Persian wars, when the defeat of the barbarians gave a great stimulus to commerce, and hence to wealth and to art. But whatever the date, the design of the temple, which he has reconstructed with great ingenuity, has many extraordinary features, which will make a new chapter in the histories of Greek architecture. The restoration (p. 100) is at first sight surprising. The band of reliefs corresponding to the cella frieze of the Parthenon is placed not round the cella wall, but on the peripteros, immediately above the abaci of the pillars, and under the metopes and triglyphs. Not only is this double band of ornament quite unparalleled, but the centre of the frieze and the two outer metopes are occupied by an heraldic emblem, a pair of sphinxes couchant, which recalls the gate of Mycenæ or some Oriental decoration rather than a Greek temple. As Mr. Clarke points out, the recurrence of the sphinx on coins of Assos shows that this is indeed the significance of the design. These salient peculiarities quite prepare the reader for certain curious facts ascertained by closer measurement.

There is a general absence of that delicate curving of straight lines so remarkable in the Parthenon. The pillars (p. 86) seem actually to have had no entasis; and though those at Corinth appear to agree in this, one cannot but wish that we had more actual drums extant to verify the reasonings of Mr. Clarke. What makes this regret more bitter is the fact that the work of destruction was carried out in the present century—nay, within the last thirty years! Since that time the great theatre, one of the most completely preserved in Greek lands, has become a mere half-emptied quarry. Pursuing our account of the peculiarities of the temple, we find that the stylobate is not curved (as in the Parthenon), but apparently made as level as the architects could make it (p. 87). This was quite natural when they neglected the far more obvious swelling of the pillars. "But it is an inexplicable and unique arrangement of the channelling upon the columns of the Temple of Assos that arrises, not hollows, were in the axis of the plan, and in line with the faces of the abacus." We cannot pursue the details further; but we call the attention of all scholars to the modest, accurate, and painstaking description of Mr. Clarke, and especially to his corrections of the numerous inaccuracies and assumptions in Texier's account—a great pity in so splendid and costly a work, till this day our main authority for many remains in Asia Minor.

The first two appendices contain copies, unfortunately not in fac-simile, of Assos inscriptions, and some notes on sites of towns in the Troad by Mr. W. C. Lawton. These notes are sketchy and superficial, and we wonder at all reference to George Grote's account of the Troad being omitted—an account which is quite final on most of the disputed points in the minds of those who have read the controversy. It did not require Schliemann's discoveries to corroborate his able and thorough refutation of the speculations of Strabo. We cannot but suspect that there is some little truth in the charge often made, that American scholars are apt to accept the newest essay as their authority.

The report concludes with an interesting essay on the geology of Assos by Mr. Diller. The drawings and plates are very neat, and are no doubt faithful as far as a hand drawing can be. In the "monumental volume," however, which we are promised, we hope to see them replaced by some sun-printing process. This is particularly desirable in the case of inscriptions, should there be any of disputed age and of historical importance.

BRITISH ARCHÆOLOGICAL ASSOCIATION.

Plymouth, Aug. 23, 1882.

THE thirty-ninth annual congress of the British Archæological Association was commenced on Monday last at Plymouth, with all the pleasant accompaniments of fine weather and a goodly assemblage of members. The proceedings commenced with a reception held in the Guildhall, where the Mayor of Plymouth, supported by a number of the local gentry and the Town Council, welcomed the members to the town. The regalia, consisting of maces, silver-gilt, of the time of Queen Anne, and other articles, were then inspected and commented upon by Mr. G. Lambert, F.S.A., who described the peculiarities of the workmanship. A silver-gilt cup of artistic design and old date, out of which Drake and many other of Plymouth's worthies must have drunk, was greatly admired. The archives of the Corporation were then described by Mr. R. N. Worth, F.R.G.S., and after an adjournment for luncheon the documents and books were inspected. These have shared the dangers and vicissitudes of many other municipal records, and have suffered accordingly. Many a missing document was referred to, now most probably destroyed or lost for ever. The party found them in a new fire-proof room, a portion of the handsome Guildhall of which Plymouth may be proud. They are carefully arranged and indexed, so as to be capable of ready production, the whole being a pattern of neatness and order which might be followed with great advantage by other corporate bodies. The old cucking-stool, of wrought iron, is still in existence, and was produced for the inspection of the party, when some doubts were expressed as to its destination, since the ornamental designs and lightness of the metal seemed hardly adapted for its rough use. Proceeding to the parish church of St. Andrew, the mother church of Plymouth, the archæologists listened to an address from Mr. Worth on the history of the building, formerly a dependency upon the priory of Plympton. He was followed by Mr. Loftus Brock, F.S.A., who briefly called attention to the peculiarities of the building and to the features it possessed in common with so many other of the granite-built churches.

The dates given for the erection of various portions of the building are well made out, but they do not correspond with the actual work, with the exception of the fine western tower (erected in 1460 at the cost of Mr. Yogge for the labour, the townspeople finding the material). An ancient building at the south-east corner of the churchyard, known popularly as the "Abbey," but which has no written record, was most probably the clergy house. It is said to be attached to the church by a subterranean passage into a fifteenth century crypt beneath the chancel. The old Custom House, dated 1637, was then inspected, a curious example of the lingering of an earlier style in the west of England, the four centred doorways, of granite, being similar to several in the neighbouring buildings fully 200 years older. The church of Charles was also visited, and was described by Mr. Worth and Mr. Brock. It was so called, not like some few other churches, by the partisans of King Charles I. after his death, but during his lifetime, the building being so far completed that divine service was performed in it during the long period when Plymouth held out against the royal forces. The church is a good example of the survival of the Gothic style, being in proportion and form very similar to the usual type of the older buildings, some of the windows, however, being more or less copies of the thirteenth century traceried windows of Exeter Cathedral. There is no chancel arch, nor is there either any appearance or record of any division, by a screen or otherwise, between the nave and chancel. There is a capital bust of the Rev. Dr. Hawker, the writer of many well-known theological books, who was for many years the vicar of the church. The building is sadly shorn of its fairly good proportions inwardly by high pews and heavy galleries.

The party then proceeded through several of the older streets of the town under Mr. Worth's guidance, and visited several Elizabethan houses of considerable interest, and concluded their perambulations at the site of the Dominican Friary, once a building of considerable extent with a large church, but now only the portion of a long galleried apartment remains. This has, on the first or principal floor, a finely proportioned open timber roof of the fifteenth century, and was considered by Mr. Brock to be the refectory. In the evening the party assembled to dinner at the Guildhall, where the inaugural address was delivered by Sir J. A. Picton, in the unavoidable absence, through illness, of his Grace the Duke of Somerset, President of the Association.

A charming programme was arranged for Tuesday's proceedings, the intention having been to visit the most interesting of the prehistoric remains on Dartmoor, including the remarkable bridge at Merivale, near Prince's Town. The party started with brilliant weather, and the first halt was made at Buckland Abbey. The building consists of the ancient conventual church transformed into a comfortable and spacious dwelling-house, now occupied by Mr. Bundock, who with his wife and daughters heartily welcomed the party, the whole of the rooms being thrown open for inspection. Mr. Loftus Brock read a paper descriptive of the building. The abbey was founded for Cistercian monks by Amicia, Countess of Devon, in 1278, the first inmates being brought from Quarr Abbey, in the Isle of Wight. The monks, without the previous licence of their diocesan, the Bishop of Exeter, presumed to celebrate mass, for which trespass the house was speedily placed under an interdict, which was only removed at the intercession of Queen Elinor on the day of the bishop's death. Beyond a few scattered notices of lawsuits of no historical importance, there is no recorded history, excepting that licence was obtained to crenellate the buildings, *temp.* Edw. II. The lecturer sketched the rise and progress of the Cistercian order in England, quoting from Mr. Brooking Rowe's 'Cistercian Houses of Devonshire' his analysis of the extreme severity of the rules of this secluded order. He ventured to think, from many historical evidences, that the abbeys of this order were more empty than most others at the Reformation, an event which he hailed as putting an end to a false mode of life.

The house erected within and around the church in the time of Queen Elizabeth was purchased by the celebrated Sir Francis Drake, who resided here for an extended period, and of whom there are several memorials, one of the principal being the well-known portrait representing him at the age of fifty-three. The property still continues to belong to the Drake family. The hall, a finely panelled apartment, with a pendent ceiling, bears date early in the reign of Elizabeth, and is a good specimen of the architecture of the period. The party examined the house, the interesting family memorials, and the traces of the monastic buildings everywhere apparent.

The next halt was made at the church of Buckland Monachorum, an extremely fine specimen of enriched Perpendicular work, executed in granite, the columns in the interior of the building being worked each out of a single stone. There is a fine tower, with pinnacles of the usual Devonshire type, at the west end; but within many of the ordinary features of the local buildings give place to more ornate work than is generally met with, the window tracery being extremely good. The peculiarities of the building were pointed out by Mr. Brock, and Mr. Bundock called attention to the remarkable granite vaulting in the Drake Chapel, which he believed had been brought from Buckland Abbey. Sir James A. Picton referred to the beauty of the situation of the church, in a pleasant valley surrounded by trees, and to the quaint appearance of the houses of the village, almost all of which are old. He then traced the connexion between the family of the Drakes with the Heathfields, and pointed out the beautiful monument in the chapel in memory of Lord Heathfield, the brave defender of Gibraltar.

The carriages being resumed, a pleasant journey was made across the wild moorland country to Prince's Town, to examine the prehistoric remains which abound in the district. While luncheon was being partaken of, however, a rapid mist arose which developed into a drenching rain. Objects close at hand were quite hidden from view, and it was soon perceived that the quest of circles and the like on the wet moors was altogether out of the question. The party therefore returned to Plymouth by way of Tavistock, having seen much of Dartmoor under very varying aspects.

THE PRIVATE COLLECTIONS OF ENGLAND.

No. LXVIII.—KNOWSLEY HALL, PRESCOT.

NOBLE houses contain a great variety of objects. Our readers will therefore feel no surprise at our passing from the grim Neapolitan pseudo-devotional picture to its neighbour, an ably painted whole-length portrait of a black racehorse, 'Sir Peter Teazle,' who

won the Derby for the Earl of Derby in 1787, and was ridden on that occasion by S. Arnul, a jockey of distinction. As this picture is dated 1803 it seems to be a copy of an older work. This portrait is signed by J. Boultbie. The original may have been the work of Sawrey Gilpin, who painted a portrait of this horse that was, as Mr. Scharf has discovered, exhibited at the Academy in 1788. We notice the picture here on account of its merit; it is not very inferior to a Stubbs. Another subject is presented by Jan Van Huysum's 'Flowers' (No. 400), signed and dated 1720, and comprising a group of large blossoms, an acanthus leaf with a snail on it hanging down in front, and a large red garden poppy. It is very finely modelled, and there is none of that excess of coolness which mars much of the painter's work. It is very soft and rich in warm clear colouring. Two capital pictures in the manner of Masseus, the Serpent Painter, representing 'Insects,' Nos. 443 and 444, are the works of Maria Sybilla Merian, and hang in the Green Sitting Room at Knowsley. Two poker pictures by or after S. Rosa (314 and 315) represent 'The Good Samaritan' and 'The Temptation of Christ,' and are not without a considerable amount of spirit. Near these is 'Frank Hals' (318), by himself, a life-size, half-length figure in a broad-brimmed black hat and a ruff, with a medallion hanging from the neck. He is laughing while he holds forward with his left hand a glass with a spoon in it. The dress is buff, with a belt. This is a good example of Hals's work. It is somewhat over-rough, and there are parts that are unfinished, but there is plenty of spirit, character, and energy. The picture was etched by Herr Unger with other works of the painter.

Two pictures by Zucchi, Angelica Kauffman's second husband, ought not to be omitted here; they represent scenes connected with the history of the great house of the Stanleys. The first is No. 334, 'Fête at the Oaks' in Surrey on the marriage, June 9th, 1774, of the twelfth Earl of Derby with Lady Elizabeth Hamilton, whose portrait by A. Kauffman, in a group, we have already noticed. On this occasion General Burgoyne, to whom the Oaks belonged (he had converted it from an alehouse, and it gave its name to the famous race), wrote the comedy called 'The Maid of the Oaks.' The scene of Zucchi's design is a lofty hall, with an arched roof and wreathed columns, statues in niches, and pictures on the walls. Some of the numerous figures have been identified, and they are probably all portraits. The ladies wear Turkish costumes, the gentlemen Spanish. All the latter wear hats, and they sit at long tables furnished with viands, and are attended by servants in ordinary liveries. There is, as the Knowsley catalogue states, a long account of these festivities in the *Gentleman's Magazine* for June, 1774, p. 263. The rejoicings were under the charge of that unlucky warrior General Burgoyne, who was greater at feasting than fighting. Zucchi's second picture is the better of the two. It derives much of its charm from the beauty of the architecture of the ball-room, with two fine central columns, which was the scene of the 'Fête at the Oaks' (338). It was erected by Robert Adam, and comprised the circular corridor of the richly decorated saloon. These apartments are separated by a range of lofty Corinthian columns of elegant design. The corridor, a true ambulatory, has a fine arched ceiling, which resembles that of the church of Sta. Costanza at Rome. The figures are numerous; some of them wear yellow dominos, all are portraits, many are dancing in attitudes of studied elegance, all of which are well rendered. The execution of these pictures is rather slight, the pigments being thin; but all parts are carefully drawn, and each figure is properly studied, grouped with its neighbours, and animated in its actions; the incidents are studiously varied, suitable to the subjects, and free from affectation. The colours employed to represent the effect of lamplight were almost wholly brown and a brownish orange, with positive yellow for the high lights. Crimson occurs on the curtains.

Among the finest examples of ancient miniature painting are the lovely portraits (Nos. 218 to 227) which the thirteenth Earl of Derby bought at Strawberry Hill in 1842, now enclosed in a frame. Some of them are a little faded by exposure to too much light. No. 219 is Isaac Oliver's 'Elizabeth, Queen of Bohemia,' which Walpole bought from Lady Isabella Scott, daughter of the Duchess of Monmouth. It seems to be, as were many such works of earlier and later dates, painted on a playing card; the pattern of the back appears on the reverse of the card. It is an oval; the figure is shown to the waist and turned to our left. The dress is crimson, and the long, light golden hair streams over the shoulders and about the face. The finish is exquisitely solid, and renders perfectly the morbidezza of the almost girl-like princess's attractive and ingenuous features. This work was lot 15, fourteenth day of the sale, and bought for thirteen guineas; it was No. 2221 in the Loan Exhibition at South Kensington, 1862, and No. 1812 in the Exhibition of Miniatures, 1865. That Mrs. Beale, the paintress, No. 220, was painted by herself, is hardly to be doubted; it shows yellowish half-tints in the reddish carnations, and other characteristics of her Lely-like manner (S.K.L.E., No. 2222, and E.M., No. 1813). 'Queen Elizabeth' (221), by N. Hilliard, which Walpole bought of Lord Wilmington, retains on the back of the card four pips of the six of clubs. The carnations of this gem of delicate execution are now white and pallid, but it remains one of the most exquisite examples. It retains the real gold used to represent her majesty's goldsmithery, and her jewels are still brilliant. It gives the head and neck only; the face is in three-quarters view to our left, and enclosed by elaborately dressed yellow hair, which, after the queen's fashion, is studded with gems and gold. Her large radiating ruff, rising above the ears and open at the neck, showing chains and jewels, is adorned with gold and rubies. The face exhibits the fine character of the "bright Occidental star." While reviewing the Royal Academy Winter Exhibition of 1879, which comprised a most precious gathering of miniatures, we called attention to N. Hilliard's portraits of this queen in Case F., the property of the Duke of Buccleuch; among them was an example of the class represented by Lord Derby's gem, which he bought at Strawberry Hill, fourteenth day, lot 19, for fourteen guineas. 'Marie d'Autriche,' queen of Louis XIII. (222), is a capital work of Petitot's (S.H., fourteenth day, No. 56, price 21*l.*; S.K.L.E., No. 2224; E.M., No. 1815). John Hoskins's 'Queen Henrietta Maria' (223) has no painter's signature, and proves the fidelity of Van Dyck when dealing with the features of Charles's queen, although the work before us gives a different and less masculine reading of their character. The Duke of Buccleuch sent a fine portrait of this queen to the Academy, Case I., No. 7, by Isaac Oliver. Lord Derby's portrait comprises a large crystal jewel at the breast, with a black bow, a pearl necklace, and pearls on the back of the head. It has a landscape background, by which means we may identify it as that which, then attributed to Dixon, was sold at Strawberry Hill to the Earl of Derby on the eighteenth day as lot 122, for six guineas (L.E., No. 2225; M.E., No. 1816). Few miniatures surpass N. Hilliard's 'Sir Francis Drake' (224) at the age of forty-two, which is dated 1581, and shows the bulldog-like features set in an almost circular outline, delicately painted, exquisitely finished, and perfectly preserved. The figure is to the waist, in a white satin dress, and wearing a massive chain composed of four links placed side by side; the buttons of the jerkin are black and white. The catalogue quotes Stow's description of Drake's appearance, and thus gives another portrait of the man which serves to confirm the *vraisemblance* of Hilliard's:—"He was low of stature, of strong limbs, broad-breasted, round-headed, browne hayre, full-bearded, his eyes round, large, and clear, well-favoured, fayre, and of a cheerful countenance." The back of the card bears the ace of hearts (L.E., No. 2226; M.E., No. 1817).

'Robert Devereux, Earl of Essex' (225), came from "Strawberry" on the fourteenth day, lot 45, price seven guineas (L.E., No. 2227; M.E., No. 1818). It is mentioned in Lord Orford's 'Works,' 1798, ii. p. 474, as having belonged to Lady Frances Worsley, a descendant of the earl's. It is the work of I. Oliver, unfinished, the background and front of the dress being bare parchment. He wears a small frill over a muslin turnover band; the Garter ribbon is unusually narrow, the face is in three-quarters view to our left, the hair is very dark brown. It was engraved by Houbraken. The head, compared with the Elizabethan face of Drake, is almost of a modern English type, and nearly oblong in its outline, with remarkably clear, intelligent eyes. The portrait of 'Ben Jonson' (226) is painted in oil on copper, and resembles the accepted head of the poet, but is less bluff and less fat. It is a bust in three-quarters view to our right; the hair is brown and the eyes chestnut, the dress plain black, the beard square cut, and the moustaches turned up (S.H., eighteenth day, lot 134, price 3*l.* 10*s.*; L.E., No. 2220; M.E., No. 1819). No. 227, an enamel by C. F. Zincke, represents with evident truthfulness Sir R. Walpole in 1744, and is beautifully finished, the face in three-quarters view to our left; the hair is white. Horace Walpole wrote that this admirable portrait was "very like." It was engraved by Vertue in Lord Orford's 'Works,' 1798, ii. p. 225 (L.E., No. 2229; M.E., No. 1820).

Another frame contains five admirable miniatures. No. 229 is Mary Sidney, Countess of Pembroke, an oval on copper (L.E., No. 2238; M.E., No. 1821). 'Charlotte (born De La Trémouille), Countess of Derby' (230), by C. Jonson, has a girlish and round face and a very sweet and bright expression, thus contrasting with that in the large picture with the Commonwealth drummer which we have already described. Her portrait is exquisitely painted and modelled with remarkable precision and delicacy. The Duke of Buccleuch has another portrait of her by S. Cooper (R.A. 1879, Case A., No. 14, dated 1671; L.E., No. 2234; M.E., No. 1822). 'Tintoretto when Young' (*l*) (231) is an oval in oil, on copper, attributed to the artist (L.E., No. 2233; M.E., No. 1823). 'Andrew Marvell' (233), in oil, on zinc (L.E., No. 2236; M.E., No. 1825), shows a young face turned to our right, with long flowing brown hair and brown eyes, which look steadily at the spectator; grey bands and a plain white tassel are below the chin. It is a fine and ingenuous countenance marked by culture. As Marvell was born in 1620, this portrait of a man about twenty-five years old, if it represents him, must have been painted about 1645. Van Dyck, to whom it is attributed, and whose work it resembles, died in 1641. Supposing the sitter to have been younger than twenty-five, it is difficult to see why Marvell, who was at that time a hardly known student – simply a teacher of Lord Fairfax's daughter "in the languages," as Milton described him—should have sat to the greatest portrait painter of his day. The patriot was almost unknown till Van Dyck had been dead nearly twenty years.

A second miniature, said to represent the Countess Charlotte of Derby, bears no number in the Knowsley catalogue, and is described on p. 230 of that work as of an "Unknown Lady." It is in a filigree silver frame and is very charming. It depicts a lady with yellow-brown hair, a fair complexion, and grey eyes. It has nothing to do with the frame, which

is not English, and is of a later date than the days of the Lady of Lathom. Horace Walpole, to whom it belonged, declared in writing, on a paper which still remains on the back of the picture, that it represents the most loyal of countesses. It was bought by Lord Derby, her descendant, at Strawberry Hill, May 6th, 1842, lot 46, for sixteen guineas. See Lord Orford's 'Works,' 1798, ii. p. 423. Another purchase from Strawberry Hill is, like the last, without a number. It is called 'Isaac Oliver,' by himself, and was engraved for Walpole's 'Anecdotes' by J. Miller. Lord Derby gave twenty guineas for it on the fourteenth day, when it appeared as lot 85. Again the "Lord of Strawberry" is the authority for the name of the sitter for this exquisite portrait, which, doubtless, I. Oliver painted with all his might and in a wonderfully fine manner. The execution of this gem is very solid with brownish shadows. The half-length figure is that of a young man, who looks at the spectator and has a smooth face, shown in three-quarters view to our right. He has small moustaches and full dark hair, and wears a large ruff. His black satin dress is slashed with crimson and he has a black cloak. The Queen has another 'Isaac Oliver,' by himself (R.A. 1879, Case I., No. 6).

The Duke of Buccleuch has a fine portrait, attributed to Isaac Oliver, of 'Frances (born Howard), Countess of Essex and Somerset,' the so-called "poisoning countess," whose likeness at Knowsley Hall is one of the greatest treasures of the miniaturist's art, and in the catalogue bears the number 234. It is so fine a work that the Director of the National Portrait Gallery—a critic by no means addicted to enthusiastic expressions—wrote of it:—"There is only one other miniature deserving comparison with it, and that is the exquisite portrait by the same artist, similar in size, style, and attitude, of Lucy Harrington, Countess of Bedford, purchased from Stowe by the Duke of Buccleuch." As to the example before us, we cannot do better than quote the elaborate and exact description of it by the author of the Knowsley catalogue. "It is," he says, "exquisitely painted in water colours on a large circular card, enriched with gold and silver. The outer rim of the card is gilded; the back is plain and highly polished. On the back of the frame is inscribed, in Horace Walpole's own handwriting: 'The Lady Frances Howard, Countess of Essex and Sussex, from the collection of James West, President of the Royal Society. H. W., 1773.' A half-length figure, standing, enveloped in a thin, silver-striped gauze veil, gathered very full round and above the shoulders. Her face is nearly full, but turned somewhat to the left. Her dark brown eyes are fixed on the spectator. The mouth delicate, with a pleasing smile. Her right hand, free from rings, is raised to her bosom; the left arm hangs down and does not show the hand. A transparent wire-gauze headdress descends in a point on the centre of the forehead. Her sleeves are of a downy-white fabric, with silvery lines in a feathery pattern upon it. An outer mantle of white embroidered stuff covers the lower part of her dress. The background is opaque and intense black. The artist's initials are extremely small, merely a cipher of I O in gold, without the usual dots, on the black background in the left-hand side near her elbow. The jewels, now tarnished, were originally of bright silver in a gold setting, and highly raised. Most of the silver has now tarnished; but in its original condition the picture must have been splendid."

The scarf of silver tissue surrounds the countess like a cloud. The grey dress with gold embroideries, the elaborate and splendid jewellery of gold and coloured stones, the serpent-like character which our fancy is apt to attribute to the witchery of the smiling face, the very delicacy of the pallor of the skin as it now appears, and, finally, the unusually large size of this miniature, five inches in diameter, are striking elements which add to its importance and make the visitor remember it. Lord Derby bought it at the Strawberry Hill sale, lot 52 of the thirteenth day, for eighteen guineas. It would probably fetch a thousand guineas now. See Lord Orford's 'Works,' 1798, ii. p. 489 (L.E., No. 2231; M.E., No. 1811). It was engraved in stipple for the *Biographical Mirror*, iii., pl. 2.

A considerable number of paintings in oil and drawings in water colours by Mr. E. Lear are at Knowsley; nearly all of them represent famous and picturesque views in Greece, Ionia, and the Isles, and they were produced for the late Earl of Derby, whose liking for Homer attested his taste for such scenes. The artist himself has been celebrated by the Laureate as the "E. L." wielder of

> Such a pencil, such a pen,

as described the woodlands and the echoing falls of water, the passes, and the coast fortresses which, perched on giant cliffs, dominate the sea. Besides these drawings are many more, the work of artists and capable amateurs.

The library at Knowsley is large and richly furnished with books on special subjects of many kinds, including ample provision for the study of the histories of the fine arts and of antiquities. Among them are some from historic libraries, such as that of Horace Walpole. There is a note-book which belonged to Vertue, and contains portraits by him of some of his contemporaries and others, and various sketches of curiosities; likewise a small octavo volume of drawings and notes made by J. Martin, of Thetford, the Norfolk antiquary, of antiquities, coins, arms, medals, and genealogical notes relating to Norfolk (Strawberry Hill sale, sixth day, lot 48). More important than this is a quarto volume which belonged to Mariette till 1775, containing heads from life and of the Janet category, drawn in black and red, with inscriptions (which were attributed by Mariette to Brantome) giving the names of the sitters, who, according to a note by Walpole pasted on the cover, include Francis I., the Queen Mother, Margaret of Navarre, Lautrec, and others. Among these likenesses is that of Louise de Savoie. 'Madame de Navarre' is the image of her brother. 'Le dolfin François' is a chubby boy, very like his father; near him are 'Monsier dorleans qui mourviot a dishuit ans (a 18 ans)' and 'Le roy henry deuxisme.' This book was lot 15 of the sixth day's sale at Strawberry Hill, and was sold to Mr. Boone for sixty guineas. We have already noticed a very numerous collection of similar drawings at Castle Howard; another was till lately in the Sutherland Gallery. Many more exist in the Louvre and British Museum.

The next paper of this series will describe the pictures belonging to private collections near Liverpool.

Fine-Art Gossip.

The new room between the Elgin and Egyptian galleries, the entrance to the Print Room, and the Central Saloon in the British Museum is nearly finished, the decorations only being required. It is considerably below the level of the two galleries and accessible from them by flights of steps. Each flight of steps has a balustrade of small Doric columns, similar to those of the larger staircases in the Museum. The new room is fully lighted from the roof, and in every respect but its unfortunately unavoidable low level is a desirable addition to the public part of the Museum. Its construction has, however, caused a general dislocation of the arrangements of the Print Room, and immense inconvenience in that department, which will not be remedied until the new Print Room is built in the Secretary's garden, and the gallery appropriated to engravings and drawings, which is one of those vacated by the Natural History Collection, has been made ready for public use. The new room is to be filled with Hellenic sculptures and architectonic fragments, including those taken from the Mausoleum, and will afford a much desired opportunity for improving the arrangement of the antiquities in chronological order, defect of which is extremely injurious to the educational service of the Department of Greek and Roman Antiquities. The new room is about 150 feet long, 40 feet wide, and 30 feet high. When the present Print Room is destroyed, its site will be, we believe, appropriated to an extension of the Elgin Room.

A society has been formed to publish a quarterly work devoted to the costumes of all nations and peoples. Among the members who have already joined are Mr. Alma Tadema, Mr. G. Boughton, Mr. R. R. Holmes, Mr. Louis Fagan, Mr. E. W. Godwin, Mr. J. E. Linton, Baron de Casson, and Mr. Wills. The curators of the museums and libraries of St. Petersburg, Florence, Paris, Vienna, Berlin, Brussels, Naples, and other cities, have undertaken to help the "Costume Society" in all possible ways. Each print or chromo-lithograph will be accompanied by explanatory letter-press.

An exhibition of sketch designs submitted in the preliminary stage of the competition for the new municipal buildings at Glasgow is to be opened on Saturday next, under the management of the Glasgow Institute of Architects. The press view takes place on Friday. The drawings are to be delivered on Tuesday next.

A marble bust of the late Mr. Frank Buckland, the work of Mr. J. W. Wood, has been placed near the entrance to the Fish Museum at South Kensington.

The death of Mr. Marshall Wood, a sculptor who prepared several statues of Her Majesty for the colonies, and executed other commissions of a public nature and similar character, is announced as having occurred at Brighton.

Thorwaldsen's famous lion at Lucerne, which has till now been the property of the Swiss family of Pfyffer, is about to pass into the possession of the town of Lucerne. The citizens hope to preserve it more effectually than has hitherto been the case from those vicissitudes of the weather to which the monument is necessarily much exposed.

The interesting mosques of Adrianople, which had so long been in a ruinous condition, are being repaired by the Governor-General, H.H. Kadri Pasha, sometimes called the English Pasha.

Owing to the frequency of suicides from the summit of the Vendôme Column, Paris, the authorities have thought fit to exclude the public from that building. In thirty-two years not fewer than eighty-two visitors have thrown themselves from the gallery.

MUSIC

The Great Musicians. Edited by Francis Hueffer.—*Purcell.* By W. H. Cummings.—*English Church Composers.* By W. A. Barrett.—*Sebastian Bach.* By R. L. Poole. (Sampson Low & Co.)

These are the most recently published of this series of musical biographies, four volumes of which have been already noticed in the *Athenæum*. The editor may be commended for giving Henry Purcell a place among the "great musicians," and also for his choice of a biographer, Mr. Cummings having laboured zealously, though it is to be feared not altogether successfully as yet, to secure wider appreciation for the genius of our most gifted composer. He may be said to have worked upon virgin soil in the present instance, as no biography of Purcell of any value existed, the notices in the histories of Burney and Hawkins

being chiefly remarkable for a number of errors, due, it would seem, to indifference. Thus it has been continually asserted, on the testimony of these writers, that Purcell was made organist at Westminster Abbey in his eighteenth year, the fact being that Blow resigned in his favour in 1680, when the younger musician was twenty-two. Here the error is undoubted, and it is one that ought never to have occurred. But Mr. Cummings is on more difficult ground in seeking to prove that Purcell wrote the 'Macbeth' music generally attributed to Matthew Locke, the balance of probability, if not of actual evidence, being the other way. Though the question is interesting, it is now of less importance than formerly, as the incongruity of the association of Middleton and Shakspeare is beginning to be recognized, and the music is therefore likely to fall into disuse. The record of dates and facts connected with Purcell's life has become a matter of extreme difficulty, thanks to past neglect, and the narrative that Mr. Cummings has placed before us is necessarily somewhat broken and disconnected, notwithstanding the large amount of documentary evidence which his industry and research have enabled him to accumulate, and which he wisely quotes in place of giving the details of his subject in his own words. The additional light, however, that he has thrown on the life and work of the composer makes it the more clear that if his contemporaries appreciated Purcell at his full value the disastrous predilection for foreign music which afterwards set in proved as inimical to his reputation as it did to native musical art generally. We may add that Mr. Cummings's book is enriched by a capital index, a chronological table, and a list of the organists of Westminster Abbey from the Reformation to the present time.

In her stores of cathedral music England may be said to possess a school of art truly national if rather limited in scope, and Mr. Barrett has compiled an admirable and exceedingly useful treatise on the lives and productions of the leading musicians who have laboured in this field. Tersely written and arranged chronologically, the book forms practically a history of that branch of music in England the practice of which has been continuous and, on the whole, consistent for fully three centuries. In this domain, at any rate, England recovered from the blow inflicted at the Revolution, the most brilliant period being that of the lives of Wise, Humfrey, Blow, Purcell, Clark, Croft, and Weldon. The blighting influence of alien art, which then became more and more apparent, had doubtless much to do with the decline which set in, the worst years of which were responsible for such atrocities as Clarke Whitfield's "In Jewry is God known" and Jackson in F. But this was a time of apathy and degradation in church work generally, and the revival of taste in ecclesiastical art was coeval with the dawn of a better spirit in matters relating to cathedral music. Mr. Barrett seems to apprehend some danger from the increasing influence of modern and extravagant styles of composition as exhibited in the productions of many of the leading church musicians of the present time. There is, it is true, but little evidence of original thought, and too much disposition to be carried away by passing fashions and mannerisms; but a comparison with the close of the eighteenth century is all to the advantage of our own epoch, and affords some ground for hope in the future. Mr. Barrett's volume may be warmly commended to the notice of all who are interested in this subject.

The third of the present volumes deals with a vast subject, quite beyond adequate treatment within the limits here prescribed. The author seems to have felt this, and modestly declares that his aim will be accomplished if his sketch serves as an introduction to the English translation of Dr. Spitta's comprehensive work which is shortly to appear. At the same time he claims originality in the matter of arrangement, and, of course, in the opinions advanced. It is not clear that in the former respect he has hit upon the most desirable method of treatment. The strictly biographical portion of the book is necessarily intermixed with disquisitions on the compositions, for Bach's life might be told in half a dozen sentences, so uneventful was it in proportion to its duration. But for purposes of reference it is somewhat confusing to find the organ works summarized in one part of the book, the other instrumental works in another, and the cantatas, masses, &c., in yet a third place. A brief synopsis of the whole would have been preferable. Mr. Poole gives us, however, a list of the church cantatas in the presumed order of production as suggested by Spitta. It may be noted that in speaking of the concertos he mentions the two for two harpsichords and the two for three, but not the one for four instruments. On the other hand, he mentions Bach's third surviving son, Johann Gottfried Bernhard, by his first wife, who became organist at Mühlhausen, and to whom the otherwise admirable article in Grove's 'Dictionary' contains no reference. In a letter to Erdman, Bach says:—"I must now acquaint you with somewhat of my domestic estate. For the second time I am married, my first lamented wife having died at Cöthen. By her I have living three sons and a daughter." Mr. Poole occasionally indulges in some rather odd expressions. He says that Buxtehude "innovated" the custom of having concerts (p. 20); and speaks of multiplying with the parts (p. 54), and of the choruses in the cantatas as being generally formed on a "figured subject" (p. 83). On the whole, however, the author has done his work well, and his book deserves recognition as the first original biography of Bach in the English language—excluding dictionary articles—as well as on account of its own merits.

THE BIRMINGHAM FESTIVAL.

Of all the periodical musical gatherings in the provinces, the triennial festival at Birmingham holds the foremost place in public estimation, by reason of the signal services it has rendered to art from time to time. The management has a right to point with pride to the extensive list of new works produced at these gatherings, some of which have taken their place among the masterpieces of music. At the last festival, in 1879, there was a falling off in the spirit of enterprise usually displayed, and the result was quickly manifest in diminished receipts and unqualified condemnation by the press. The error is not to be repeated, for, as we have already remarked, the festival of next week promises to be one of exceptional interest, the proportion of unfamiliar material and actual novelty in the programme being unprecedentedly large. The executive force is of the customary dimensions. The principal vocalists engaged are Madame Albani, Miss Anna Williams, Miss Eleanor Farnol, and Madame Marie Roze, *soprani*; Madame Patey and Madame Trebelli, *contralti*; Messrs. Lloyd, Cummings, and Maas, *tenori*; and Messrs. Santley, F. King, and Foli, *bassi*. The orchestra, as on former occasions, is of imposing size, the total force numbering 142 players, including 108 strings. The chorus consists of 252 voices. Mr. Stockley retains his post of chorus master and Mr. Stimpson that of organist. At one time it was generally supposed that Sir Michael Costa would be unable to occupy his time-honoured position as conductor, and statements as to his successor were confidently though, as it proves, rashly made. But the veteran *chef d'orchestre* has quite recovered from his severe indisposition, and will conduct the entire festival, save those new works which will be directed by their respective composers. According to long established precedent, the opening performance on Tuesday morning will consist of Mendelssohn's 'Elijah.' In the evening the first of the novelties, Sir Julius Benedict's cantata 'Graziella,' intended for last year's Norwich Festival, but not completed in time, will form the main feature of the programme. Wednesday morning will be devoted to M. Gounod's long-promised oratorio, 'The Redemption.' The production of this work under the personal direction of the distinguished French composer has aroused a very large amount of interest, the demand for tickets greatly exceeding the supply. The evening concert will include a new sacred cantata, 'The Holy City,' by Mr. A. R. Gaul, and an orchestral serenade, in five movements, by Mr. Villiers Stanford. 'The Messiah' will occupy Thursday morning, and in the evening two more new works will be brought forward, Herr Niels Gade's cantata 'Psyche,' and Mr. Hubert Parry's Symphony in G, which was promised but not performed at the last series of the Richter Concerts. The concert of Friday morning has an excellent programme, consisting of Mozart's G minor Symphony, Brahms's 'Triumphlied,' Cherubini's Fourth Mass, and Beethoven's 'Mount of Olives'; and in the evening the festival will be brought to a close by a repetition of 'The Redemption.' It will be generally admitted, whatever verdict may be passed upon the new compositions, that the Birmingham Festival Committee has this time spared no effort to maintain the prestige of a valuable musical institution. The rehearsals for orchestra and principals were held in St. George's Hall on Monday, Tuesday, and Wednesday last, and were attended by a large number of musicians, especially on Wednesday, when 'The Redemption' was taken in hand; and, without anticipating the opinions that will properly be given next week, it may be said that some portions of the new oratorio bid fair to be exceedingly effective in performance.

Musical Gossip.

We have received the prospectus of the "Sacred Harmonic Society," an institution incorporated as a limited liability company, not for profit. As the time-honoured association bearing this title has ceased to exist, the appropriation of its name by a new body is only questionable as a matter of policy. At present the executive of the proposed company seems content to base its appeal for funds on the grounds that it will continue the work of the old society on similar lines. The prospectus quotes the remarks of some of the leading journals as to the desirability of prolonging the existence of the Sacred Harmonic Society—unavailing expressions of hope that its demise might be averted. It is not stated how a similar fate is to be avoided in the future, save in the

vague sentence that "it is hoped an increased concert revenue will result from a careful study of the requirements of the times." It is further stated that "Sir Michael Costa has been communicated with, and it is confidently hoped that circumstances will admit of his accepting the invitation of the council to become conductor." At present it would be premature to offer any opinion as to the method of procedure adopted by those who are endeavouring to float the new undertaking. That its aims, in the abstract, are good, no one would venture to deny, and with this general expression of approval we shall be content until more definite proposals are forthcoming.

The prospectus of Mr. Willing's Choir issued this week contains but little information in addition to that already published in the *Athenæum*. The dates of the concerts at St. James's Hall are as follows:—December 12th, Gade's 'Psyche' and Handel's 'Acis and Galatea'; January 30th, 'Elijah'; March 20th, 'The Messiah'; May 1st, miscellaneous, including some new work.

We mentioned last week that Herr Joachim had resigned his appointment as Director of the High School of Music at Berlin. *Le Ménestrel* now states that the eminent violinist intends to take up his residence in London. For more than one reason the truth or falsity of this report may be said to be a matter of considerable interest to English musicians.

M. Saint-Saëns has just completed a new opera on the subject of Henry VIII. The score has been delivered to M. Vaucorbeil with a view to its production at the Paris Opéra.

One cycle of 'Der Ring des Nibelungen' is to be given under Herr Neumann's direction at Breslau early in September. The *Musikalisches Wochenblatt* states that the whole of the tickets were disposed of on the first day of sale, and that the Emperor of Germany will be present at the performances.

A report having been circulated that M. Léo Delibes is composing an opera on the subject of 'Rigoletto,' the French papers explain that he is merely writing music for one scene in the drama of 'La Roi s'Amuse,' which is to be revived at the Théâtre Français.

At the musical festival held in Brussels on the 20th and 21st inst., the principal works performed were Handel's 'Alexander's Feast'; Brahms's 'Requiem,' for the first time in Belgium; 'L'Hymne à la Beauté,' an unpublished oratorio of Pierre Benoît; and 'Le Retour,' an oratorio by M. Samuel, Director of the Conservatoire at Ghent. The executants numbered 520, and the conductors were MM. Dupont and Warnots.

MISCELLANEA

The Hunterian MSS. of Hippocrates.—I have received from Vienna an inquiry regarding a MS. of Hippocrates. During my illness the letter went astray, and I would ask the aid of the *Athenæum* in replying to my correspondent, to whom I owe an apology for my unintentional neglect. The following are the titles included in a folio on vellum: 1, Ypocratis Aphorismorum libri cum com'ento Galïeni: ex Arabico in Latinum translati a Constantino Africano; 2, Ypocratis Regimen actuarium cum com'ento Galieni (Latiné); 3, Ypocratis Prognosticorum liber cum commentariis Galieni (Latiné); and, 4, an anonymous piece, commencing "Medicina dividitur in duas partes in theoricam et practicam." No other Hippocratic MS. is in the Hunterian Library.

John Young, M.D.,
Keeper of the Hunterian Museum.

To Correspondents.—W. D.—E. R.—received.
No notice can be taken of anonymous communications.

Erratum.—P. 231, col. 2, line 36 from top, for "a hundred years" read *ten years*.

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LITERATURE

America Revisited. By George Augustus Sala. Illustrated. 2 vols. (Vizetelly & Co.)

A NEW book of travel by Mr. Sala is sure to be welcome. He possesses the happy knack of adorning whatever he touches and of finding something worth telling when traversing beaten ground. His first book about the United States was composed during a visit to that country nineteen years ago, and it was entitled 'America in the Midst of War.' His present one, which depicts the same country in the midst of profound peace and in the enjoyment of marvellous prosperity, contains striking contrasts between the sad past and the happy present.

When Mr. Sala visited the United States in 1863 he did not travel through the South or to the extreme limit of the Far West. On the occasion of his last trip he did both. During his journeyings, which occupied four months and a half, he contributed a series of letters to the *Daily Telegraph*, and these letters are now reprinted, after having been revised and amplified; whilst two, describing Salt Lake City and Chicago, are printed for the first time. Both volumes are profusely illustrated; but unluckily the illustrations do not always add to the interest of the text. Mr. Sala is so pictorial in his manner of writing as to be independent of the illustrator's aid. If he had illustrated this work with his own pencil, as he could do most effectively, its value would be certainly increased. But pictures which have been prepared for another's writing, and which will be familiar to many, do not enhance the reader's pleasure. Many of them have no connexion with the letter-press. Two ought to be suppressed in any future edition. They are at the end of the second volume, and represent "Slaughtering and Skinning Cattle" and "Spearing Cattle at Chicago." What makes them the more out of place is the fact that, when taken through the stockyards of Chicago, Mr. Sala "resolutely refused to see the killing of the pigs." He gives a reason for this which is creditable to him. He says, moreover, that the remembrance of what he did witness made him, "in an intermittent manner, uncomfortable for full eighteen months." We hope, then, that he will persuade his publishers, who are responsible for the illustrations, to cancel those which must be very distasteful to him. As regards the letter-press itself, the chief criticism we would offer is that the five pages devoted to a description of the arrangements of a Pullman car could be spared. Many pages before inditing this account in his usual vivacious style, Mr. Sala writes:—

"This handsome and comfortable caravan needs no description on my part. You have seen it in full working order, both as a sleeping car, a drawing-room, and recently as a restaurant on the Midland, and as a drawing-room car on the London and Brighton Railway."

If he desired to give some novelty to a subject now hackneyed, he might have done so by comparing the ways and manners of Pullman car conductors in the United States and England. Such a comparison would redound to the credit of the English.

An example of the skill with which Mr. Sala imparts life to a topic that has little life in it may be found in his impressions of New York. So many persons have described that city that its general aspect is familiar to the readers of books of travel on the North American continent. Yet here is a true and vivid picture of what actually exists—a view of New York which may have struck other visitors, but one which has not been limned with the like fidelity and force:

"The most forcible impression on my mind was to the effect that that most frugal and ingenious people, the Dutch, had been forced by the machinations of Prince Bismarck to evacuate Holland, and had suddenly colonized the purlieus of Paradise Street, Liverpool, which by some preternatural means or other had been transported across the Atlantic. The little red-brick houses, the high 'stoops' or flights of wooden steps in front, the green 'jalousie' shutters, the handicrafts and shop business carried on in cellars, the amount of mopping and scrubbing and scouring going on, the endless procession of open drays full of corpulent little kegs presumably full of Schiedam, all at first bespoke the neighbourhood of Amsterdam, Rotterdam, or the Hague. But no; I was not in Holland. Locomotives and passenger cars are not accustomed, so far as my remembrance serves me, to whiz through the ambient air on a level with the second-floor windows in the towns of the Low Countries; and it was only when crossing one of the avenues that I began to realize the fact that I had reached the only country which as yet possesses that not very artistic-looking but still distinctly beneficial institution, an 'Elevated Railway'—America..... I had scarcely, however, made up my mind that I was in the United States when a change came over the spirit of my dream, and I found myself murmuring that surely I must be in Germany. Those unmistakably Teutonic names over the shop fronts, those bakeries, barbers, billiard rooms, shops for the sale of 'underwear,' eating and drinking houses, lager-beer saloons, bowling alleys, and corner groceries—the whole redolent with a mild perfume of sauerkraut, sausages, and Bremen tobacco, belonged obviously to the Fatherland—not, perhaps, so much to austere Berlin, or vivacious Vienna, or æsthetic Munich, or decorous Dresden, as to one of the Hanse towns. .....Yes, I was in Germany; and I awaited in fear and trembling to hear the strains of the 'Wacht am Rheim,' to see the warriors of Germania with their invincible 'pickelhaube' helmets and their irresistible needle-guns march by 'in squadrons and platoons, with their music playin chunes,' and to feel that I was a 'Philister.' Not a bit of it. We jolted round a corner. We passed by a Monte Testaccio of potatoes, of evidently Irish extraction. I saw Mike from Connemara smoking his dhudeen. Biddy M'Flinn was brushing up some blooming Newtown pippins with the corner of her woollen shawl, to make the fruit look spruce and tidy for market; and Father O'Quigly the priest passed by sleek and smiling, with a broad-brimmed hat and a black broad-cloth coat reaching down to his heels."

An illustration gives a far less correct notion of a phase of New York than this word-picture does of the aspect of the city. It is entitled "A New York Drinking Bar"; the bar-keeper is represented therein "mixing a drink" in a purely imaginative fashion. Some time ago the trick of pouring the liquor from one tumbler to another in a fantastic style was cultivated by the "mixers of drinks"; but any picture representing this gives a false impression of what would be seen nowadays in a New York drinking bar.

Far the most picturesque chapters in Mr. Sala's work are those in which New Orleans is described. Here Mr. Sala is on ground quite new to him, which furnishes him with opportunities whereof he takes full advantage. He thought it the most interesting city on the continent. Life there is unlike the life in any other city of the United States, such places as St. Augustine and Santa Fé being, of course, excepted. The approach to the city is as remarkable as the city itself:—

"For miles and miles your progress is by the side of stagnant-looking creeks and great pools of purple-brown water fringed by fantastic jungle which might be pollard and alder grown into strange shapes, but which may be vegetation peculiar to the district. The frogs, I should say, must have a 'high old time' of it in these very moist morasses. Anon the train is engulfed by the forests of the swamp. The clumps of pine cypress cluster round you, threatening baleful embraces. Most uncanny are they to look upon. It is one of the caprices of landscape gardening in the South to cut trees and shrubs into quaint and grotesque shapes, just as we in England during the Georgian era used to snip and shave and pare the yews and box trees in our gardens into whimsical forms outrageous of all the canons of good taste. Between London and Epsom, passing through Sutton, you will notice many amusing though irritating examples of this perversion in arboriculture. But they are the forces of nature, and not the disciples of Le Nôtre and 'Capability' Brown, that have bestowed the strangest of embellishments on the trees in the swamps about New Orleans. I was told by an American gentleman at Atlanta to 'look out for the morse'—so he pronounced it—as I neared the Crescent City. I was not quite certain as to what the 'morse' might be—a bird or a beast, a variety of the mosquito, a political shibboleth, or something to drink; but at daybreak I discovered that the so-pronounced 'morse' was, in reality, the moss. Some kind of lichen clothes the swamp-forests in mantles of unwholesome richness. It hangs in festoons and pendants; it droops or forms itself into jagged projections; it enlaces the tree-branches and hangs to them, and winds round the trunk, and at last, so they tell me, kills the tree."

The many sights of a novel kind which Mr. Sala saw in New Orleans furnish the substance of seven chapters. Chief among them was the Carnival, which flourishes there with a vigour unknown in Paris, whence it was transplanted to New Orleans, and which cannot be paralleled by any city of modern France except Nice. Even in Italy, the home of the Carnival, and Rome, where its traditions are best preserved, nothing so imposing is to be witnessed as the spectacle of which Mr. Sala was a

spectator in New Orleans. The characteristics of three other Southern cities, Richmond, Georgia, and Atlanta, are described in a masterly way. This is true also of Chicago, the marvel of the West, and of San Francisco, the pride of the Pacific slope.

Throughout Mr. Sala's volumes are scattered many digressions which often instruct instead of wearying the reader. In the chapter on Salt Lake City there is one of special value. Having carefully noted during his journeys the cooking from which he suffered or which afforded him gratification, Mr. Sala sets forth his experiences in the following paragraph :—

"The Far Western *cuisine* (at the hotels, I mean) is sometimes rather rough, but, as a rule, it is fully equal and very often superior to the cooking in the Northern and Middle States, while it is infinitely preferable to the detestable culinary outrages of which the traveller is the victim everywhere in the South, save in two or three restaurants in New Orleans. The general goodness of Western cookery is perhaps to be attributed to the preponderance of Germans among the cooks. In the Eastern States nine-tenths of the cooks are raw young Irishwomen, who can boil a potato, make tolerable oyster soup, and perhaps concoct a tolerable clam chowder; but who roast badly and fry abominably. A model of a beefsteak fried (she rarely attempts broiling) by Biddy, with its black fat embellished with cinders by way of gravy, ought to be a permanent exhibit in a museum of wretched cookery. I suppose the poor dear soul is too much absorbed in her duties of going to Mass and confession, subscribing to the Ladies' Land League, and bedizening herself in cheap finery, to bestow much time on the study of the culinary art."

Generally speaking, however, the remarks about Salt Lake City are not of much value; indeed, Mr. Sala has not done justice to the subject or himself in this part of his work.

In this, as in all his books, there is contained a large amount of curious miscellaneous information. Those who seek for interesting details about the United States will find what they covet, whilst they may discover many other things which they did not expect.

The History and Antiquities of Colchester Castle. (Colchester, Benham & Co.)

Colchester Castle has seen strange vicissitudes. The old Norman keep had its share of siege and storm in its early days. Protestant martyrs and Catholic sufferers for their faith have been imprisoned there; Quakers have been done to death within its walls by the long slow agony of uncared-for imprisonment; Lucas and Lisle were "shot to death" beneath its walls for holding Colchester for the king contrary, as it was said, to the laws of war; and to come to more modern times, its owner in 1726, Sir Isaac Rebow, being provoked by the conduct of his eldest son, instead of cutting him off with a shilling, left him the ruins of Colchester Castle, but nothing else whatsoever. But the most wonderful thing of all is the fate that has befallen it in these recent days. A few men have arisen (perhaps we can hardly call them a school, but their number is not absolutely inconsiderable) who have persuaded themselves and laboured hard to convince others that Colchester Castle is by no means what it seems to be—the fragment of a very grand Norman keep—but a veritable relic of old Rome, a temple built in honour of the deified emperor Claudius Cæsar. To any one who has acquired information as to what Norman keeps are like—to any one, indeed, with common observation who has seen the Tower of London or the keep of Newcastle-on-Tyne—it must be obvious that Colchester Castle is a building of the same character and of somewhere about the same date. To reason with the advocates of the Roman theory is out of the question; to endeavour to refute them step by step, as the author of the very useful little book before us has done, is, we fear, waste of time. He may rest assured that no one who understands the subject is in the least likely to go astray, and it is surely not worth while to write a learned book in refutation of every grotesque delusion that one comes across. We do not think it was at all necessary to answer this preposterous Roman theory, but it has been so utterly demolished in the pages before us that for the future no one interested in Colchester or in mediæval castles need give the least heed to it.

It is only a small part of the book that is devoted to a polemic against this Roman heresy. A good part of the rest is devoted to tracing step by step the fortunes of the great fortress from the days of William II. until it became a museum of local antiquities. Such a book might have been extended to any length. The writer has evidently been anxious to be as brief as possible, and has given us some things very shortly that we should like to have heard of more at length. He several times quotes the "Town Rolls," on one occasion as telling how in 1406 a Colchester maiden, for no reason at all as far as we can see, was carried off into the castle and tortured with thumbscrews till the blood oozed forth. He does not inform us whether these town rolls have been printed or whether he is quoting from manuscript authority. If the latter, we would suggest that the sooner they are committed to the printing press, either as a whole or in abstract, the better it will be for those who are interested in the social history of the Middle Ages. When the writer reaches the time of the wars between Charles I. and his Parliament, he shows himself to be strongly on the side of the latter. He describes the siege of Colchester in the present tense, and certainly at times overshoots the mark by introducing patches of word-painting which mar the effect of a carefully prepared narrative. A passage like the following is not only inharmonious, but singularly incorrect:

"We are looking right into Fort Rainsborough. We smile as we think of the fanatical seaman who commands it—they have transformed him into a colonel now."

The proper way of spelling this person's name is Rainborowe. What evidence the writer may have come upon as to his "fanaticism" we know not; nothing that we have ever seen renders him liable to such a charge. If by "now" it is meant to imply that Admiral Rainborowe had been made a colonel in the army because his ships had revolted some little time before, or because his services were urgently needed against Colchester, the conclusion is incorrect. He had long borne a military commission, and had served with distinction as a soldier at Crowland, Bristol, in the battle of Naseby, and other places too numerous to mention.

The Sacred Books of the East.—Vol. XVI. *The Sacred Books of China: the Texts of Confucianism.* Translated by James Legge.—Part II. *The Yî King.* (Oxford, Clarendon Press.)

Persons who visit the Tower of London will not fail to notice the scraps of carved work which may be seen on some of the chamber walls. How many weary hours were lightened in the execution of these sad trifles! A similar desire to lighten the hours of his confinement (we are told by Dr. Legge) led the lord of *K*âu, or, as he is now known to us, King Wăn, to occupy himself in prison in Yû-li with the lineal figures which compose the mysterious classic before us, the 'Yî King.' He lived in the twelfth century B.C., and ruled over the principality of *K*âu, which formed a part of what is now the province of Shen-hsî. "Equally distinguished in peace and war, a model of all that was good and attractive, he conducted himself with remarkable wisdom and self-restraint." His fate was to be thrown into prison B.C. 1143, and whilst awaiting the order for his death, which might arrive at any moment, he occupied himself in arranging the lines and writing the sentences appended to them, which have survived more than three thousand years, and are now brought before us by the author of the volume under review.

The 'Yî King,' or 'Book of Changes,' consists of sixty-four hexagrams, the component parts of which are whole or divided lines, placed one over the other in a certain fanciful order, and called by a name which in its turn suggests an explanation found in the text. In the present case, as we have said, the arrangement of the lines was the work of King Wăn, the lord of *K*âu, and the names with the explanation contained in the first sentence were his also. Appended to the enigmatical sentence forming this text are explanations of the separate lines composed by the duke of *K*âu, the son of King Wăn. Besides this there are the appendixes, reckoned to be ten, and called the "ten wings," though in reality not so many. These appendixes are not exactly commentaries on the text, though partly so; but in some cases, as, for instance, in that of the fifth and sixth "wings," they are independent treatises "on the origin of the trigrams, the rise of many arts in the progress of civilization," and other subjects. Dr. Legge has altered the arrangement of the appendixes in his work, and treated them as seven instead of ten, according to the method explained on p. 27 of his introduction.

The appendixes are generally, though not unanimously, attributed to Confucius. If he was the author of them, six or seven centuries must have elapsed after the text of the classic appeared before the appendixes were written. If this were the fact, Dr. Legge says, "the entire work cannot be regarded in its two parts as a homogeneous whole, or constituting one book in the ordinary acceptance of the term"; and therefore he doubts whether Confucius was the author of the appendixes. He gives a very good additional reason for this theory on p. 29 of the introduction. It is simply this: if Confucius had written the appendixes, the introduction of the

phrase "the Master said," which constantly occurs, would have no sense. In the third appendix this formula occurs at least twenty-three times; but how, if Confucius were the author of the whole of the matter, could he thus "distinguish himself from himself"? The conclusion of Dr. Legge is that as in the case of three of the "wings" there is no reason for supposing Confucius to be their author, possibly there is no sound reason for holding the Confucian origin of the other seven.

To revert to the composition of the hexagrams. These are composed each of a double trigram, which trigrams were originally eight in number; it is by multiplying the eight by itself that we arrive at the mystical number of sixty-four. The trigrams consist of three lines one above the other; these lines are broken or unbroken, and so arranged as to denote originally the eight points and half points of the compass. When formed into hexagrams, a name being given to each, according to the meaning of the name King Wăn explained the force of the entire figure, and each line was dealt with by his son Tan. Tan, we are told, "was a patriot, a hero, a legislator, and a philosopher." Perhaps he took the lineal figures in hand as a tribute of filial duty. What had been done for the whole hexagram he would do for each line, and make it clear that all the six lines "bent one way their precious influence," and blended their rays in the "globe of light which his father had made each figure give forth." All this, we confess, makes the subject-matter of the text more confused; for if Wăn's "globe of light" be, as it is, extremely dark, the additional rays of Tan's commentary seem to make the darkness greater.

We cannot catch the inspiration that gave to Dr. Legge "the clue to the interpretation" of this obscure book. "The written characters of the Chinese," he says,

"are not representations of words, but symbols of ideas, and the combination of them in composition is not a representation of what the writer would say, but of what he thinks."

This sentence rather adds to the obscurity of the subject. Luther used to say "that words are living things, and have hands and feet"; they are so because they are the exponents or symbols of living thoughts; in what sense then does Dr. Legge use the expression "*not* representations of words, but symbols of ideas"? It is quite possible, indeed, to catch the meaning of a picture more quickly by inspection than by description; and so Dr. Legge, by his intimate acquaintance with the picture symbols of Chinese, is able to penetrate at once the meaning of their combination or collocation; but it is plain he only does so by a rapid process in his own mind, by which each part as a separate word takes its place in the group and brings out the meaning of the whole. This, combined with a spirit perhaps somewhat philosophic, may make the thoughts of the deviser of the 'Yî' plain to the translator; we have not caught the inspiration, and confess that we do not understand either its drift or its interpretation.

But at least we learn this, that the 'Yî King' is a text in explanation of certain lineal figures and of appendixes to it; the former belonging to the twelfth century B.C., the latter to perhaps the sixth century B.C. The text itself consists of sixty-four short essays, enigmatically and symbolically expressed, on important themes, mostly of a moral, social, or political character; and the appendixes are generally expansions of the essays, couched in equally enigmatical language.

The art of divining by figures was ancient among the Chinese. It had prevailed in China for more than a thousand years before the lord of Kâu took it up, and although neither he nor his son used divination, their words became, as they were designed to be, oracles to subsequent ages, when "men divined by the hexagrams, and sought by means of what was said under them to ascertain how it would be with them in the future, and learn whether they should persevere in or withdraw from the courses they were intending to pursue."

In the appendixes it is stated that the origin of the lines and their combinations must be sought in the times of Fu-hsi (3000 B.C.). It was he who framed the trigrams, but who first multiplied these to form the hexagrams of the 'Yî' is a moot question; Dr. Legge, however, thinks that the names of the figures as we have them now date from the time of King Wăn.

The general account is that Fu-hsi arranged eight sets of trigrams after a certain method called the "former heaven" (sien thien), the due south point being denoted by *khien*, the due north by khwăn, the former consisting of three unbroken lines placed one over the other, the latter of three equally divided or bisected lines also so placed; the intermediate points, proceeding from S. to S.E. and so round the compass, were represented by lines partly whole and partly broken, and named successively tui, lî, *kăn* (khwăn), kăn, khân, sun. The order of this arrangement was altered by King Wăn, who placed the trigram lî in the due south place and khân in the north. For what reason the change was made is not known; it is called the "posterior heaven" arrangement. The scheme of Fu-hsi was suggested by a dragon-horse which came from the river Mang. This dragon-horse is said to represent the essence of heaven and earth. The marks on its body are those of the dragon, its shape is that of the horse. These marks are enigmatically represented by hollow or black circles. The hollow circles denote heaven, the black ones earth. In the north heaven produces water (a hollow circle), earth perfects this by six black circles. Then earth produces fire in the south point (two black circles), heaven perfects it by seven white ones; heaven again produces wood (three white circles), earth perfects it by eight; and so on. Dr. Legge gives this scheme on p. 15 of his introduction, and explains that these white and dark circles were afterwards changed into broken and entire lines:—

"The first, the third, and the fifth lines in a hexagram, if they are 'correct,' as it is called, should all be whole, and the second, fourth, and sixth lines should all be divided. The Yang lines, that is, the whole ones, are strong; the Yin lines are weak. The former indicate vigour and authority, the latter feebleness and submission. It is the part of the former to command; of the latter to obey."

This, however, is not the whole secret. The virtue of the hexagram consists in the correlation of the lines; the first and fourth, the second and fifth, the third and sixth, are all correlates, and to make the correlation perfect the two members of it should be lines of different qualities, one whole and the other divided. Moreover, the middle lines of each trigram, in the double figure, have a peculiar value and force—the second from the bottom, that is, and the fifth; if we have a whole line in the fifth place and a divided line in the second, the correlation is complete. Let the name or meaning of the hexagram denote for the fifth line a sovereign or a commander-in-chief, then the subject of the second will be an able minister or skilful officer, and the result of their mutual action will be beneficial and successful.

There was yet another source from which these mystic numbers or arrangement of symbols were derived. It was from the river Lo, in the time of the Great Yu, that a tortoise emerging "produced the writing." The figures on his back suggested strange theories about physics, astrology, divination, morals, and so forth, which were embodied by the hero sage (Yu) in the "great plan" of the 'Shû King.' This tortoise enigma is nothing but the arithmetical puzzle, as the Chinese themselves remark, of placing the nine digits in such order (arranged as a square) that the sum of each line may be equal to fifteen; but in the hands of the diviners the figures became indicative of changes of life proceeding from the nine mansions, and bore their share in the construction of the weighty maxims of the 'Yî.'

In the translation of the sententious clauses that accompany the hexagrams Dr. Legge has shown his usual skill. We do not pretend to follow him in his work; it seems, as far as such a subject admits of rational interpretation, to have been carefully handled and put before the reader; indeed, Dr. Legge's own statement that it took him thirty years to find out the secret of the book is a sufficient guarantee of his version being a faithful and trustworthy exposition of the original. An in telling us that "there is hardly another work in the ancient literature of China that presents the same difficulties to the translator," he is stating what every Chinese student must readily allow.

In 1876 the Rev. Canon M'Clatchie published a version of this work. His theory is that the Yang and Yin principles in the Confucian or earlier books of China denote the male and female principles in nature, and that the Chinese philosophy is a fabrication of fables or analogies derived from the intermingling of these principles. Dr. Legge happily says, "Such things never entered into the minds of Chinese scholars"; and we quite believe him. However mystical or magical this philosophy may be, it is certainly free from the folly of the nature cult in its worst sense; it puzzles us and amuses; but the Chinese do not shock us in their wise meanderings.

M. Terrien de Lacouperie has struck out a new path for himself. He thinks that he can explain some of the mystical sentences of the 'Yî King' by reference to the Accadian. Whatever his method may be, one thing at least is certain, that divination by geometrical figures was in use

by the primitive magicians of Chaldæa, derived from Accadian civilization; and the tablets of Fu-hsi may not, after all, have differed in their origin from the rudely drawn plans or geometrical figures of the tablets of Larsa. But although this may be so, it will require much ingenuity and corroborative evidence to connect the wise saws of the duke of *Kâu* with the divination of the primitive settlers on the plains of Shinar.

The History of Rome. By Wilhelm Ihne. English Edition. Vols. IV. and V. (Longmans & Co.)

In these two volumes Dr. Ihne concludes his history of the Roman Republic. The fourth and fifth volumes have the same merits and are liable to the same criticism as the previous parts of the work. Dr. Ihne always shows a competent knowledge of the subject. He has studied the sources with care and skill, he has made himself acquainted with modern books dealing with the history and government of Rome, he displays marked independence of judgment, he is animated by a love of justice and goodness, and he narrates and discusses in a style calculated to arrest the attention of the reader. At the same time the reader is impressed by the writer's tendency to see one side in too strong a light. He takes a liking for certain characters and certain notions, and his judgments are influenced by this special interest. But as he is genuinely anxious to be impartial, these favourable judgments are qualified in a subsequent page, and statements thus occur which approach being contradictory of each other.

Thus in these volumes Dr. Ihne brings out prominently the idea that Rome owed its greatness to the senate. "This organ," he says,

"was supplied by the senate, which in course of time attained to a degree of excellence unequalled in any other nation of antiquity, and which contributed more than any other part of the Roman constitution to raise the state to its high and powerful position. The senate was in truth the soul of the Roman body politic; and at all times the fortunes of the community depended upon the healthy condition and the civic virtues and wisdom possessed by this assembly."

Again, he says:—

"The Roman senate was a political organism of the highest perfection, such as no other state in antiquity ever created or was qualified to create."

But this body practically represented the nobility, as Dr. Ihne allows. What is the character which our historian gives to the nobility? In one passage we are told, "In the whole history of the world the Roman aristocracy never has had its equal"; in another, "No government, except that of the Turks, has ever equalled the system of unscrupulous plundering carried on by the ruling classes at Rome"; and in another of similar import Dr. Ihne says:—

"The neglect of the state in the administration of public lands produced a systematic dishonesty in the ruling families with regard to public property, and nourished that spirit of cupidity, rapacity, and violence which has always been a peculiar feature of the Roman nobility. Their selfishness, cruelty, and overbearing increased with the extension of the Roman dominion, and became, in the end, fatal to the conquered nations and then to the conquerors themselves."

It would be unfair to Dr. Ihne to affirm that he never sees that such statements need reconciliation, but he certainly leaves his readers in wonderment how a body of men so selfish and unscrupulous could become a perfect instrument of government.

This affection for the senate seems to bias his judgment of the principal characters that appear in his book. He praises the Gracchi:—

"They had an object in view, which they tried to realize without the least motive of selfishness or personal interest, animated exclusively by an ardent sympathy with their suffering fellow citizens and an intense patriotism."

But he stigmatizes both of them as demagogues, he calls Tiberius a fanatical reformer, and he accuses them of undermining the very foundations of the republic. And why? Because they transferred the judicial power from the senators to the knights, and because "they had broken the power of the senate and restored the sovereign rights of the people."

Still more markedly does Dr. Ihne show his antipathy to Marius and his affection for Sulla. For Marius he has no apology to make. His frenzied atrocities have "exposed the democratic party and himself to the detestation of the world." Sulla also committed great crimes, and in one or two passages Dr. Ihne, striving after impartiality, has denounced them in the fiercest language. But for most of his actions Dr. Ihne can always find some excuse. He acquits Sulla of vulgar selfishness, and therefore refuses to place him

"on a level with those scourges of mankind who in ancient or modern times have sacrificed the happiness of nations to their criminal selfishness."

And he sees in Sulla's proscription lists "a means whereby indiscriminate slaughter was averted" and "private passions controlled." When he praises him his language is unmeasured. Nothing "that any Roman general had ever accomplished before," in Dr. Ihne's opinion, can be compared with the operations of Sulla in the East. The same unconscious partiality is obvious in all that Dr. Ihne says of Marcus Porcius Cato, to whom he has evidently a bitter antipathy because he urged the destruction of Carthage.

Another feature of this history is the writer's readiness to judge an historian's statements by what he deems their internal probability. We take one instance. Livy narrates that Hostilia was accused of having poisoned her husband the consul, and adduces especially the circumstance that when her son Flaccus, by another husband, failed in obtaining the consulship, it was said that she reproached him with his failure, and added that he should prepare himself for again being a candidate, and that she would find a way to getting him elected consul within two months. "Among many other testimonies," says Livy, "bearing on this case, this utterance, too surely confirmed by the event, had special influence in causing the condemnation of Hostilia." Plainly there was a regular trial, witnesses were examined, and particular stress was laid on Hostilia's conduct towards her husband and son. Dr. Ihne rejects the whole story, and thus comments upon it:—

"The charge is in itself so absurd that we should be inclined to think it was never seriously preferred, if it were not to a certain extent characteristic of the credulity and malignant scandalmongering in which the Roman people at all times delighted."

The favourite epithet which Dr. Ihne employs to throw discredit on a story is "silly." "The story of the slave is too silly to deserve attention." "The owner of Manius must have been the silliest man in Rome." "Is it possible to imagine anything more silly?"

It is especially in dealing with Sallust that Dr. Ihne applies this criterion of internal probability. The narrative of the Jugurthine war comes within the period of which Dr. Ihne treats, and he proceeds in his use of the statements of Sallust on the principle that the historian is always to be suspected. As he cannot array opposing authorities, he has recourse to his own idea of what the facts should have been, and without hesitation discards Sallust's most positive assertions. Sallust affirms that men of Italian origin were put to death at Cirta. This statement Dr. Ihne characterizes as more than doubtful, and says, "We are convinced that the whole story of the wholesale murder of these men was invented." Sallust asserts that Metellus defeated Jugurtha. Dr. Ihne thinks that he can see without difficulty that the merit of Metellus consisted in barely escaping a great disaster, and in a note on this passage he gives an historical apothegm which will excite surprise: "The transformation of a report essentially correct into a deliberate lie is generally gradual."

Frequently Dr. Ihne distorts Sallust's statements by putting a meaning into them which does not belong to them, and then drawing inferences from this meaning. Thus Sallust states that Jugurtha caused Hiempsal to be murdered. Dr. Ihne remarks that this was "probably a crime committed in self-defence." He bases this remark on the character of Hiempsal, whom he describes as "violent and savage." The only authority for this is found in the words of Sallust, "natura ferox"; but these words mean nothing more than that he was naturally high-spirited, and there is nothing in them to indicate savagery or vice. Again, Sallust asserts that Memmius "persuaded the people to decree that Q. Cassius should be sent to Jugurtha, and, giving him a pledge of his safety from the people, should bring him to Rome, in order that the more easily through the information of the king the delinquencies of Scaurus and the others who were accused of bribery might be brought to light." Dr. Ihne interprets this passage to mean that Jugurtha was invited to come to Rome to give information against those whom he had bribed. And then he adds the remark, "We cannot omit expressing our grave doubts of its accuracy. Sallust is so often notoriously guilty of gross negligence," &c. Now the words of Sallust imply only that it was the intention of Memmius to use Jugurtha as an informer. Sallust does not say that Memmius revealed his intention to Jugurtha, much less that Jugurtha was induced to come for that express purpose. Jugurtha had surrendered himself. The Roman people determined that he should be brought to Rome that they might have an opportunity of getting at the bottom of the infamous transactions of which they heard so much, and Jugurtha

came because he could not help himself, and probably he did not object to come because he had full confidence in his power of bribing the dominant party.

Dr. Ihne is not less severe with other historians, ancient and modern, of Rome, and speaks in strongly derogatory terms of Mommsen as well as of Tacitus and Appian. In fact, he has intense antipathies and does not care to be moderate in his language, as when he styles Louis Blanc an incurable monomaniac. But these peculiarities rather add interest to his narrative. Dr. Ihne writes with the feelings of one who is following the course of modern politics with keen zest, and he has thrown side lights on many of the problems of ancient history by his knowledge of the current of modern events. Indeed, the faults to which we have alluded prevent his book from taking the highest rank among histories, but they add a relish to the ordinary matter of history and stimulate, if they do not instruct, the reader.

Jews as They Are. By C. K. Salaman. (Simpkin, Marshall & Co.)

Of late years many circumstances have combined to attract attention to the modern Jew. Lord Beaconsfield and 'Daniel Deronda,' Emanuel Deutsch and Sarah Bernhardt, Judge Hilton and the *Judenhetze*, Prof. Goldwin Smith and the excesses in Southern Russia—these names and events will recall many an interesting episode connected with what may be plausibly termed the most anomalous personage of modern times. The name of Jew is associated at once with religion and commerce, with music and philology, with dreams of the past and future and very practical dealings with the present. A more curious compound of an historic "survival" and a nineteenth century institution can scarcely be pointed out than the modern Jew as he lives and moves among the unselect.

By his collection of essays Mr. Salaman has scarcely satisfied the natural curiosity about such an anomalous being. His aim has apparently been to prove that Jews as they are are not very different from other people. If he had been successful, he would have removed the mystery which still lingers round the modern Jew, notwithstanding that he has doffed the gaberdine and donned broadcloth. He is content to answer Prof. Goldwin Smith's query, "Can Jews be patriots?" by triumphantly pointing to the Master of the Rolls and other Jewish gentlemen who have risen amongst Englishmen to posts of much honour and emolument; but he has scarcely faced the crucial question whether an English Jew feels more at one with a German or French Jew than with his fellow citizens. In an essay on the Jewish clergy he has shown by specimens that their sermons reach respectable rank in that class of literature; but he has failed to touch upon several topics which to most minds would be suggested by such a subject. How far have the Jews been touched by modern rationalism? M. Renan has said in his own way that the Jew, who has given God to the world, believes least in Him. Is this in any way true of English Jews, about whom Mr. Salaman writes? He is silent on this point. Again, the reader is not told how far Jews as they are still practise the quaint Talmudic customs which have done much to preserve their separateness. In what light modern Jews regard Christ, whether they still hope for the return, how far intermarriage has progressed among them, why they are eminent in music and acting and so mediocre in the other arts—all these and a thousand other questions which occur to one concerning the modern Jew are left unraised, unanswered, and unexplained by Mr. Salaman. He has instead given us an essay—interesting in its way, though scarcely novel—on the sources of Shylock, omitting, however, all reference to the trial of Lopez, Queen Elizabeth's physician, with which the play has been of late years connected. The remainder of the book gives an abstract and brief chronicle of the interesting events relating to the Jews of England that have occurred during the past half century; an account of the Russian persecutions of the last year; usury in the Middle Ages, as practised by Popes and Cahorsins as well as Jews; and a thoroughly justified protest against attempts at conversion. This *olla podrida* cannot but have some points of interest to any reader, but it fails to satisfy legitimate curiosity on any of the points we have referred to above. It is especially to be regretted that the composer of such charming songs has not touched upon the interesting topic of Jewish music. Wagner's assault upon it *à la mode de Schopenhauer* is not yet forgotten or, probably, forgiven, and it would be worth while hearing the other side from one who knows so much both about music and the Jews as Mr. Salaman. We would express the hope that in any future production Mr. Salaman may devote himself rather to some such task as this than to the disillusionizing work of rendering Jews everyday persons. In this prosaic age we cannot afford to be robbed of the slightest prospect of the romantic or the incongruous.

Rosmini's Philosophical System. By Thomas Davidson. (Kegan Paul, Trench & Co.)

This book has great merits and great defects. It has the merit of introducing us to a thinker whose very name will be new to the majority of educated Englishmen; the translation, of which it in great part consists, is excellently done; it contains an interesting sketch of Rosmini's life, and a bibliography of all his works and of books on his philosophy; it is very well got up—altogether the student of Rosmini will find it indispensable to him. But at the same time it has the defect of being too long; the notes overlay the text; they are full of so much learning that the critic is afraid to skip them, but he finds them harder than that which they are intended to explain. We are afraid our advice to a reader of Mr. Davidson's work must be that he should read the introduction and the text very carefully, and resolutely skip the notes, reserving them till he has mastered the text irrespectively of them.

Rosmini was born at Rovereto, in the Italian Tyrol, on the 25th of March, 1797. He came of old and noble families both on his father's and his mother's side. In 1820, on the death of his father, he inherited considerable property, and in 1821 was ordained priest. About the year 1828 he founded the order which bears his name, and in 1830 published his famous 'Nuovo Saggio sull' Origine delle Idee' ('New Essay on the Origin of Ideas'). Of this work Mr. Davidson tells us that it "established his reputation as the ablest Catholic philosopher of his time, and was almost immediately introduced as a text-book into many schools and seminaries, even, it should seem, into those under control of the Jesuits." From 1830 to 1837, continues Mr. Davidson,

"he worked into clearness the plan of his great system of truth and partly executed it, at the same time labouring to find a footing for his order; from 1837 to 1848 he enjoyed as much happiness as usually falls to the lot of mortals, all his plans seeming to promise realization; from that time to 1855 [the year of his death], though he pursued his schemes with unabating vigour, he was doomed to drink to the dregs the bitter cup of misrepresentation and slander."

During the troubled times of 1848 the Piedmontese Government, being in need of the countenance and aid of the Pope for the prosecution of the war with Austria, sent Rosmini to Rome, as special envoy to the Holy See. There seems to have been some confusion or misunderstanding as to the object of the mission. "What the Piedmontese Government contemplated," says Mr. Davidson, "was an armed alliance of princes capable of offering immediate opposition to the Austrians; what Rosmini meant to labour for was a permanent confederation of states, with the Pope as *ex officio* president. The Government, however, was induced by Gioberti to adopt for a moment Rosmini's plan." Then it thought better of it, and left him without instructions, till after seven weeks he resigned.

A few weeks afterwards, on the assassination of the Pope's minister Rossi, the Romans endeavoured to compel the Pope to appoint a Liberal ministry, and suggested Rosmini as one of its members. The Pope, "reluctantly yielding to force, nominated the ministry desired, conferring the presidency of it on Rosmini, with the portfolio of public instruction." Rosmini, for some reason or other, declined to act, and from that moment his influence with the Pope ceased. His enemies, and they were many and bitter, procured the condemnation of his recently published works, 'The Constitution according to Social Justice' and 'The Five Wounds of the Holy Church.' Rosmini submitted without a protest and offered to withdraw them from circulation. This, and the growing favour with which his system was regarded, roused still further the malice of his enemies, and they began a systematic course of calumniation, which might have succeeded if the Pope had had less personal knowledge of Rosmini himself. As it was, his traducers overshot their mark, and the matter ended with the Pope's enjoining perpetual silence on Rosmini's enemies, and declaring, after careful examination of his published works, that no obloquy should attach either to him or to the institution which he had founded. Rosmini unfortunately did not live long to enjoy the satisfaction which this victory afforded him. He died at Stresa, on the Lago Maggiore, on the 1st of July, 1855, not without suspicion of having been poisoned.

Such is the outline of the life of this re-

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markable man. Of his philosophy it is more difficult to give even an idea within the brief limits at our command. He begins by defining philosophy as the science of the ultimate "why"; as that which attempts to set at rest the last questions which it is in the power of the human mind to ask. This general philosophical science he divides into sciences of Intuition, Perception, and Reasoning, the first two forming the formal and material conditions of the last. Intuition embraces the two fundamental sciences of Ideology and Logic. Perception comprises Psychology, Cosmology, and the physical sciences generally, while Reasoning produces Theosophy or Ontology and Deontology. A glance at Mr. Davidson's table of contents will suffice to show the vastness and multiplicity of the subjects contained in Rosmini's system. Here we can only say a word about Ideology, which as treated by him strikes us as bold and original. Ideology, as the name implies, means the science of the problem of ideas, and is regarded by Rosmini as the foundation of the whole edifice of thought. He believed that on the true solution of the problems of ideas depended the truth of the whole philosophical system as a system. It was to demonstrate that his solution was the true one that he wrote his masterpiece, the 'New Essay on the Origin of Ideas,' already mentioned above, a translation of which we are glad to learn is about to appear in English shortly.

The 'Sistema,' of which Mr. Davidson has given a translation, was a compendium of his philosophy, written by Rosmini himself for the 'Universal History' of Cesare Cantù. Its main purpose is not so much to explain Rosmini's system as to induce its readers to study the larger works in which that system is explained more fully. Mr. Davidson has attempted to supplement the brevity of Rosmini's compendium by copious extracts from some of these other works; but on the whole we think, as we have said above, that this has been overdone. Nor can we bring ourselves to accept some conclusions as stated by Mr. Davidson, though whether in these he represents, as he seems to think, the true mind of Rosmini, it is difficult to decide. Our aim is simply to direct the attention of our readers to a work and a system of thought both of which appear to be deserving of serious attention.

Ottoman Poems. Translated into English Verse in the Original Forms, with Introduction, Biographical Notices, and Notes, by E. J. W. Gibb, M.R.A.S. (Trübner & Co.)

Mr. Gibb remarks that, notwithstanding the interest which is exhibited in Turkey and the Turks, nothing is known of their poetry, although it constitutes a large and recognized school in the annals of Oriental literature. Indeed, except Mr. Redhouse's short essay, there was nothing to be found in English about the subject before this volume appeared. This is not surprising. We do not account for it as Mr. Gibb does by the difficulty of the Turkish language, for the difficulty is not so great and our scholars are familiar with languages which are harder to master than Turkish can be. Neither do we attribute it to the other assigned cause, that Turkish poetry is only secondary, being founded on the imitation of Persian; for, as Mr. Gibb says, Latin poetry is studied, although it is modelled on the Greek. A good and sufficient reason is that English people have great and pressing demands upon them which tax their attention. We have our home and colonial policy, our intercourse with America to engage us, and a large participation in the enterprise of the world, which embraces scientific invention and investigation, and which is brought home to us in the converse of daily life. We see daily before our eyes the materials of which history is made and books are built up, and it is therefore by no means easy to take an interest in everything. If Englishmen read and write fewer books than some other peoples do, it is by no means from want of intelligence, but it is because England takes a more active share than Germany in the progress of the world.

Mr. Gibb, however, has met a want, and this is shown by the way in which his book has been produced. He has had the co-operation of a considerable body of subscribers, and no doubt in time he will likewise obtain the support of the more general public. If Von Hammer-Purgstall has been able to devote a great work to the 2,500 recorded poets, or, it may be, poetasters, it must be remembered that Turkey has for over three centuries held a prominent position on the Danube, and that Hungary and Austria have had ample reason to know her.

For us Mr. Gibb has given a sufficient survey. He explains the nature of Turkish classic poetry, and gives specimens in his own verse of poets and poetesses down to our own day. Much of this matter is technical and concerns only the specialist, nor, perhaps, will many be attracted by Mr. Gibb's translations; but the book may be perused with great interest by the more general student, and it will not frighten any reader. It reveals a picture of literary endeavour unfamiliar to us because it is so remote from our own ideas. It shows, too, in what varied shapes the intellectual life of a people presents itself. It is true that the peculiar form of these compositions is greatly due to the pervading influence of Islam and to the imitation of Persian poetry already referred to, but there is something in the genius of the Turks themselves which allows them to assimilate these mystical conceptions and to adopt a like treatment of language. If Mr. Gibb begins five centuries ago, and gives specimen after specimen age after age, it must be borne in mind that at this very day the same literary system and workmanship are in full vigour. In the stray notices in the *Athenæum* will be found the only popular record of Turkish literary life, and it is but lately that we mentioned the almost daily appearance in the *Vakit* (the *Times*) of a *gazel* by one of the busiest of Turkish statesmen, Munif Pasha. Mr. Gibb might have added more about modern poets, of whom he only names the late Ziya Bey.

In this sense Mr. Gibb's volume is a curious study of Turkish life. He supplies a chronological table of sultans, scrupulously marking all those who are recorded as poets, and those so marked outnumber those unmarked. The biographical notices show that the poets are taken largely from the political class or were engaged in public life. The casual details supplied regarding poetesses will be interesting to the reader and make him wish that the author had given more in illustration of the position of women in Turkey, so much misapprehended abroad. The biographical notices and the notes are so written that they form an attractive portion of the book, but it is to be regretted the notes are thrown together at the end.

Of the way in which Mr. Gibb has performed his task a critic must speak with some reserve, unless he possesses the intimate knowledge of the subject of which Mr. Redhouse and the author can boast. Besides, the poems are given in translation, but not in Turkish. So far as we can judge by the first line, given in Turkish for reference, Mr. Gibb has conscientiously carried out his promise of faithfully reproducing the original, as far as the transference to verse in another language admits of it. We can, however, with more confidence refer to the fact that Mr. Gibb has had the countenance of that distinguished scholar Mr. Redhouse, who has permitted the book to be dedicated to him.

We have called the work illustrative of Turkish classical poetry, and we have done so expressly. Mr. Gibb hazards the conjecture that the popular ballads may possibly exhibit a distinct national spirit (p. xxxii). We go further, and, believing that they are worthy of study for such a purpose, we regret that, as he says, there is no recorded information with regard to them. They are heard throughout the length and breadth of the land, and they find their way into every house. The tales of the story-teller, although better known, have perhaps exercised less influence in the past, and we may be able to show that, as in some other countries, the popular poetry has affected the classic. Thus as to the imitation of Persian forms, it is to be explained still better by assimilation, because assuredly the Turkish language, modelled on the cardinal law of euphony, did not require to learn the resources of alliteration from the Persian, but rather eagerly seized on and applied them.

The future of Turkish poetry will be affected by the popular forms. The classic style will be abandoned. Following the impulse to the simplification of the language given by high authority, the infant theatre has been from its beginning popular in its language.

This is a subject for the speculation of the student; but there is another, which is wider than Turkey and the Turkish, and that is, that in the whirligig of time and in the repetition of history the Turanian languages are again occupying the world. We do not speak of the Basque tongue, far older than its Indo-European neighbours, but more particularly of the East Turanian languages, commonly treated as new-comers and intruders, to be expelled from the European borders, but which can likewise boast of a most remote antiquity. It is, however, to be remarked that Turkish, Magyar, and Finnish are now in definite literary positions, and are remodelling themselves and freeing themselves from the bonds of Persian or Arabic, of German, and of Swedish. It

may happen, even as Netherlandish and Flemish are now combining, and seeking a union with Low German, there may come about an association, but less intimate, of the Eastern Turanians or Ugrians. Indeed, that approximation of the Magyars and the Finns is already commencing.

It is strange that in this day, when not only Semitic studies but Indo-European are at their height, we may look for the displacement from their scholastic realm of the Greek and Latin, leaving space for the development of others. This, to some extent, is filled by the expansion of English, with its hundred millions of speakers, of German, of Spanish, and of Russian; but we can see a greater prominence given to the non-Indo-European vernaculars of the Indian peninsula, to Chinese, to Tibetan, and to the newly known Japanese. What, however, at present strikes our attention is that the dead Turanian languages are coming under notice. The hieroglyphics have revived the defunct Coptic, but the progress of Babylonian discovery, if it has given to the Semitic domain Assyrian, has bestowed a more promising endowment upon the Turanian in the Accad or Sumerian, and with this tongue of ancient civilization Turkish and its Ugrian congeners come most in connexion. It is not, indeed, beyond expectation that as Turanian studies gain in importance and in recognition, Turkish itself may meet with greater favour, and its philological importance commend it to the attention of scholars.

Chap-Books of the Eighteenth Century. With Fac-similes, Notes, and Introduction by J. Ashton. (Chatto & Windus.)

THE chap-book was not originally a product of the eighteenth century, nor were its marvellous woodcuts primarily due to the artists of that age. In fact, those publications were beginning to go out of vogue before the middle of this period. The amusingly characteristic blocks which Mr. Ashton has reproduced were often of very considerable antiquity, and must have yielded impressions so numerous as to be worthy of the envy of printsellers of our day. We have traced through more than a century of publication the use of blocks that were issued with ballads and tracts of all sorts, often with courageous indifference to the letter-press they adorned. Their successive increase betrays the number of times that they were taken to the press, and the multiplication of worm-holes in the wood the length of the time that the blocks themselves rested on shelves unused. These blocks being mostly of pear wood—box was not then in vogue—were liable to worms' attacks.

A long succession of ballads, broadsheets, and chap-books like those for which we are indebted to Mr. Ashton, show the changes, mostly condensations, which texts originally bulky were made to suffer. The Wandering Jew, Nicodemus, Dr. Faustus, Mother Shipton, and Reynard the Fox attest the love of our ancestors for the marvels of magic and the supernatural. The legends of Sir Bevis, St. George, and Guy of Warwick are gems of this kind, which were reduced by gradual cutting and recutting, yet are still of considerable length. But the 'Travels of Sir John Mandeville' have been "boiled down" with modern ruthlessness; 'Robinson Crusoe' has suffered a sea-change so great that not even Xury, the Moorish boy who, after having delivered his friend from captivity, was sold to the slave dealers, would know him again. The 'Story of Miss Davis,' of whom there is a delicious cut in the costume of 1730–40, is not, of course, Defoe's, although it bears a similar name, and the use of the cut proves how long it had been in vogue, exactly as the costumes of the Commonwealth which occur in the illustrations to 'Captain James Hind' show that fashion demanded the copying of old cuts when they could no longer be made to print legibly. A very large proportion of the cuts display costumes of the seventeenth century; some of these illustrate the sixteenth century, a period during which the dresses of the fifteenth century were still in vogue, exactly as the hats of the Welsh women of our own time are survivals of the old Puritan array.

In many instances Mr. Ashton has wisely reprinted only the heads of his texts, with fac-similes of the titles; nevertheless we fail to see the use of a considerable number of these repetitions in this curtailed condition. To the 'Trial of Sir John Barleycorn' we should, had the compiler's limits allowed, have liked to find added all the noble old versions of that renowned ballad, which are immeasurably superior to the modern versions, although Mr. Ashton includes a fine one from the British Museum, 'Roxburghe,' i. 347, which had been repeatedly printed before. The custom of mocking the Welsh is one of those curious vagaries of the popular mind which this and similar collections reveal. The King's Tracts in the British Museum abound in chap-books and flying sheets which seem to show that this vein of mockery attained its greatest development before and during the Civil War, when Welsh troops were defeated at Edgehill, and their local magnates espoused the Royalist side in considerable numbers. Thomas Lambert's issue, called 'The Welch-man's Life, Teath, and Periall,' and 'The Welch Man's Inventory,' both published in 1641, showed which way the vanes of popular opinion pointed. The provincial manners and poverty of the sons of St. David were the staple subject of all these satires; and it is noteworthy that the typical native of the Principality of 1641 wears a long gown trimmed with fur, like those used in England in the fifteenth and sixteenth centuries. The custom of attacking him is older than that of abusing the Scotch. The Welsh are always made to speak a "mountainous language" and display astounding ignorance. For instance, 'The Life and Death of Sheffery Morgan' relates with grotesque humour how that worthy, going into a shop in Lombard Street, not to spend but to change a shilling, saw "an old jackanapes" chained upon the counter, and took the beast for the shopkeeper's father. Although Mr. Ashton prints this and its fellow tract among chap-books of the last century, it is at least one hundred years older than 1700, and only its popularity and survival excuse its appearance in this volume. In the same way 'The History of the Blind Begger of Bednall Green,' although dated 1715, may be traced, even in the form here presented, to a much more remote time. It includes a cut representing "Young Monford riding to the Wars," and attired like Charles I. Mr. Ashton correctly says that this cut "is more likely to represent Prince Rupert and his 'dogge Pudle'" (poodle). This dog of "Prince Robin"—or "Prince Robber," as the harried country folks of the Midland Counties named the man who introduced the plundering habits and cruelties of his German relations into England — is often delineated in tracts. The beast was "a white dog called Boy," and is mentioned in many a tract, *e.g.*, 'The Bloody Prince,' 'Rupert's Sumpter,' 'A Dog's Elegy,' 'The Welch Embassadour,' and others, all of which are in the British Museum. He was the dog Cleveland made immortal in 'Rupertismus,' which describes with savage glee the alleged terrors of the Puritans with regard to the "bloody prince" and his dog:—

They fear the Giblets (gibbets?) of his train, they fear
Even his dog, that fowr-legged Cavaleer:
He that devowres the scraps that Lunsford makes,
Whose picture feeds upon a child in steaks.

This "picture" of Col. Lunsford is another satirical print of this kind. For Lunsford and the dog see Eliot Warburton's 'Prince Rupert and the Cavaliers,' 1859. The people hated "Boy" so bitterly for his abhorred master's sake, that when the beast was slain at Marston Moor, July 2nd, 1644, the chap-book called 'A Dog's Elegy' was published with a cut on the title-page representing a Commonwealth soldier shooting a dog; and the text in a vigorous picture described the prince's grief and wrath:—

How sad that Son of *Blood* did look to hear
One tell the death of this shagg'd *Cavalier*,
Hee rav'd, he tore his Perriwigg, and swore,
Against the Round-heads that hee'd ne'er fight more.
Close couch'd as in a field of *Beanes* he lay
Cursing and banning all that live-long Day;
Thousands of Devills Ramme into Hell!

This is the close-shaved poodle which appears at the side of young Monford while his master trots across the "tented field." "Boy" lies dead in the 'Elegy,' British Museum Library, E. 3/17, and in the 'Sumpter,' E. 2/24. The former is inspired by an astounding hatred of the plundering but picturesque prince, the queen, her mother, and many of the Royalist leaders.

As we have already said, a large proportion of the cuts and chap-books described in this volume belong to an earlier period than the eighteenth century. The seventeenth century, to which they owe their origin, offers to diligent searchers a far richer field than that which Mr. Ashton has zealously cultivated. By way of showing its value as illustrating the times, let us say that no one of our own day can have a just idea of the bitterness of the hatred Laud had earned for himself and his master unless he has studied the tracts and chap-books which were in everybody's hands during the contest; they show the direction and force of public opinion. The British Museum contains a prodigious pile (officially estimated at thirty thousand in number) of them—a pile which Thomas Carlyle absurdly called "rubbish heaps," an ungrateful epithet to be applied by one who owed not a little to the treasures he had but half examined. They retain vital heat to this day; and the man must be dull indeed and deeply pre-

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judiced who can take up one of them and not perceive the glow of life which is in it yet. Macaulay made much juster as well as more faithful use of these chap-books than Carlyle did. Enough remains for half a dozen Carlyles to sift. We think Mr. Ashton or an antiquary of deeper knowledge would do well to make a book out of the materials of the "rubbish heap." A book of the kind now before us would serve as an introduction to a mass which was thoroughly examined for a particular purpose when the 'Catalogue of Satirical Prints in the British Museum,' vol. i., was prepared. This catalogue is a key to one large group of these books, but it is confined to that one. Hollar's large etching, 'The World is Rvled & Governed by Opinion' (Parthey, No. 490; Satirical Print No 272), comprises a Tree of Public Opinion, the leaves of which are formed of these chap-books.

Among the chap-books in this collection which are older than the eighteenth century is 'The History of the Two Children in the Wood,' which is adorned by a cut representing, in the manner of many Egyptian and early Italian and Dutch paintings, not only the catastrophe of the ruffians, but the death of the innocents, the hanging of the murderer, and even the destruction of his cattle by murrain. Bewick probably looked with zest and deep fellow-feeling on the designs of the woodblocks which came from that wonderful repertory, the publisher's house in the yard of the church of St. Mary, Aldermary, London, whence during many decades issued countless works of this class. Two of the three cuts from one of them copied here are highly meritorious in their way, the third is puerile. A large number of the texts and cuts before us are wretched things, actually not worth copying. The stupidity of the version of Æsop's Fables here described is very great; and so is that of 'The World Turned Upside Down.'

The most illustrious of all the chapmen, if such he can be called, who, although gifted like his fellows with an amazing flow of words, was not a peripatetic, was Sir James Hodges, Town Clerk of London, from whose shop, "The Looking-Glass," on London Bridge, issued a great mass of chap-books, such as 'Jack the Giant Killer,' 'Long Tom,' 'Mother Shipton,' 'Mother Bunch,' and 'The Old Woman of Ratcliff Highway.' His flow of talk was commended by Dr. William King in 'Anecdotes of his Own Times,' and he is frequently mentioned in civil and political history of the middle of the last century. His enemies described his talk as a hodge-podge, a term which the reports in the morning papers of April, 1757, amply justify when they quote specimens of it (see 'The New Foundling Hospital for Wit,' 1769, vol. ii. p. 71). Sir James himself figured in that strange procession of civic dignitaries who, to the immeasurable disgust of the populace, waited on Lord Bute with an address, May 12th, 1763, which is referred to in Churchill's poem 'The Ghost,' iv. 354. Hodges's horse bears a hornbook between his ears, and the knight himself carries aloft on a pole two open chap-books and a scroll of ballads, in the Satirical Print No. 4056, which professes to be "An Exact Representation" of the cavalcade, and of some of the disastrous incidents which attended its progress. Mr. Ashton does not mention Hodges, but he pays due attention to Dicey, who flourished in Aldermary Churchyard and Bow Churchyard.

NOVELS OF THE WEEK.

Jobson's Enemies. By Edward Jenkins. 3 vols. (Strahan.)
Proper Pride. 3 vols. (Tinsley Brothers.)

So long a time has elapsed since the publication in serial parts of 'Jobson's Enemies' came to a premature close, that it seemed destined to a place beside 'Denis Duval,' 'Wives and Daughters,' and other works of fiction left by their authors to tantalize posterity. We hope that its appearance in a complete form may be taken as evidence that the ill health which, as it was understood, compelled its suspension, has passed away. At the same time, to perpetrate a bull, if they had known how very tragic the end of poor Jobson was to be, Mr. Jenkins's readers would almost have preferred to be left in ignorance of it. No doubt the opening words of the story give a hint of disasters to come, but hardly of their extent; certainly not that the worst of Jobson's enemies were to be they of his own household. Those familiar with Mr. Jenkins's former books will notice, perhaps with some satisfaction, that in his present one he has, to a great extent, abandoned the line on which he has hitherto worked, appearing more as a story-teller pure and simple, and less as a reformer of social or other abuses. He has, no doubt, a slap at the publishers, and both branches of the legal profession, the solicitors especially, come in for some severe treatment, one long episode being introduced, as it would appear, solely in order to illustrate their malpractices; but as a whole the story has no moral beyond what every decently constructed tale of human life is bound to have. The general lesson which the author desires to teach seems to be that a great career may be ruined from despicable causes, and that a man who wishes to get on should not be too uncompromising. But, after all, neither the hostility of his enemies nor his own perfervid denunciation of abuses would have ruined Jobson without the help of an unwise speculation into which he let himself be drawn. The fault of the book is a certain want of compactness. The story is full of characters who disappear from it, and incidents which have not much effect upon it. The early history of the hero is told at disproportionate length, but affords an opportunity for some amusing description of the humours of a small Canadian town fifty years ago or so. A good deal of the fun after the hero is brought to England is dreary enough. There is a dreadful lawyer's clerk, whose appearance on the scene is always the signal for some third-rate Dickens—perhaps the most depressing of all styles. The use of "to architect" as a verb seems Transatlantic, and there are other words in Mr. Jenkins's volumes that are by no means above suspicion. Jobson's verses are pretty, but not always strictly original.

Proper pride is often an unamiable quality; and it is exhibited in its worst form by the leading actors in the story of that name. They gratify themselves in its indulgence by neglecting every means of coming to an understanding which would render it unnecessary. As becomes the hero of a cavalry novel, Sir Reginald Fairfax is a dark gentleman, somewhat of the Guy Livingstone type, a first-rate officer and *beau sabreur*, given to introducing the devil a little too often into ordinary life. He is always congratulating himself on his unbending will, when a little reason would be more to the purpose. The lady of his affections and ruler of his hearth is of course beautiful as the day, and, to promote harmony, brings the element of Irish blood and a somewhat Irish temper to the domestic complications which are liberally provided. For a young person of such independent character, Alice Fairfax is far too susceptible to the insinuations of the suspicious old lady who has acted as her duenna and becomes her chief adviser in the early days of her marriage. The result is a very pretty misunderstanding, which the proper pride of husband and wife forbids them to remedy by reconciliation, even when the fabrication on which it is based has been thoroughly exposed and demolished. The result of the quarrel, for the purposes of the story, is the expatriation of Sir Reginald to India, where he joins the Afghan expedition, to which several chapters are devoted. We confess to a preference for the military part of the novel over the more ambitious attempt at characterizing the actors. The Indian part of the book seems to be written with knowledge, whereas neither Reginald nor his wife is much better than a spoilt child in home life. The style of the book is vernacular, and the chapters are short; on the whole, it is a fair specimen of the ordinary novel—shallow and lively, truer to the externals than the deeper side even of conventional humanity.

DIOCESAN HISTORIES.

Diocesan Histories. — Durham. By J. L. Low. (Society for Promoting Christian Knowledge.)—The Society for Promoting Christian Knowledge has lately shown that it has renewed its youth, and has done excellent work in this series of "Diocesan Histories." English history as a whole has been popularized enough of late years, and public curiosity has been stimulated about its details. If a social history of England is ever to be written, it can only be by a study of the details of mediæval life in separate localities. Politically England might be united under Egbert, but its social history is eminently provincial, and the tendency of imperial politics is even yet strongly affected by provincial influences. If constitutionally the English bishops rank as barons, the history of a see is the history of a great barony as much as a record of ecclesiastical events, and this series of "Diocesan Histories" will do much to bridge over the gulf which at present separates archæology from history. Mr. Low has undertaken the most interesting of the English dioceses. He has recorded the heroic times of Northumbrian Christianity, the days of saintly missionaries, and the prime of monastic civilization, which reached its zenith in the great Abbey of Durham, whose position close to the Borders gave its bishop an important place in the political organization of William the Conqueror. Mr. Low has to chronicle the architectural splendours of the noblest minster which adorns England. He has to tell of some of the most aspiring politicians of mediæval history, and has to record a social condition which was exceptional through

the palatinate jurisdiction as well as through the peculiar circumstances of Border history. Side by side with this he has the more ordinary features of ecclesiastical life, the strife between the bishop and his chapter, and the alternate victories of antagonistic powers. Mr. Low has done this with spirit and with humour; he has caught the salient points, and is animated with strong local patriotism which lends colour to his sketches. His account of Flambard, for instance, is excellent; but we are sorry that he passes over the struggle of Pudsey and Longchamp, which was so important in English politics during the absence of Richard I. on his crusade. The Reformation period and the struggles of the Puritan canon Peter Smart, in his hatred of "superstitious vanities," are graphically told and would aid any reader to understand better the great points at issue in those days. Occasionally Mr. Low makes a slip in historical accuracy, as when he speaks of the Empress Maud, "to whom the crown of England belonged by right of succession"—a right which certainly would have excluded her father. But this is an exception to Mr. Low's general carefulness. His book, though unequal in parts, is always interesting, and will to the general reader throw much light, not only on the ecclesiastical but on the social history of the north of England.

Diocesan Histories.—Chichester. By the Rev. W. R. W. Stephens. (Society for Promoting Christian Knowledge.)—This is a somewhat colourless little book. Perhaps the fault lies to some extent with the subject. Sussex has played no very memorable part in history, and Chichester, its ecclesiastical centre, lies away from the high roads of mediæval or modern life. With the conversion of its woods into iron-smelters' charcoal the manufacturing existence of Sussex practically died out, and the present use of the county as a sanitarium for Londoners is a comparatively recent discovery. Always a sleepy county, the good grass land and neighbouring woods tempted to its sunny climate such clergy as valued rather an undisturbed possession of flocks of men and sheep than a more stirring pastorate. Mr. Stephens rightly makes the monasteries a special feature of his book; but he should remember that the names of mediæval institutions convey no vivid notions to the kind of person to whom the Christian Knowledge Society addresses itself, though a picturesque treatment of the monastic system renders his book readable enough to those who know no better already. The author shows himself more capable in his remarks on the architecture of Sussex churches. Here, too, the unusual number of those of very early types testifies to an absence of energy in the old clergy, as may also the tameness of the Cicestrian episcopate—a good man was at once transplanted from so quiet a field. The whole work savours much of the books on the shelves of the Reading Room of the British Museum—especially those within easy reach—and not at all of the MS. Department or of Fetter Lane. There is no freshness and little accuracy in facts thus obtained at third and fourth hand, and though it would, of course, be unreasonable to expect great research in a short manual like the present, better things might have been expected from an author who constantly quotes his previous work on the see. When, however, the Reformation is reached, and with it that peaceful haven of printed authorities so dear to most topographical writers, Mr. Stephens is not only more accurate, but more interesting. Treating of the comatose Church of the seventeenth and eighteenth centuries and using with effect certain local diaries, the author becomes almost vivacious. Throughout the book there are errors and misprints, the latter without number. Richard of Wych is sent on a fool's errand to Boulogne in search of a university at which he might study the civil law; Bologna is, of course, meant. Reginald Pecok is credited with a new work, the 'Repression of Over-Much Learning,' an imaginary volume into which one might be tempted to believe the author had been dipping when he forgot the title of so well-known a book as the 'Repressor of Over-Much Blaming of the Clergy.' The author may be right at p. 61 in following (verbatim, but without acknowledgment) Foss in stating that Chancery Lane took its name from the house built in "New Street" by Ralph de Neville the Chancellor, who died in 1244, instead of accepting the more generally received idea that the lane took its later name from the grant of the "Domus Conversorum" by Edward III. for the storage of the records of the Chancery; but he is certainly wrong in translating Foss's "hospitium" (or guest-house) as hospital.

Diocesan Histories.—Peterborough. By George Ayliffe Poole, M.A. (Society for Promoting Christian Knowledge.)—The Peterborough volume certainly does not fall short of any of its fellows. The English dioceses, roughly speaking, marked the outlines of the old Saxon kingdoms. We say roughly speaking, for the boundaries of those states were not constant, and it is probable that there never was a time when the political divisions of England exactly tallied with the ecclesiastical divisions as they existed before Henry VIII. disturbed the old arrangement. The great see of Lincoln represented Mercia, and out of it Henry carved the diocese of Peterborough. This was part of a magnificent scheme which was to have given us twenty-one new bishoprics. Very little, however, was accomplished; but Peterborough remains to this day as an example of what the king intended. It is well for art that he was not in this, as in so many other cases, diverted from his purpose, for the bishop's throne has saved the abbey. Had that vast fabric been permitted to dwindle into a parish church, it is almost certain that nearly all of it, except just what was necessary to house the congregation, would long since have been swept away. Good building stone is not plentiful just in that neighbourhood, and we may feel quite sure that it would have been used as a quarry, even as Crowland, Revesby, Nostell, and Bridlington have been. Mr. Poole does not supply an architectural description of the abbey, but he dwells lovingly on the lives of its builders and those who furnished its princely endowments. He has evidently much more sympathy with the great ecclesiastics of the early time and the Middle Ages than with the smaller men who followed them. The later part of the volume, indeed, does not seem to be nearly so satisfactory as the earlier portion. This may in some measure be accounted for by the fact that the monastery was a much more important factor in English life than the bishopric has ever been. The abbey has a history which stretches back into the golden cloud-land of Anglo-Saxon hagiology, and some of the most poetic figures in the drama of the past flit across the pages. Hereward the Wake is there, the murdered Waltheof, and the great William himself. Catherine of Aragon sleeps in the abbey still, and Mary of Scotland's body rested there until her son transferred it to Westminster. The burial of Elizabeth's victim is perhaps the last fact chronicled here which will touch the imagination. Some notices are given of the bishops, and there is a catalogue of them at the end of the volume; but they have little more interest to any but the local antiquary than the lists of churchwardens which we sometimes find in town histories. The author is somewhat too severe on the Puritans; his picture is too highly coloured, and there are hardly any lights therein at all. We must excuse him, however, for, much as they have been slandered as to evil doings in other places, it is hardly possible to find words too strong to express our detestation of the destruction caused by them at Peterborough. The stained glass with which the church was adorned, and of which an account survives, must have been some of the most interesting and beautiful in England. Justice, or something nearly like it, is done to the Roman Catholic sufferers under Elizabeth; the passages criticizing Garnet's conduct with regard to the confessional are, whether Mr. Poole be right or wrong in his conclusions, singularly out of place. There is an appendix to the volume containing ecclesiological notes relating to the diocese. This is a most useful feature. The author tells us that it is very imperfect. As far as we have been able to test it we have found it singularly accurate.

SCHOOL-BOOKS.

Class-Book of Elementary Mechanics, adapted to the Requirements of the Revised New Code. —Part II. *Force.* By William Hewitt, B.Sc. (Philip & Son.)—Each New Code is presently followed by a flood of books "adapted to its requirements,"—usually bad books. The work before us, however, is as far in advance of the average of such publications as the last New Code is in advance of its predecessors. In the hands of an intelligent teacher it will be of the greatest use, for, besides care and thoroughness, it shows an intelligent appreciation of the difficulties felt by the readers for whom it is intended. It was, perhaps, too much to expect that the doctrine that action and reaction are equal and opposite should be made quite clear in the case of a horse drawing a cart, but it is certain that it is here made more nearly clear than ever before. A large number of simple but well-selected examples adds great value to the book.

Geometrical Exercises for Beginners. By Samuel Constable. (Macmillan & Co.)—Work from Dublin is usually welcome, for it is usually good. This little book, by an ex-sizar of Trinity College, Dublin, is of the high quality to which we are accustomed, and must not be judged by its modest title. Any one of ordinary capacity who has worked through it carefully will have acquired an insight into the power of geometrical methods and a real strengthening of the logical faculty. Still more important, he will have found out that the study of geometry can be interesting. The whole work is well done, and the chapter on "Loci" in especial is an example of the best kind of geometrical teaching.

A Treatise on Elementary Trigonometry. By the Rev. J. B. Lock. (Macmillan & Co.)—This book is carefully and intelligently compiled. It has no pretence to originality, but it follows for the most part the methods and contains the teaching which have been universally followed and conveyed on the blackboard by all schoolmasters who have understood their work—that is, who have possessed the two requisites, knowledge of their subject and an appreciation of difficulties. Seeing, however, that the book is intended for school use, it is a grave mistake to include the answers to the examples.

Chambers's Reprints of English Classics: The Armada, Ivry, and Evening, by Lord Macaulay, with Notes.—*Scott's Lady of the Lake, Canto II.*, with Notes.—*Coleridge's Ancient Mariner*, with Life and Notes. (Chambers.)—*Clarendon Press Series: Scott's Lay of the Last Minstrel, Canto I.* Edited by W. Minto. (Clarendon Press.)—We doubt the wisdom of the present fancy for annotated texts of modern English classics. The teacher of to-day would seem to be considered a nonentity who knows nothing, for there is little in these notes which he ought not to be able to tell his pupils, and they would be more benefited by getting the information from him than reading it in print. The notes in Messrs. Chambers's editions are good enough in their way, but the policy of setting schoolboys to read Macaulay's very Della Cruscan 'Evening' may be doubted. A map of the Trossachs should be appended to the edition of 'The Lady of the Lake.' The chief feature of Prof. Minto's edition of 'The Lay of the Last Minstrel' is the excellent intro-

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duction, which rises above the ordinary level of school-book literature.

Molière: L'Avare. Edited by L. M. Moriarty. (Macmillan & Co.)—This is a handy edition, with sensible notes and capital indexes. The introduction might with advantage have been made more interesting. The book is very cheap.

Alexandre Dumas: La Tulipe Noire. Edited by P. Blouët. (Hachette.)—M. Blouët's notes only fill a few pages, and some of the information given is a little superfluous. There seems small use in such notes as: "Molière, celebrated French poet, was born at Paris, Jan. 15th, 1622, died in Paris, Feb. 17th, 1673. Shakespeare, the greatest poet England produced, born at Stratford-on-Avon, April, 1564; died in the same town on the 23rd of April, 1616." Surely a boy who can read 'La Tulipe Noire' with profit might dispense with these notes and several others of the same kind.

The Oration of Demosthenes against Meidias. Literally translated by C. A. M. Fennell, M.A. (Cambridge, Hall & Sons.)—Mr. Fennell has produced a translation much above the level of the ordinary "crib." His accurate scholarship shows itself in every page, although he has not ventured to make his version readable. A valuable feature of his little book is the index, which supplies a key to the chief grammatical difficulties of the speech.

THEOLOGICAL BOOKS.

THE Rev. W. H. Lowe, M.A., Hebrew lecturer at Christ's College, Cambridge, has just brought out a commentary on Zechariah, intended for candidates for honours in the Theological Tripos. There is no need to bestow praise upon the commentator's Hebrew knowledge, for he is already well known by his commentary on the Psalms, and we may add that he is one of the few Christian scholars who are familiar with the Rabbinical idiom and its literature. In the present work he makes ample use of it—perhaps too much for a student's commentary. In his preface he tries to maintain the integrity of the prophecy, and refers for more ample information to Mr. Wright's Bampton Lectures on Zechariah. This work having been reviewed in the *Athenæum*, we may refer to our review for the arguments against the integrity of the book. Mr. Lowe's commentary is very complete, and even advanced students may learn from it. He makes use of various readings as well as of the various translations, which may be an inducement to some students to apply themselves to deeper investigations of the Biblical texts. On some points we should have liked less positive statements. That the Biblical MS. at Cambridge (Mm. 5, 27) was written in 856 A.D. is not generally admitted, and it is, therefore, a mistake to say that "the *Codex Petropolitanus*, A.D. 916, is inferior in age to the Cambridge MS." Besides, the right reading in Zech. i. 4 is certainly *umimmaallekhem*, according to the spirit of the Hebrew language, whilst the *mem* of *mital* (Hag. i. 10) seems to us a dittography of the preceding word *shamaim*. *Shimmurim* (Ex. xii. 42) does not mean "special observance," but "waking" (cf. Ps. lvii. 5). There is too much subtlety in the note on *Kefi isch* (ii. 4). The right reading is probably *Kefi asher*, "so that he [Judah]"; and the same expression in Malachi ii. 9 has the meaning "just as" (A.V. "according as"), and not "because" or "since." Most unsatisfactory is Mr. Lowe's explanation of the passage (ix. 7), "And he shall be as a governor in Judah, and Ekron as a Jebusite." The right translation might be, "And he will be like Eleph" (Josh. xviii. 28) "in Judah, and Ekron in Jebus." At least the parallelism requires two cities, and the word אלף (here written defectively) in the sense of governor is always written *alluf*. Not more satisfactory is the commentary on xiv. 4, 5. In the first instance, Mr. Lowe ought to have mentioned that the Oriental codex omits the words "in that day" in the fourth verse, and that *Ge-haray*, "the valley of the mountains," refers to a place of that name, which is given by Josephus ('Antiq.' ix. 10, 4) as *Eroge* (if even we agree with Mr. Lowe that the account given by Josephus of the earthquake in the days of Uzziah is apocryphal, the tradition must have existed in his time about a place Eroge). Ge-haray means, probably, "the valley of the two mountains," and the following words ought to be read *Ki yagia Ge-haray mol Otsal*, for Ge-haray touches towards Otsal (cf. the lection מאל, Neh. xii. 38). Otsal is probably identical with the Hotsal mentioned in the Talmud as a fortified place in the possession of the tribe of Benjamin (see Neubauer's 'Géographie du Talmud,' p. 152). And no doubt *nistam* (the reading of the LXX.), "shall be closed up," is the better reading in all the passages. As to the reading *immo*, "with him," instead of *imkha*, "with thee," there can be no doubt about it, since it is given so in the *K'ri*. The four excursuses which are given at the end of the commentary have very little to do with Zechariah, and could be omitted without detriment to the student.

SIGNOR PIETRO PERREAU, Librarian of the Royal Library of Parma, employs the very inconvenient form of autography for the publication of important Hebrew books. In this form he has nearly finished the commentary on the Psalms by Emmanuel ben Solomon, a friend of Dante, from a MS. at Parma; and we have just received an autographed copy of his monograph on abbreviations used in Rabbinical writings, entitled "1,700 *Abbreviature Ebraiche, Chaldaiche, Rabbiniche, Talmudiche colle loro varie Soluzione*, Parma, 1882, autografia, edizione di 60 esemplari." We regret that such a useful monograph should not be made accessible to general readers by publication in the ordinary way. The author, by having chosen in his publication the current Italico-Hebrew characters instead of the square letters, has limited the use of his sixty copies to those who are familiar with these unpleasant characters. Had the librarian of Parma known that Dr. Schiller-Szinessy, of Cambridge, has nearly finished his great work on Hebrew abbreviations, the preparation of which was mentioned a long time ago in the *Athenæum*, he would, perhaps, not have wasted his time with his solutions of 1,700 abbreviations only.

WE have received the first volume of a *Jerusalem Annuary*, partly in Hebrew, partly in German, edited by Rabbi A. M. Luncz. It contains all kinds of information concerning Palestine, and especially Jerusalem, as well as some literary articles. Amongst the latter we may mention the diary in Hebrew of Meshullam of Volterra, who travelled from Florence to Palestine in the year 1481 A.D., according to the MS. in the Laurentian Library at Florence. Another article in Hebrew gives an account of the tombs of eminent men who are buried in Palestine, with some unknown inscriptions.

AN edition of some of the works of Ephraem Syrus is being published at Malines under the superintendence of Canon Lamy, a professor at Louvain. The first volume alone has yet appeared, and the work will be in three volumes quarto.

OUR LIBRARY TABLE.

MR. W. CAREW HAZLITT has sent us a *Second Series of Bibliographical Collections and Notes on Early English Literature*, 1474–1700 (Quaritch). This thick volume, containing some seven hundred pages, compactly printed in two-column form, testifies to considerable activity on Mr. Hazlitt's part. In 1867 he published his 'Handbook,' a very useful and fairly accurate compilation. This was followed, after an interval of nine years, by the 'First Series of Bibliographical Collections and Notes'; and the present volume is the result of Mr. Hazlitt's bibliographical lucubrations since 1876. In the prefatory dedication it is stated that no entries in the First and Second Series have been gathered at second hand; every book catalogued has passed under the editor's personal inspection. The three volumes together certainly cover a wide area. We desire to express our appreciation of Mr. Hazlitt's untiring industry, but we are bound to say that we do not approve of the arrangement, or rather want of arrangement, in his large undertaking. If we turn, for instance, to the entries on Decker or Samuel Daniel, we find a few notices set down at random, without any attempt to make a complete list. There is abundance of new matter in the present volume, but there is much that is mere repetition. The notes, often interesting, are sometimes misleading. Under the heading "Heliodorus" Mr. Hazlitt observes: "It does not appear to have been noticed by critics that this is the parent book from which later writers derived those tales of sensational adventure and hair's-breadth escapes, on which much of the plot of such dramas as 'Pericles of Tyre' turns and depends. No doubt the author of the 'Pattern of Painful Adventures,' the acknowledged foundation-story of Pericles, went to Heliodorus." Lawrence Twine, the author of the 'Pattern of Painful Adventures,' went not to Heliodorus, but to the 'Historia Apollonii Tyrii.' Among the Harleian MSS. in the British Museum there is an old play (No. 7313) of little merit, 'The White Ethiopian,' founded on the romance of Heliodorus; and another old play, the 'Strange Discovery,' by J. G[ough], published in 1640, is drawn from the same source. Charles Lamb's friend Le Grice, in the notes to his dainty translation of Longus (Penzance, 1809), promised to give an English dress to the 'Æthiopica,' but the reception accorded to Longus gave him no encouragement to proceed.

THE Index Society may be congratulated on being able to distribute to its subscribers so valuable a work as *An Index of Norfolk Topography*, by Mr. Rye. The compiler's reputation as a student of the records is so well established, and his industry and sagacity as an antiquarian explorer are so widely known, that any publication which bears his name is sure to receive respectful attention and certain to contain some valuable accession to our knowledge of the past. But in this volume he has far outdone any of his previous achievements. The preface contains an elaborate, and it may even be said an exhaustive, account of all that has been attempted up to this time by Norfolk antiquaries for the "history of the county," with brief occasional notices indicating where their collections are still to be found. There is a short account of the chief MSS. in the Record Office relating to the county, and "a tolerably faithful guide to the most prominent and useful" sources of information, both printed and unprinted, in public and private libraries and archives in various parts of the country. The index itself extends to over 400 pages. The parishes are arranged in alphabetical order, and references given to the page and volume of any work in which mention is made of the place and to the press mark by which a MS. may be asked for. In a work of such enormous labour that Mr. Rye tells us the mere sorting of the slips in which the several entries were made "took over a year," it was inevitable that mistakes should be discoverable, and we are told to expect them. Mr. Rye wisely and modestly says that "he who begins to work at MS. sources has an unknown and infinite field to work on, and it would be useless for him to break his heart in a vain pursuit of the *ignis fatuus* of a perfect index." We are not disposed to be too censorious, and we recommend the possessors of this book to make what corrections and additions they can in the margins of their several copies. Doubtless the author will be glad to be set right where he has gone wrong

through inadvertence, and no one knows so well the difficulty of avoiding errors as they who are most anxious to be accurate. To the inexperienced it may seem inexplicable that a veteran like Mr. Rye should have spelt Bishop Jegon's name with a *G*, that he should have asserted that John of Oxford was Bishop of Chichester, and that he shou'd have given a wrong date for Le Neve's death — according to his own account he was certainly alive in 1737. To the initiated such blunders are not so strange as that any single page of this index should be free from faults.

MR. DOUGLAS, of Edinburgh, has sent a pretty little reprint of Mr. Howells's pleasant story *A Chance Acquaintance*. As the author derives a profit from this edition of his novels it is to be hoped it may meet with the wide sale it certainly deserves.

MR. LEA, of Philadelphia, has sent us a volume of *Translations and other Rhymes*, which he has printed for private circulation. Mr. Lea is evidently accomplished, but a man who essays to translate 'The Erl-King,' 'The Castle by the Sea,' the 'Dies Iræ,' and a number of other poems of the first rank shows more courage than discretion, unless, indeed, his mastery of verse be something very extraordinary.

WE have on our table *Dante Gabriel Rossetti*, by W. Tirebuck (Stock),—*The Life of Charles Darwin*, by G. W. Bacon (Bacon),—*Arctic Sunbeams*, by S. C. Cox (New York, Putnam),—*High Education in India*, by R. Lethbridge (Allen & Co.),—*A Latin Grammar*, by J. R. Leonard (Murby),—*An Etymology of Latin and Greek*, by C. S. Halsey (Boston, U.S., Ginn & Heath),—*Libyan Vocabulary*, by F. W. Newman (Trübner),—*An Anglo-Saxon Primer*, by H. Sweet (Clarendon Press, Frowde),—*The Catiline and Jugurtha of Sallust*, by A. W. Pollard (Macmillan),—*Homeri Iliados*, Liber XVIII., by S. R. James (Macmillan),—*Scepticism – Credulity = 0: the Religion of Algebraic Curves*, by Col. J. Browne (Rivingtons),—*Arabic Names of the Stars, with their Meanings*, by W. H. Higgins (Hamilton),—*Household Chemistry*, by A. J. Shilton (White),—*An Elementary Treatise on Conic Sections*, by C. Smith (Macmillan),—*The Dismal Science*, by W. Dillon (Dublin, Gill),—*The Young Wife's Own Book*, by Dr. L. Weatherly (Griffith & Farran),—*On In-Knee Deviation*, by Dr. W. J. Little (Longmans),—*Atlantis*, by I. Donnelly (Low),—*Descriptions of the New Indian Lepidopterous Insects*, Part II., by F. Moore (Calcutta, Asiatic Society of Bengal),—*Country Sports* (Ward & Lock),—*Notes on Cage Birds*, edited by Dr. W. T. Greene (Gill),—*On the Grampian Hills*, by F. F. Whitehurst (Tinsley Brothers),—*The American Irish*, by P. H. Bagenal (Kegan Paul),—*Transactions of the Brighton Health Congress*, 1881 (Brighton, Beal),—*Cora* ('The Girl's Own Paper' Office),—*Three in Norway*, by Two of Them (Longmans),—*Selections from the Latin Poets*, edited by E. P. Crowell (Boston, U.S., Ginn & Heath),—*The Acharnians of Aristophanes*, translated into English Verse by C. J. Billson (Kegan Paul),—*The Peasant Poets of Scotland*, by H. Shanks (Edinburgh, Menzies),—*The Guitar Player*, by K. Cook (Pickering),—*Louise, a Drama*, by L. Leigh (Simpkin),—*Elijah*, by J. Macleod (Privately Printed),—*Lectures and Discourses*, by the Right Rev. J. L. Spalding (New York, Catholic Publication Society),—*Present Day Tracts*, Nos. IV. and V., by the Rev. W. G. Blaikie (R.T.S.),—*The Faiths of the World* (Blackwood),—and *Heralds of the Cross*, by F. E. Arnold-Forster (Hatchards).

LIST OF NEW BOOKS.

ENGLISH.

Law.

Chalmers's (M. D.) Bills of Exchange Act, 1882, 8vo. 2/6 bds.

History and Biography.

Hewlett's (W. O.) Notes on Dignities in the Peerage of Scotland which are Dormant, 8vo. 12/6 half bd.
Swift, by L. Stephen, cr. 8vo. 2/6. (English Men of Letters.)

Geography and Travel.

Davos, its Local, Physical, and Medical Aspects, edited by W. H. Vormann, 16mo. 2/6 cl.

Science.

Steggall's (J. E. A.) Questions in Pure Mathematics, 6/ cl.

General Literature.

Buchanan's (R.) God and Man, cheap edition, cr. 8vo. 3/6 cl.
Bulow's (Baroness) Hand Work and Head Work, trans. by A. M. Christie, cr. 8vo. 3/ cl.
Larwood's (J.) Theatrical Anecdotes, 12mo. 2/6 cl.
Letters to my Son Herbert, Parts 1 and 2, in 1 vol. 8vo. 2/6
Rutter's (R. B.) Scenes from the Pilgrim's Progress, sm. 4to. 5/
Savage's (M. J.) Beliefs about Man, cr. 8vo. 5/ cl.
Sunny Hours and Pretty Flowers, by Mabel, roy. 8vo. 3/6 bds.
Thomas's (A.) Allerton Towers, 3 vols. cr. 8vo. 31/6 cl.

FOREIGN.

Philology.

Brentano (E.): Troia u. Neu-Ilion, 2m.
Jordan (H.): Quaestiones Umbricae, 2m.
Monumenta Tachygraphica Codicis Latini Parisiensis 2718, ed. G. Schmitz, Part 1, 10m.
Müller (K. K.): E. Griechische Schrift üb. Seekrieg, 2m. 40.
Platonis Opera, ed. Schanz, Vol. 6, Part 1, 3m.

Science.

Dreher (E.): Der Darwinismus u. seine Consequenzen, 2m. 25.
Hartmann (R.): Die Anatomie d. Menschlichen Kopfes, 8m.
Kaiser (H.): Die Anfangsgründe der Determinanten in Theorie u. Anwendung, 2m. 40.
Mauthner (L.): Die Lehre vom Glaucom, 8m. 40.
Penck (A.): Die Vergletscherung der Deutschen Alpen, 12m.

General Literature.

Bacourt (De): Souvenirs d'un Diplomate, 3fr. 50.
Gautier (A.): Études sur la Liste Civile en France, 6fr.
Hugo (V.): Œuvres Complètes—Actes et Paroles, Vol. 1, Avant l'Exil, 1841–1851, 7fr. 50.

PARSONS AND PLAYWRIGHTS BEFORE THE COMMONWEALTH.

British Museum, Aug. 26, 1882.

MR. HALLIWELL-PHILLIPPS has kindly drawn my attention to an unpublished old play (Add. MS. 26,348) on the subject of the divorce of the notorious Frances, Countess of Essex, and her marriage with Robert Carr, Earl of Somerset. The piece seems to have been written late in life by one who had moved among the scenes that he describes. The author has prefixed to the play characters, written in a shrewd and trenchant style, of the principal personages about the court of James I. There is not sufficient literary interest in the piece to warrant me in including it among the MS. plays to be printed in the second and third volumes of my collection; but to the historical student both the play and the characters ought to be of considerable value. In the address "To the Reader" occurs the following curious passage:—

"Captain John Bingham that translated Aelian out of Greeke, & the p'decessor to Skippon in the City Artilery, a man no les fitt for practice, perished for want in Ireland. Sir Thomas Glouer, Consul at Constantinople, & made famous by so many gretfull acknowligments for courtesies done to his nation, did little beter then starve. Owen the Epigrammatist & another reare decipherer of Letters (whom I have oftne obserued to walke & dine together with Duke Humphery in Pauls) with a number more (whoe had wisdom & partes rich enough to endow this nation with greter peace & plenty then it is euer likly to inioy) yet ware sofared to be deuoured with the rust of want & contempt or forced with lerned George Chapman to wright for the Stage that lies now under a heuier censure then any wise nation euer loaded her with, being to my knowlig the beast tutor our ignorant gentury & nobility had: so as if our deuins coold haue plaid thair parts in the pulpet with as much reson & Eloqencie as some of our poets cried up moralitie in the Theater, religion & allegiance had not so easily abiured the kingdom" (leaf 18).

A. H. BULLEN.

THE PRESTON GUILD MERCHANT.

ON Monday next, the 4th inst., the borough of Preston, in Lancashire, will commence the holding of its Guild Merchant, an ancient festival held every twenty years. The greatest possible interest is being taken in the coming festivities, which will last the whole week.

The Guild Merchant was originally an assembly of the mayor, aldermen, and burgesses of Preston, held for the purpose of enrolling as freemen the sons of the old burgesses, of bestowing the freedom of the town on others who were allowed to settle there on payment of certain fines, and in general of upholding and regulating the special privileges which had been granted to the town by various royal charters. Those who were entitled to settle in and trade in the town were called the "in-burgesses," whilst others, usually persons of rank and position living in the neighbourhood, upon whom the freedom of the town was conferred, were called "out-burgesses" or "foreign burgesses." As time went on these gatherings became the scenes of great festivities, which attracted persons from all parts of Lancashire and the neighbouring counties, and which lasted frequently for a fortnight, and on one occasion even longer.

By a charter of the time of Henry II., and, as shown by the names of the witnesses, of about the year 1170, that king granted to "his burgesses of Preston" that they should have "the same liberties and free customs" as his burgesses of Newcastle-under-Lyne. This charter was confirmed by King John in 1199, by Henry III. in 1227 and again in 1252, by Edward III. in 1328, and since that date by many of the later kings and queens. The privileges which the burgesses of Newcastle-under-Lyne possessed were that they should "have a Guild Merchant in the said borough, with all liberties and free customs to such Guild Merchant in any wise belonging; and that they may pass through all our dominions with their merchandise, buying, selling, and trafficking, well and in peace, freely, quietly, and honourably; and that they be quit from toll, passage, pontage, stallage, lastage, ulnage, and all other customs."

The earliest date when a Guild is known to have been held is 2 Edward III., 1328; but in the records of that Guild, now preserved in Dr. Kuerden's MSS. in the Heralds' College, there is distinct reference to a previous one, the date of which is unknown. No Guild is known to have been held between 1328 and 20 Richard II., 1397, of which the roll of inburgesses and foreign burgesses still exists among the corporation records. This Guild was held in June of that year, William de Ergham then being mayor of the borough. The next Guild was in May, 1415, and the one after that in May, 1459, the one referred to by Dr. Kuerden as having been held in 1429 having been shown to be a clerical error on the part of that antiquary. Of both these Guilds the list of burgesses who were then enrolled and the various ordinances and statutes which were enacted exist among the corporation records, whereas those of the next Guild, held in August, 1500, appear to be now lost. There exists, however, an interesting document showing the form of procedure observed at the holding of this Guild, from which it appears that "all burgesses dwellyng wythin the towne of Preston" were to be ready to go in procession throughout the town on the first day of the Guild. After the procession there was to be "a masse with solempnytie of the Holy Goyste, solempnley to be held with the Mayor and Aldermen." The Guild was then to be held. "That the poynts and the rights of the Gyld Marchaunt moght be knowen to all burgesses, therefore was made three Proclamacions in ye open Market three days, that all manner of men clayming franchises of fredome within our burgh of Preston, whether they it claym by descent or purchase, that they shall apper at ye tyme that Gyld Marchaunt is holden before the Mayor and the Burgesses of the same Gyld, for to here and know the franchise, freedoms and libertics and all other poynts appertaynyng to ye said Gyld Marchaunt, the whyche we have by letters patent, by ye said lege lord the Kyng and of his most noble progenitors to us graunted before this tyme."

The next Guild, held on May 24th, 1542, is of interest from the importance of the names of

those who became foreign burgesses. The roll of these, still in the possession of the corporation, is headed by the names of "Edwardus comes Derbie, Henricus Dominus le Strange ejus filius et heres appar', Thomas Stanley frater ejus et Edwardus Stanley frater ejus," since which date, for the past three hundred and twenty years, 1542 to 1862, the Stanleys have been present at every Guild celebration. On August 30th, 1562, another Guild was held, at which it was definitely enacted that they should be held every twenty years, "on the Monday following the feast of the Decollation of St. John the Baptist (August 29th)." Accordingly the next took place in 1582, exactly three hundred years ago, since which date they have been held every twenty years without intermission.

The earliest printed account of any of the Preston Guilds is that drawn up by a well-known Lancashire antiquary, Dr. Kuerden, in 1682, which was printed in 1818, from the original manuscript discovered about that time. In 1702 the Yorkshire antiquary Ralph Thoresby was present at the Guild, and has left a short account of it in his diary, published in 1830. He says: "We were too late to see the formalities (the several [trade] companies in their order attending the mayor, &c., to church, and thence after sermon to the Guild-house to the feast, &c.) at the opening of the Guild, but were in time enough for the appendices, the pageant, &c." On the day he went away he records that he slept but little, "the music and Lancashire bag-pipes having continued the whole night at it." The Guild of 1762 was described in no less than four separate printed accounts, one of which gives representations of the various parts of the trades processions, &c. Since then many accounts of the Guild have been published, and especially of the last one, held in 1862; but by far the most valuable, being based as it is on original and unpublished records in the possession of the corporation, is the one which has been appearing during the last six months in the columns of the *Preston Guardian*, and which is now being reprinted in book form. This has been written by Mr. W. A. Abram (author of 'The History of Blackburn,' &c.), a well-known Lancashire antiquary, who is also engaged in editing the early Guild Rolls for the Record Society. The importance of these rolls cannot be over-estimated, as they contain a mass of genealogical information relating to Preston and North Lancashire generally of which there is no other record. They are being printed exactly as they are, and, if we may trust the recently published report of the Society, may be expected early next year.

THE COMING PUBLISHING SEASON.

Messrs. Sampson Low & Co.'s preliminary list of announcements for the coming season is now ready. The most prominent article is an *édition de luxe* of 'Lorna Doone,' Mr. Blackmore's celebrated romance. The illustrations, engraved by Mr. J. D. Cooper from drawings by Mr. Percival Skelton, illustrate the scenery of the chief incidents of the story. These designs are derived from water-colour paintings by Mr. F. Armstrong, of Bristol. There will also be full-page illustrations, prepared by Mr. W. Small, which are studies of chief events, characters, and scenes in 'Lorna Doone.' This *édition de luxe* will likewise be furnished with initial letters by Mr. W. H. J. Boot. Each of these letters will be the vehicle of a view in Devonshire or Somerset. The same firm also announces an English edition, translated by C. B. Pitman, of the 'Florence' of M. Charles Yriarte. Next come 'The History of Fashion in France,' translated by Mrs. Cashel Hoey and Mr. J. Lillie from the French of Challamel; and Mr. Audsley's 'Ornamental Arts of Japan,' with ninety plates, of which seventy-four will be in colours and gold. The other books of the preliminary list must be shortly enumerated:—'Sir Roger de Coverley,' re-imprinted from the *Spectator*, with designs by Mr. C. O. Murray; Lady Brassey's 'Tahiti,' furnished with thirty-one illustrations in autotype, from photographs taken by Col. Stuart-Wortley; 'From Benguella to the Territory of Yacca,' by Capello and Ivens, translated by Mr. A. Elwes; Mr. Joseph Hatton's 'Journalistic London,' with original portraits of distinguished editors and writers for the press; Leonardo da Vinci's literary works, with 200 original drawings by the process Dujardin and about 450 fac-simile illustrations; 'Conversations and Journals in Egypt and Malta,' by Mr. Nassau Senior; 'The War between Peru and Chili, 1879-81,' by Mr. Clements R. Markham; Mr. Winks's 'Lives of Illustrious Shoemakers'; the 'English Catalogue' of 1872-80; and lastly, new novels by Mr. Thomas Hardy, Mr. George Mac Donald, Mr. Clark Russell, Rev. E. Gilliat, Lady Clay, and the Hon. E. Talbot.

Messrs. Cassell, Petter & Galpin announce, among other new works, 'The Early Days of Christianity,' by Canon Farrar, forming a supplement to the author's 'Life of Christ' and 'The Life and Work of St. Paul.' It supplies an account of the lives and writings of the three pillar apostles, St. Peter, St. James, and St. John, with an explanation of their Epistles and of the Apocalypse. The first two volumes of 'An Old Testament Commentary for English Readers,' by various writers, edited by the Bishop of Gloucester and Bristol, will be published during the year. Vol. I. contains the Pentateuch, by the following authors: Genesis, by the Dean of Canterbury; Exodus, by Canon Rawlinson; Leviticus, by Dr. Ginsburg; Numbers, by the late Canon Elliott; and Deuteronomy, by the Rev. C. H. Waller, M.A. The same firm promises a new volume (Cable—Conarium) of the 'Encyclopædic Dictionary'; the second volume of 'Modern Europe,' by Mr. C. A. Fyffe, M.A., embracing the period 1814-1848; the English translation, in two volumes, of Prof. Ebers's work, 'Egypt, Descriptive, Historical, and Picturesque,' with notes and introduction by Dr. Samuel Birch; 'Manuals of Technology,' edited by Prof. Ayrton and Dr. R. Wormell (the following are already in preparation: 'Electric Lighting and Transmission of Power,' by Prof. Ayrton; 'Practical Mechanics,' by Prof. Perry; 'Cutting Tools worked by Hand and Machine,' by Prof. Smith; 'Iron and Steel,' by Mr. W. H. Greenwood; 'Fluid Motors,' by Prof. Perry; 'Chemistry,' by Dr. Armstrong; 'Flax Spinning,' by Dr. David Thomson; and 'Watch and Clock Making,' by Mr. D. Glasgow); 'The History of the Year,' a complete narrative of the events of the immediate past; 'Wealth-Creation,' by Mr. Augustus Mongredien, author of 'Free Trade and English Commerce'; 'Choice Dishes at Small Cost,' by A. G. Payne, author of 'Common-sense Cookery,' &c.; 'The Story of English Literature,' by Anna Buckland; 'Constitutional History and Political Development of the United States,' by Simon Sterne, of the New York Bar; 'A Winter in India,' by the Right Hon. W. E. Baxter, M.P.; 'A Commentary on the Revised Version of the New Testament for English Readers,' by the Rev. W. G. Humphry, B.D., Prebendary of St. Paul's; 'Oliver Cromwell,' an historical biography, by Mr. J. Allanson Picton, author of 'The Mystery of Matter,' &c.; 'The World in Pictures,' six volumes, suitable for gift-books and Sunday-school prizes, presenting pictures of missionary enterprise throughout the world; 'The Changing Year,' being poems and pictures of life and nature, with numerous illustrations by W. Small, M. L. Gow, C. Gregory, M. E. Edwards, A. Barraud, Percy Macquoid, and other artists; 'Wild Animals and Birds, their Haunts and Habits,' by Dr. Andrew Wilson; 'Bo-Peep,' a book for children, illustrated with original pictures; 'An Intermediate Text-Book of Physical Science,' by Dr. F. H. Bowman, intended to occupy an intermediate position between the elementary text-books for use in schools and those which are suited for colleges and universities; 'Hand-railing and Staircasing,' a complete set of lines for handrails by "square-cut system," and full practical instructions for making and fixing geometrical staircases, by Mr. Frank O. Creswell; 'On the Equator,' by H. de W., with four autotype photos; 'Modern Explorers,' by Mr. Thomas Frost, author of 'Half-hours with Early Explorers'; 'Peter Parley's Annual for 1883,' the forty-second issue of this popular Christmas book; a collected edition of Mr. G. Manville Fenn's works; 'A Parcel of Children,' by Olive Patch; 'Elfie under the Sea, and other Stories,' by E. L. P.; and 'The Little People's Album,' with illustrations by Lizzie Lawson, M. E. Edwards, and other artists.

Messrs. Griffith & Farran will publish this autumn three books illustrated with coloured pictures: 'Wee Babies,' by Amy Blanchard and Ida Waugh, a book in which child-life from the cradle upwards is portrayed both in the verses and the drawings; 'Fly-away Fairies and Baby Blossoms,' a fanciful picture book, by Miss Clarkson; and 'My Own Dolly,' by Amy Blanchard, a child's story, illustrated by Ida Waugh. They also announce 'The Babies' Museum of Rhymes, Jingles, and Ditties,' a new collection of the old favourite nursery rhymes, illustrated and arranged by "Uncle Charlie."

THE SUNDERLAND LIBRARY.

Apropos of the Sunderland sale a Correspondent writes as follows:—"The sale of the Sunderland Library reminds me of a little fact which shows how widely Lord Sunderland's name was known in his own day, and that it had become a sort of proverbial designation for a munificent friend of learning. In the correspondence of Emmanuel Marti (or, as he called himself in Latin, Martinus), one of the most distinguished archæologists that Spain has produced, is a letter addressed to a young Englishman, a certain John Conduith (Epist. vii. 11). Conduith was travelling in Spain in 1716, in order to study the Roman remains in the country, and he sought Marti's assistance and advice as to how to set about the undertaking. Marti tells the enthusiastic Englishman the story of his own hopes and disappointments—how he had discovered by sad experience that no one in Spain cared for ancient monuments, and that an investigation of Spanish antiquities such as he had contemplated would require a patronage and support which there was no chance of finding in the Spain of that day; so that he had come to see that the only thing to do was to do nothing. 'Vides nodum, in quo solvendo plus sit negotii quam in Gordiano. Ergo dormiamus in utramque et altum stertamus; quando ad id unum aliena ope non indigemus, nec nascuntur apud nos *Sunderlandi*.' I wonder how many 'Sunderlandi' we have among us at the present moment, and whether we are much better off in this respect than Spain was in Marti's day. As Marti's 'Epistolæ' are so little known, I may add that the book is dedicated to the English minister Keene, and that it was thought worth reprinting in Holland within three years of the publication of the original Madrid edition (1735). If there are any data for a general statement on the subject, one would like to learn the prices paid by Lord Sunderland for his books, so as to compare the sums now realized with the prices of George I.'s time. I have before me a priced copy of the 'Bibliothecæ Petaviana et Mansartiana,' the auction catalogue of the libraries of Alex. Petau and Fr. Mansart, sold at the Hague in 1722, at which Lord Sunderland seems to have made some purchases; this, at any rate, is the opinion of the former owner of my copy of the catalogue, Richard Heber. If Heber is right in identifying the volumes, the Horace of 1470 (lot 6352), which in July last fell to Mr. Quaritch for 29*l.*, cost Lord Sunderland in 1722 the sum of 121 florins—a large price in those

times, but nothing by comparison with the 499 florins given by him at the same sale for the Terence of 1469. I shall be curious to see how much this Terence fetches when it is again put up for sale at Leicester Square with the other Terences of the Sunderland Library."

Literary Gossip.

Some weeks ago we stated our intention of printing a considerable mass of correspondence throwing light on the life of Lord Byron. Since this announcement was made we have received an intimation that the publication of these letters would be distasteful to several members of the Leigh and Byron families. This is somewhat surprising, for, as we mentioned, the effect of publishing the correspondence—and a further examination confirms the opinion we expressed—would be to prove the groundlessness of the horrible suggestions made public in 1869, and we should have supposed that the representatives of the Leigh family would have desired to see Mrs. Leigh's memory cleared of the aspersions of Mrs. Beecher Stowe. There is nothing in the documents that does not redound to the credit of Lord Byron and his sister. Still, as we wish as far as may be to defer to the wishes of their relatives, we shall not for the present take further steps in the matter.

Mr. George Meredith, we are glad to say, has nearly finished a new novel.

Among the MSS. left by the late Mr. James Thomson is a long symbolical poem entitled 'The Doom of a City,' written so far back as 1857. Mr. Thomson destroyed whatever he had written before that date. Another early unpublished poem is 'The Happy Poet,' a companion piece to 'The Lord of the Castle of Indolence.' No definite arrangements have yet been made for the publication of Mr. Thomson's remains, but it is probable that the criticisms (which include articles on William Blake, Heine, Leopardi, and Shelley), will be issued before the poems.

Mr. Douglas, of Edinburgh, is to publish in October Mr. W. D. Howells's new book, 'A Modern Instance.' It contains a "study of the typical character of American life, the young man sprung from nothing who by natural gifts means to make his way in the world." Mr. Howells has been lately in London for a short visit.

Messrs. Hurst & Blackett will publish during September a new work by the Rev. A. G. L'Estrange, entitled 'The Friendships of Mary Russell Mitford as recorded in Letters from her Literary Correspondents,' in two volumes. An announcement of the above work appeared in our "Gossip" of April 22nd, but its publication has been delayed till the present month.

Messrs. Longman & Co. will issue next November the first number of the new magazine we mentioned some time ago. The title is *Longman's Magazine*. Each number will consist of from 100 to 128 pages, and the price will be sixpence. The prospectus says that the editor

"is aware that in offering so large an amount of literature of a high standard at so low a price he is taking a bold step. He is confident, however, that an immense class exists amongst us which is anxious to procure literature of this kind, provided that it is offered at a reasonable price. This class has been largely reinforced in England since the passing of the Elementary Education Act in 1870; and its extent had, perhaps, never been tested previous to the publication of those sixpenny reprints, which commenced with the cheap issue of Lady Brassey's 'Voyage in the Sunbeam' by Messrs. Longmans in the autumn of 1881. The large body of readers of good literature thus revealed encourages the editor to hope that there may be room for *Longman's Magazine*."

Among the contributors will be Mr. Grant Allen, Mr. Anstey, the author of 'Vice Versâ,' Mr. W. Black, Lady Brassey, Prof. Bryce, Mr. Freeman, Mr. Froude, Mr. Thomas Hardy, Mr. W. D. Howells, Prof. Huxley, Miss Ingelow, Mrs. Oliphant, Dr. Smiles, Mr. L. Stevenson, Mr. Julian Sturgis, and Prof. Tyndall.

The new Scottish quarterly which we also announced some time ago will make its appearance towards the end of November next. Promises of co-operation have been received from well-known hands in all departments, and we hope Mr. Gardner's enterprise may meet with the success it deserves.

Dr. Abel, the learned philologist and accomplished journalist of Berlin, will be in Oxford in October next to deliver the Ilchester Lectures.

Messrs. Griffith & Farran, the successors of the Newberys, have recently discovered that they possess nearly the whole of the woodblocks drawn and engraved for 'The Looking Glass for the Mind' by Bewick. They hope to be able shortly to complete the set, and they propose to issue a reprint of the edition of 1792, printing the illustrations from the woodblocks. The following is the full title of this almost forgotten volume: 'The Looking Glass for the Mind: an intellectual mirror; being an elegant collection of the most delightful Stories and interesting Tales, chiefly translated from that much admired work "L'Ami des Enfans."' The reprint will be prefaced by a brief introduction by Mr. Charles Welsh.

Messrs. Henry Sotheran & Co. have in the press an "artist's edition" of Mr. J. R. Wise's 'History, &c., of the New Forest.' This edition will contain an entirely new preface and corrections by the author. It will be well printed by the Ballantyne Press, on paper made expressly for the book; and, in addition to India proof impressions of the charming wood engravings by Mr. Walter Crane, it will be enriched with twelve original etchings by Heywood Sumner (who is well known as the artist of the Itchen Valley, the Avon, &c.), taken during the winter, spring, and summer seasons, thus giving a picture of forest scenery under different aspects. The edition is to be limited to 400 copies.

A collected edition, edited by his son, of the poems of the late Mr. D. F. Mac Carthy, is about to be published by Messrs. Gill & Co., of Dublin.

'Eli's Children: the Chronicles of an Unhappy Family' is the title of Mr. Manville Fenn's new story now passing through the press.

Mr. Cecil Bendall, Fellow of Caius College, is likely to be appointed Assistant in the Oriental Department of Printed Books at the British Museum in succession to the late Dr. Haas.

Sir Thomas Jamieson Boyd (head of the well-known publishing firm of Oliver & Boyd), who has during five years held the Lord Provostship of Edinburgh, intends to retire from the office in November next.

The late Mr. Charles J. Kickham, who was prominently connected with the Fenian conspiracy, was also at one time known as a writer, being the author of 'The Homes of Tipperary,' 'Knocknagow,' 'The Untenanted Graves,' and other poems and stories.

The library of Trinity College, Dublin, will be closed to the public from the 4th to the 18th inst.

The issue of the official guide to the forthcoming Church Congress at Derby has, we understand, been entrusted to Mr. Charles Mackeson. The book will be illustrated with portraits of the Bishop of Lichfield (the President of the Congress), the Archbishop of York and Bishop of Truro (preachers at the opening services), the Archdeacon of Ely (permanent secretary), &c. It will give a history of the past twenty-one congresses, and biographies of all the readers and selected speakers at the Derby gathering.

Prof. Jebb writes to us complaining that the brief notice we had space to give of the new number of the *Journal* of the Hellenic Society may lead people to suppose that his remarks on Ilium are contained in his paper on Pindar. Our language seems to us sufficiently distinct; but lest any one should be misled, we take the opportunity of saying that the subjects are treated of in two distinct articles.

The *Revue Critique* publishes a short analysis of the report on the work during the year of the École d'Athènes and the École de Rome. M. Reinach has continued his excavations in the necropolis of Myrina, and also explored the cemetery of Cyme. Memoirs on various subjects, such as the sources of ancient Greek law, the Athenian Archons, &c., have been written. At the École de Rome a great variety of monographs has been produced, the subjects embracing the Domestici and Protectores, troops of the Imperial Guard from the third century to the seventh, Francesco da Barberino as a source of Provençal literature, the genealogy of the Antonines, &c.

The enlargement of the Bibliothèque Carnavalet, which has been long in hand, is now nearly complete. It comprises a structure annexed to the Hôtel des Drapiers, and containing, on the ground floor, inscriptions referring to the history of Paris; on the first floor, views and plans of the ancient city. The Musée has been enriched with many new documents. An immense plan of Paris has been placed on the staircase, begun in 1734 and finished in 1739, by MM. L. Bretez, C. Lucas, and Aubin.

We referred a few weeks ago to some severe strictures passed on the Punjab Educational Department by some important witnesses examined by the Education Commission at Simla. The defence of the Director of Public Instruction, when recalled for examination, was that though there has been a great decrease in the actual number of primary schools, there has been no decrease in educational facilities; that

the primary school system had been too hurriedly pushed forward, at first causing the supply of schools to outrun that of teachers, so that many of the former had to be abandoned; and that though the schools are now fewer, the expenditure on them is double what it had been when they were more numerous.

SCIENCE

Travels and Researches in Western China. By E. Colborne Baber. Printed for the Royal Geographical Society. (Murray.)

THIS interesting volume forms one of the *Supplementary Papers* which are now issued by the Royal Geographical Society in the place of the old *Journal*, discontinued in 1881. Some of Mr. Baber's notes had previously been laid before the public, but now that it is possible to peruse them in a connected form their interest is greatly enhanced. His route may be roughly described as traversing much of the same region as Capt. Gill, *i.e.*, the border land of Western China and Tibet; but to this it must be added that they had but few points actually in common, and that Mr. Baber had the rare fortune of exploring several new localities, notably the Chien-ch'ang Valley, a country absolutely unknown to Europeans, save for a few sentences in Marco Polo, who calls it Caindu. One of the most interesting descriptions relates to a particularly old monument near Wan-nien-sou, a bronze colossal figure of an elephant, surmounted by an image of Buddha, the whole group rising to a height of thirty-three feet above the floor, and enclosed in a shrine, shaped like a hollow cube, covered with a hemisphere, and surmounted by a pyramid. Considering how China is not unfrequently reproached for its lack of ancient monuments, Mr. Baber may well be congratulated on the discovery of what he believes to be, next to the Great Wall, the oldest Chinese building of fairly authentic antiquity, containing the most ancient bronze casting of any great size in existence. It is not every day, as he truly remarks, that a tourist stumbles upon a handsome monument fifteen centuries old. At no great distance to the west of this temple rises Mount O, a mountain held in special veneration by the Chinese, chiefly on account of a mysterious atmospheric phenomenon, consisting of a radiant circle of many colours, broken on the outside by quick flashes, surrounding a central disc of peculiar brightness. The Chinese naturally invest it with a supernatural character, and call it "Fo-kuang," or "Glory of Buddha"; but there appears little doubt that it is a phenomenon somewhat similar to that of the "Giant of the Brocken," and not unfrequent on other isolated peaks. Mount O enjoys also the reputation of forming on one side the highest precipice in the world, the mountain being, as it were, cut sheer down for a distance of about six thousand feet. It is thus a conspicuous outpost of the limestone formation, which on this line of latitude extends westward as far as the T'ung river, where the sienite and granite of the Tibetan plateau first appear.

Glancing through Mr. Baber's volume, we find some difficulty in selecting passages as typical of the work. The descriptions of scenery are so fascinating and piquant, the incidents of travel so characteristic and often amusing, and the information which his thorough knowledge of the vernacular enabled him to acquire on points of history, ethnology, and geography is so considerable, that readers will do well to peruse the book for themselves. We may, however, fairly invite attention to the chapter on the Chien-ch'ang Valley, perhaps the least known part of the eighteen provinces, chiefly for the opportunity which it afforded to the author of making researches on the subject of the Independent Lolos, an interesting people which no other traveller has described. This tribe, or rather nationality, inhabits an extensive country, about 11,000 square miles in area, to the east of the Chien-ch'ang Valley; and the wide difference between them and the Chinese is at once apparent. They are far taller than the latter, and probably taller than any European people, remarkably straight built, with slim but muscular limbs, deep-chested, as becomes mountaineers, rather prominent cheek-bones, and arched but rather broad noses. Buddhism does not count a single convert among the Lolos, whose precise cult it is difficult to ascertain; but, whatever it may be, it is fostered by a class of medicine men, who are held in great reverence and monopolize the art of writing. Mr. Baber adds:—

"There is much in the free-hearted manner of these Lolos to attract the traveller, and more in the interest which attaches to so original a people. Possessed as they seemed to be with half an idea that I was akin to their race, they were everywhere curious to see their far-away tribesman. A European could doubtless stroll over the length and breadth of their meads and mountains in complete security, but he must be furnished with references, and an introduction *en règle* is indispensable. They appear to keep a wary watch along their border, and the character of a visitor is soon appreciated at its true value. Should he belong to the category of honest folk he will find no difficulty in crossing the frontier, unless it be from Chinese officials."

An amusing instance of Chinese cowardice is furnished by Mr. Baber. A Customs officer was explaining to him that a band of twenty to thirty Lolos, armed with sticks and stones, had swooped down on the village and carried off about 200*l.*, besides stripping all the officers of their clothes; whereupon Mr. Baber remarked it was a shameful thing that a village containing one hundred and fifty able-bodied men could not protect itself against thirty Lolos armed only with sticks and stones; to which his visitor rejoined, with true Chinese *naïveté*:—

"Certainly it is very shameful, but how can you expect mere savage Lolos to have any sense of shame? What is still more disgraceful, the robbers were subject Lolos and not the autonomous Blackbones. The latter would have plundered us and carried us into slavery as well!"

One of the most useful contributions to the geographical knowledge of the regions described by Mr. Baber is contained in his note on the Sifan tribes, twelve in number, which inhabit the valleys of the Kinsha, Yalung, and T'ung rivers, between the twenty-seventh and thirty-third parallels. This includes a detailed description of the country of Dege, a portion of Tibet which has not hitherto attracted attention, probably owing to its inaccessible, or rather its remote, position about the upper course of the Kinsha, but which is commonly reported to be populous and rich, chiefly because it lies at a distance from the great highways, and thus enjoys exemption from the burdensome imposts levied under the guise of contributions towards the travelling expenses of officials. The varied and extensive information so successfully collected by Mr. Baber regarding Dege and other little-known tracts ought to act as a powerful incentive to the ambition of future explorers. True that the road to Tibet may prove to be in effect a *cul-de-sac*, as it has to Cooper, Gill, Prejevalsky, and others; but there is, undoubtedly, much new work to be done round about and between Cheng-tu and Kokonor, and Mr. Baber's data would materially help such researches, besides being a very striking example of the ease with which a traveller thoroughly conversant with the vernacular may traverse unfrequented parts of China and yet meet with uniform consideration from all classes of society.

Continuous Railway Brakes: a Practical Treatise on the several Systems in Use in the United Kingdom; their Construction and Performance. By Michael Reynolds. (Crosby Lockwood & Co.)—The utility of a good brake in the prevention of collisions and in the diminution of the mischievous results of getting off the rails, although it may be exaggerated, is in principle undeniable. Mr. Reynolds speaks on the subject with all the weight of personal experience. He has endeavoured to explain what a continuous brake should be capable of doing, and where it is found most useful. He has brought together accounts of the leading systems of continuous brakes which have been tested by practical working in this country; and, having first laid down the requisites of the case, has brought one after another to the test of comparison as to the degree in which each requisite is attained or approached. The first condition required in a good system of brakes, we are disposed to agree with Mr. Reynolds, is that its application should be at the instant control of the engine driver. It is, however, no less indispensable that its application should also be in the power of the guard. Automatic action, again, is needed, so that in the case of a separation occurring between the carriages of a running train, the brake should come into play without the need of any action on the part of either driver or guard. This, of course, involves the addition of a brake to every carriage, and further complicates the apparatus, as it is necessary to be able not only to take off, but to keep off, the brake while separate carriages are being moved in the stations and sidings. Instant promptitude of action, adequate retardatory power, simplicity of working, and construction which is difficult to throw out of order, are further conditions of excellence; and it will be at once seen that it is hard to reconcile these various demands on the ingenuity of the mechanic, especially when it is remembered that economy is an element of no little moment in the case. Indeed, every extra shilling in the cost of a brake that should be applied to all the engines and vehicles running on the railways of the United Kingdom amounts to an aggregate of 25,000*l.* Mr. Reynolds describes, with the assistance of nearly a hundred plates, cuts, and diagrams, the series of inventions which he traces from the original lever bar. We can go a step further back in our recollection of the early days of the railway system—to the use of "the sprag," a short, stout cudgel which was adroitly thrust between the spokes of a running wheel when it was desired to bring the waggon to a stop. Screw brakes, chain brakes, Smith's vacuum brake, Hardy's vacuum brake, Steel and McInnes's

compressed-air continuous brake, Eames's vacuum continuous brake, Aspinall's automatic vacuum brake, Barker's hydraulic continuous brake, and Sanders's vacuum continuous brake, are successively described; and then Mr. Reynolds comes to what he, in common with most authorities on the subject, regards as the best of these appliances hitherto produced—the Westinghouse automatic brake, of which a full description is given. There is also a chapter on the trials of brakes made by the Railway Commissioners at Newark in 1875. A full, fair, and lucid account of the subject named in the title is thus presented to the reader. Two points strike us, which we in no way blame Mr. Reynolds for not having taken up, but the discussion of which is necessary to a full appreciation of the whole brake question. One of these regards the most constant, most successful, and, we may add, most wonderful application of the brake to arrest trains running at forty-five miles an hour in about their own length. This is done at every station on the Metropolitan Railway. Whatever may be the separate dues of Mr. Fowler, the engineer who designed the stock and arranged the mode of working of the line, of Mr. Tomlinson, the able resident engineer, or of any one else, the full explanation of this most successful system is a desideratum. At the same time it is desirable to work out the great cost, both to rails and to running stock, of its application. It has been just stated by Mr. Fowler, at the meeting of the British Association, that these brakes absorb 60 per cent. of the whole locomotive power developed on that line. If we contrast with a sudden, powerful, and destructive arrest of speed the quiet three mile slackening which Mr. Brunel introduced for his unprecedented velocity of trains on the Great Western, we shall probably come to the conclusion that there are immense drawbacks to that reliance on powerful brakes which, so long as trains are allowed to run at very different rates of speed on the same line, is unfortunately becoming more and more common. The second consideration regards the brake of the future. As to this, without saying that the great ingenuity devoted to the design and perfecting of continuous brakes worked by vacuum, by compressed air, or by hydraulic power has been wasted, we do not suppose that any of the brakes above described would have been likely to come into existence if the present state of our knowledge as to magneto-electric and dynamo-electric and dynamo-magnetic power had been of longer standing. Under the constantly changing relations of railway trains, the ready communication of electric contact must, we feel assured, ultimately displace any pneumatic or hydraulic junctions. How the brakes are to be put on electrically there is no need now to attempt to point out; but that such will ultimately be the method adopted is as sure as can be the forecast of any of the unborn, but distinctly adumbrated, mechanical improvements of the future.

THE BRITISH ASSOCIATION.

Southampton is a pleasant place to spend a week in. The picturesque aspect of the town itself, especially of its long and handsome High Street, the beauty of its surroundings, standing as it does within the fork formed by the bright broad waters of the Itchen and the Test, with richly wooded banks on the other side of either, its numerous breathing spaces in the shape of large and well-kept greens, besides a public garden, and the so-called common, which is really a well-planted park, give sweetness to the air and rest to the weary mind. The attendance at the meeting has been fair, the accommodation sufficient, and the arrangements excellent. The weakest point, perhaps, was the skating rink, the place assigned for the President's address and the evening lectures. It is too low in the roof to afford the grand *coup d'œil* to which people are accustomed at the opening meeting; and considering that it only seats about 1,200 persons, the platform included, it requires an undue exertion of the voice to fill it.

Dr. Siemens's address, a criticism of which was given in the last number of the *Athenæum*, was, like his own career, a happy combination of science and practice. No man can speak with more weight on numerous questions which are now fluttering the public mind; and the expressions of opinion which he has given with respect to electric lighting, gas lighting, gas engines, the fuel of the future, and the electric transmission of power, must be accepted as sober and well-balanced statements of the hopes which the public may reasonably entertain on these important points. The array of expectations thus presented is sufficiently startling. Gas engines to take the place of steam engines, and gas-making apparatus to replace boilers in our steamboats—smokeless fuel for the fires in our houses and factories in the shape of gas with or without coke or anthracite—the incandescent electric lamp for the houses of the rich, but gas still to remain the poor man's friend—small steam engines to be superseded by a few central large ones, distributing their power by means of electric transmission—are changes which Dr. Siemens thinks to be not far distant. As regards electric railways, he is not sanguine, except for short lines in the neighbourhood of water power, and the particulars which he has given as to the plan which will be followed in the new line which is about to be opened near the Giant's Causeway will be read with interest. The current will be sent to the train by means of a separate conductor suspended on one side of the line, and will return by the rails, which for this purpose need not be insulated. Storage batteries will be used as auxiliaries, accumulating energy while the train is running downhill, and giving it out in ascents, as well as at level crossings where the side conductor will be interrupted.

The addresses of the presidents of the sections have been well up to the mark. Lord Rayleigh accomplished the very difficult task of giving a philosophical disquisition on physical investigation generally without indulging in platitudes. He enforced principles important to be remembered, and apt to be overlooked by those engaged in scientific work, illustrating his remarks by numerous well-chosen examples. Prof. Liveing began with a discussion of some of the elementary ideas of chemistry, insisting on the absurdity of the views of chemical attraction which are taught—directly or implicitly—in the current text-books, and the necessity of looking to ordinary dynamics for the explanation of chemical phenomena. He referred to the modern hypothesis of vortex atoms as one which, whether true or false, at least showed the feasibility of an ordinary dynamical explanation. The latter part of his discourse was occupied with a review of the light thrown upon the constitution of atoms by spectroscopic results. Mr. Fowler, in the Mechanical Section, had no difficulty in interesting his audience with remarks about channel and river tunnels, the achievements of modern railway engineering, and the gigantic Forth Bridge which is about to be constructed on his own plans. In the Geographical Section, Sir R. Temple, as was mentioned in last week's *Athenæum*, discoursed eloquently on the mountains, rivers, and inhabitants of the great plateau of Central Asia, the meeting-place of the three great mountain chains of that continent, and the mother land of the hordes which, under Chinghiz Khan, achieved the greatest conquests known to history. Prof. Boyd Dawkins, in the Anthropological Department, discoursed on the present phase of our knowledge of the antiquity of man, drawing graphic sketches of the earth as it was in the days of the river-drift man and the far later days of the cave man who was in a higher stage of the hunter civilization. Mr. Etheridge, in the Geological Section, was less sensational, contenting himself with a disquisition on the geology and history of Hampshire; while Mr. Sclater Booth, in the Economic Section, brought us still nearer to the prose of life as it is by an address on Local Government Boards.

The first of the evening lectures was that given by Sir William Thomson on the tides. It was delivered with but few notes and without much regard to exact logical consecution of topics; but the intense energy of the lecturer and the startling points he made sustained the attention of the audience. The subject is one which, as chairman of the Tidal Committee of the Association, he has worked at for many years, and one result of his labours has been the publication of very complete tide tables for the principal Indian ports. Another result, of great importance to the geologist, is a determination of the amount by which the solid earth yields to the same distorting forces which produce tides in the sea. If it were of indiarubber, or, what amounts to much the same thing, if it had a crust only twenty or thirty miles thick, with fluid within, its yielding would be so great as practically to prevent any tidal currents from being formed in the water, for the formation of these depends upon the water yielding more than the land. Sir William's calculations show that the actual amount of yielding on the part of the land is less than it would be in a solid globe of glass of the same size. The latest forms of his tide gauge and tide-predicting machine were exhibited, and his harmonic analyzer was explained by the aid of a diagram.

The Saturday evening lecture to the operatives was delivered by Mr. John Evans, its title being 'Unwritten History, and how to Read It.' It was devoted to the early history of man as inferred from the remains of his handiwork, especial attention being given to remains found in the neighbourhood of Southampton. It was illustrated by beautiful diagrams of the various implements in question, showing the successive stages of their improvement; and though read, it was so clear and forcible that the audience appeared thoroughly to appreciate the intellectual treat provided for them.

The Mechanical Section had a lively discussion on the Channel tunnel, both in its engineering and political aspects, and Mr. Crampton exhibited on a small scale an excavating instrument which he would drive by direct hydraulic pressure instead of the pneumatic pressure hitherto employed. His scheme also includes the reduction of the excavated fragments to pulp, which would be run off in a drain to the end of the tunnel, and there pumped up to the surface. A beautiful model of the Forth Bridge as about to be constructed stood permanently on the table in this Section, and the plan of it was very fully expounded by Mr. Baker. Its longest span is about three times as long as that of any existing bridge. The trains are not to run along the top of it, but at the middle of its height, the girders above and below this level being in general appearance symmetrical.

The capabilities of compressed air as a motive power for tramways were ably set forth by Sir F. Bramwell, who espouses this mode of propulsion in preference to steam; and a very lucid statement was given by Mr. Preece of the results which have been attained in the use of the telephone. It is possible, he says, to swear to a friend's voice in the telephone though he be at 100 miles distance. The greatest distances at which conversations have been carried on have been from 400 to 500 miles. This was at night and through wires suspended in the air. Through submarine cables conversations have been carried on between Dover and Calais and between Holyhead and Dublin; but there is no case where the distance with a submarine cable has exceeded 100 miles. The trouble from the influence of telegraphic currents in neighbouring wires has been cured by twisting together the direct and the return wire of the telephone; and in this way Mr. Preece has conversed with a

friend without difficulty seventy-six miles off through wires erected on posts which also carried telegraphic wires busily occupied.

The Geographical Section have had a paper from Mr. J. Thomson, who is to lead an expedition which will be sent out under the auspices of the Royal Geographical Society to explore Kilimanjaro and the mountain chain to which it belongs. It contained, however, no thrilling narrative of adventure, but was devoted to the exposition of a geological theory respecting lake Tanganyika. Commander Cameron, who was present, challenged this theory, and a smart discussion ensued between the two explorers.

A prominent place was given to a paper by a foreign traveller, Mr. Tchihatchef, on the deserts of Africa and Asia. His paper, which is reported at great length in the *Times* of the 29th ult., asserts that the sand deposits of the Sahara are comparatively local phenomena, and that in the greatest part of the desert the subjacent strata are perfectly conspicuous, either by cropping up through the superficial deposits, or by rising as mountains and hills, generally of cretaceous formation. He accepts the view that the climates of Egypt and Syria have very much deteriorated since the times of Egyptian greatness. Another traveller, Mr. O'Donovan, gave an account of his recent explorations at Merv.

The eminent physiologist, Prof. Du Bois-Reymond, of Berlin, has read some papers of a technical character in the Biological Section; and Prof. Clausius, of Bonn, one of the founders of the modern science of thermo-dynamics, has been regular in his attendance at the Physical Section, though not taking much part in the discussions.

One of the most important contributions in the Physical Section was from Prof. Langley, of America. He exhibited two remarkable instruments, namely, his "bolometer," or radiation measurer—an instrument some twenty times more sensitive than the thermopile; and a very large diffraction grating, ruled on concave speculum metal by Prof. Rowland. By means of these powerful appliances, aided by the position of his observatory at the top of a mountain, he has made startling discoveries as regards the ultra-red portion of the solar spectrum. He has not only traced it much further than it was ever traced before, but has found in it absorption lines very much stronger than any that occur in the visible spectrum.

Capt. Abney, who has worked at the same subject, and has accomplished the difficult feat of photographing the ultra-red spectrum, took part in the discussion, as did also Prof. Schuster, and some interesting facts were brought out; one being the existence of vapour of alcohol either in the loftiest regions of the air or in interplanetary space, as shown by the absorption bands of alcohol in the spectrum of the sun; the other the existence of strong evidence that the group of lines in the solar spectrum known as the B group is due neither to the sun's atmosphere nor to the earth's, but to absorption in interplanetary space.

Prof. G. Forbes gave a very clear account of a series of experiments which he carried out with Mr. Young, of Kelly, and the method of which appeared to be unexceptionable, proving (unless they can be impugned) that red light travels faster in air than blue light. If this be so, the difference in vacuo will be still greater, whereas the received theory is that in vacuo all colours travel with equal velocities.

The Committee on Meteoric Dust reported, through Prof. Schuster, that large quantities of iron had been found in dust collected in the Sahara desert and in other places far from towns, and that much of this iron is alloyed with cobalt and nickel. These facts seem to indicate derivation from extra-mundane regions.

The Undergronnd Temperature Committee have furnished a general summary and discussion of all their results, extending over the past fifteen years, drawn up by Prof. Everett. The rates of increase at the several stations differ widely among themselves, and the general average deduced is a degree in 64 feet. Considerable prominence is given to the fact that increase downwards exists not only at depths at which the temperature remains constant throughout the year, but also in the upper strata as far as the surface itself, when we compare the mean annual temperatures at each depth.

Dr. Siemens brought forward in this Section the proposals contained in his presidential address for some additions to the list of "practical units" employed by electricians. Two of his units were unanimously approved—namely, (1) the *watt*, which is the rate of doing work when a current of one ampere passes through a resistance of one ohm; and (2) the *joule*, which is the amount of work done, or its equivalent the amount of heat generated, when these conditions are maintained for one second. These two units will probably be brought into immediate use, as they are greatly wanted in electrical engineering. One horse power is equal to 746 watts.

Mr. G. H. Darwin, son of the late eminent naturalist, made some important communications, one of them being in reference to his observations originally undertaken to detect the disturbance of gravity produced by the moon's different attraction in different positions, but lately continued for the sake of the information which they give respecting minute tremors of the earth. They show a chronic state of earthquake in what we have been accustomed to regard as *terra firma*.

Sir W. Thompson, as usual, was the leading spirit in the Section, throwing important light upon nearly every question that was discussed, besides contributing several papers of his own.

The Economic Section, which on some previous occasions has been accused of admitting papers of too light and popular a cast, has now recovered its character, and the titles of its communications at this meeting breathe the spirit of as severe science as the most rigorous political economist could desire. Prof. Leone Levi's statistics of crime in the three divisions of the United Kingdom were especially important.

The event of the meeting has been the decision arrived at by the General Committee to hold the next meeting but one in Canada. This is a new departure, but, as the General Secretary pointed out, it is quite within the scope of the Association's work as defined in the printed constitution. Strong opinions were expressed against the proposal, as virtually excluding from the meeting a large proportion of the most devoted members and hardest workers of the Association; but its supporters were enthusiastic, and though defeated by a small majority in the voting for next year's meeting, which is to be at Southport, they finally carried their point as regards the 1884 meeting by fifty-three votes against thirty-nine. Great inducements were offered in the shape of facilities for travelling; and the rare chance thus afforded of seeing America was doubtless a powerful attraction, especially to the younger portion of the members. At the worst, no very great harm can come of it. The regular work of the Association is not so vitally essential that a year's interruption for the sake of a holiday tour will produce any very grave inconvenience.

ASTRONOMICAL NOTES.

An attempt was made to observe the total eclipse of the sun on May 17th last in Central Asia, where the duration of totality was greatest, by M. Pomerantzeff, director of the Observatory at Tachkent, in Russian Turkestan. He selected as station a place called Pindjekent, a few miles to the east of Samarkand, and on the principal road from it in that direction. But, unfortunately, the cloudy state of the sky during the whole time of the eclipse prevented any observation being made; and the only result of the expedition was the determination of the geographical position of the station—the longitude by means of eight chronometers which had been transported to Pindjekent, the latitude with a transit instrument set up in the prime vertical. M. Schwarz, however, who had remained at Tachkent, was able to observe the time of the beginning of the eclipse there. It is interesting to remember how near M. Pomerantzeff's intended place of observation was to that where the observations were made for one of the very earliest catalogues of stars in existence, that of Ulugh Beigh (as Timour's scientific grandson is usually called, though his real name was Mirza Mohammed Taraghy), the epoch of which is 1437, formed from observations made at Samarkand.

Profs. Tacchini and Millosevich succeeded in following Wells's comet (*a*, 1882) at Rome until July 21st, when the increasing moonlight added to the difficulty of seeing the comet, which had then become very faint. Its place on July 21st was R.A. $11^h\ 19^m$, N.P.D. 82° 53′.

We have received the number of the *Memoirs* of the Italian Spectroscopical Society for July. The principal contents are Prof. Tacchini's detailed account of his observations at Rome of the solar spots, faculæ, and protuberances during the first six months of the present year. He has communicated a note on the metallic eruptions observed by him during the same time, and their distribution in heliographical latitude, to the *Comptes Rendus* of the French Academy for August 21st.

A second series of micrometrical measures of double stars, made by Dr. J. Jedrzejewicz at Plonsk, in Poland, is published in *Astronomische Nachrichten*, Nos. 2449–50 (the first series was completed in No. 2407). It consists principally of double stars endowed with a relative movement which has been either proved or at least suspected, the only exceptions being those of a very few couples which had not been measured for a long period. The method of observing is the same as in the first series, also micrometric apparatus, excepting that the number of micrometric eye-glasses has been increased, four years' experience having taught Dr. Jedrzejewicz that a convenient choice at hand of the magnifying power used, according to the brightness and mutual distance of the components, aids greatly in the accuracy of the measures.

ANTHROPOLOGICAL NOTES.

In the *Journal* of the Anthropological Institute, Mr. E. H. Man's excellent paper on the aboriginal inhabitants of the Andaman Islands gives evidence of the usefulness of the small volume of 'Notes and Queries on Anthropology' published by the British Association. Mr. Man works almost entirely upon the lines laid down in that volume, and by that means is enabled to give an exhaustive account, in the nature of a monograph, of the physical characteristics and culture of the Andamanese. Dr. A. Macfarlane submits an analysis in a graphic form of the relationships of consanguinity and affinity, and adopts a good suggestion of Mr. F. Galton to use for representing such relationships a notation capable of being vocalized. Mr. Howitt and the Rev. Lorimer Fison in an able paper trace the transition in Australian tribes from mother right, the original form of descent, to father right, sometimes by the orderly process of development, as when a tribe settles down to agriculture, sometimes by the violent action of impulses within the community itself. Mr. E. C. Hore contributes a paper 'On the Twelve Tribes of Tanganyika,' and Mr. A. Simson one 'On the Napo Indians of Ecuador.' The *Journal* also contains shorter communications by Mr. J. E. Price 'On Aggri Beads,' illustrating the collection of these objects in the museum at Colchester, and by Mr. Bloxam on a Patagonian skull.

Both the Anthropometric and the Photographic Committees of the British Association present this year interim reports with the view to the more complete discussion next year of the

facts they have collected. The Anthropometric Committee has obtained during the year a considerable number of statistics relating to women and children, and has commenced the distribution according to locality of the information gathered during the six or seven years it has been at work. The Photographic Committee, of which Mr. Park Harrison is the energetic secretary, is in possession of a fine series of local types of features.

A Society of Anthropology has been established at Brussels under the presidency of M. Vanderkindere. Its object is defined to be the study of questions of anthropology in general, and in particular of those which belong to Belgium. As it is to the bone caves of the valley of the Lesse, at Furfooz, the Trou de la Naulette, &c., that we owe some of the most valuable documents for the study of prehistoric man, preserved and illustrated in the museum of Brussels upon so admirable a plan that they tell their own story, the new society has reason for existence, and it ought to become both busy and prosperous. In many respects Belgium is a country capable of throwing much light upon anthropological questions. It possesses several useful and active local archæological societies. The Société Archéologique de Namur, for instance, in the third *livraison* of the fifteenth volume of its *Annales*, just published, gives an interesting account of explorations in a cemetery of the second or early in the third century at Franchimont, in the neighbourhood of other later interments, and of other sound archæological work, the results of which the anthropologists of Belgium will know how to use.

SOCIETIES.

Entomological.—*Aug.* 2.—Mr. F. D. Godman, V.P., in the chair.—One new Member was elected.—The following were exhibited: *Macropis labiata*, by Mr. F. Enock,—*Paragus tibialis* and *Discomyza incurva*, by Mr. T. R. Billups,—Cicindela, sp. from Babylon, by Miss E. A. Ormerod,—and *Xyleborus Saxesenii* (destructive to ale-casks sent out to Rangoon), by Mr. W. L. Distant.—The following papers were read: 'Notes on the Life-history of *Sitones lineatus*,' by Mr. T. H. Hart,—'On a Visit to Ceylon, and the Relation of Ceylonese Beetles to the Vegetation there,' by Mr. G. Lewis, who had captured about 1,200 species of beetles in Ceylon in five months,—and 'On certain Temperature Forms of Japanese Butterflies,' by Mr. H. Pryer.

MEETINGS FOR THE ENSUING WEEK.

Wed. Entomological, 7.

Science Gossip.

The Jubilee Exhibition of the Royal Cornwall Polytechnic Society, which opens on the 5th inst., is advancing so rapidly towards completion that it is now possible to say that it promises to be a complete success. Meteorology will be fully represented, especially as related to the county of Cornwall. Instruments of the most varied character will be exhibited, and a lecture by a member of the Kew Observatory will be delivered. Excursions to the mines are arranged, and the Natural History Committee has organized dredging parties in the harbour of Falmouth.

The Marquess of Ripon has accepted the presidency of the Yorkshire College of Science.

Sir Woodbine Parish, F.R.S., who died the week before last at St. Leonards-on-Sea, although connected with the diplomatic service, was well known in the scientific world by his work on the natural history of Buenos Ayres and the Rio de la Plata, and by having contributed to our palæontological collections the remains of the megatherium and the glyptodon from South America.

The 'Mineral Statistics of Victoria for the Year 1881' are, with their usual regularity, to hand. From the preliminary statement by Mr. Thomas Couchman, the secretary for mines, we learn that 313,828 ounces of alluvial gold were produced during the past year, and 519,550 by quartz mining. In 1868, 1,087,502 of alluvial gold were obtained, and since that date the annual produce has steadily declined.

The Twenty-eighth Annual Report of the Trustees of the Australian Museum, New South Wales, for 1881, has been forwarded to us. The collections have been considerably increased and many specimens new to science have been added. The progress made has been in every way most satisfactory. Fourteen appendixes are added to the report, which gives in detail statements of every matter of interest.

Dr. Werner Siemens has been examining the production of electricity under very peculiar conditions. In a Berlin brewery electricity was developed to such an extent as to alarm the workmen and impress them with an idea of demoniacal agency, a continuous stream of sparks being produced from malt when passing through the shoot from the malting floor. Dr. W. Siemens discovered that this was due to the insulation produced by an asphalte floor, which rendered the malting room a large Leyden jar.

M. J. van der Berghe communicates to the *Journal de Pharmacie* for July a curious investigation which he has made. Being struck with the constant appearance of a minute quantity of copper in bread, he was led to make a very cautious examination of wheat. He found in a million parts of wheat 9·24 parts of metallic copper, and of oats 10·8 parts.

The meteorological observations recorded at six stations in India in the year 1880 have just reached us. These stations are Calcutta, Lucknow, Lahore, Nagpur, Bombay, and Madras. We have also the monthly records for July, August, and September, 1881.

The Report of the mining surveyors of Victoria for the quarter ending March 31st, 1882, shows a production of 83,497 ounces of alluvial gold, and of 106,329 ounces by quartz mining.

FINE ARTS

DORÉ'S GREAT WORKS, 'CHRIST LEAVING the PRÆTORIUM,' 'CHRIST ENTERING JERUSALEM,' and 'MOSES before PHARAOH,' each 33 by 22 feet, with 'Ecce Homo,' 'The Ascension,' 'Dream of Pilate's Wife,' 'Soldiers of the Cross,' 'A Day Dream,' &c., at the DORÉ GALLERY, 35, New Bond Street. Daily, Ten to Six.—1s.

Albert Dürer et ses Dessins. Par C. Ephrussi. Illustrated. (Paris, Quantin.)

Between 1877 and 1880 M. Ephrussi contributed to the *Gazette des Beaux-Arts* a series of papers on the drawings of Dürer which were illustrated with photographs of great value. In this volume his essays are reprinted, with the addition of much new matter and sundry corrections. In fact, the essays have been entirely remodelled, more transcripts from drawings by the great master have been added, and his draughtsmanship is now very fairly, conveniently, and powerfully exhibited. A wonderful body of work it is. No other artist, except Raphael or Holbein, has bequeathed so numerous a collection of drawings. The drawings of Da Vinci embrace subjects of high scientific and historical value, but the number of those which are purely artistic is less, while from a personal and biographical point of view Dürer's excel even Da Vinci's in interest. The former are nearly all artistic *per se*, or topographical, and comprise delineations of costume, cities, buildings, and other structures, most of which were made for pictorial purposes. The drawings of Holbein are mostly portraits. The studies of Raphael, the Cartoons apart, are figures, or portions of figures, draperies, and architecture. Dürer's are nearly all finished to the highest pitch, in which respect he equalled Holbein and Mantegna—and Da Vinci, who, like Mulready, drew everything with all his might, and, as Walpole's correspondent said of Pitt's speaking, "like ten thousand angels."

One of the features of M. Ephrussi's book is the degree of critical independence it displays. He has had the courage to differ not only from older opinions, but from the dicta of Dr. Thausing. In some, if not all, of these points our author gets considerably the best of the argument. While he does not go out of his way to wrangle with the learned German professor, he maintains his own ideas ably and strongly, and frequently displays chivalric feeling and temper while admitting the importance of other opinions. As to the biography of Dürer, M. Ephrussi has thrown new light on one or two minor facts—light, generally speaking, derived from the drawings. Dürer's work, if properly read, does much to aid his biographers. Its varying and developing style accords completely with what we know of his life and travels, apart from the famous and most precious diary, or rather journey book.

Not a few of the drawings bear, besides the dates, memoranda of interest in regard not to their subjects only, but to the painter. In his note-books or on loose sheets of paper he delineated scores of men and things which time and the draughtsman's skill and genius have made even more precious to us than they were to him. A draughtsman so minute, laborious, and scrupulous could not fail to gather what may be called the honey of the Low Country and Rhineland, which he traversed to and fro. In these examples more especially Dürer worked without the least affectation, or any other infirmity of will and skill. This cannot be said for all his works. It is this, even more than their technical merits, which makes the subjects of M. Ephrussi's researches and comments worthy not only of the care he and others have expended on them, but of the attention of all who love art as the servant of history and the exponent of design in the highest sense of the term.

The more important facts of Dürer's career are assumed by our author to be known to his readers. His suggestions and additions are, as has been said, with the exceptions which we notice below, of minor importance, yet still valuable, although not capable of discussion within the limits of this review, because they are connected with out-of-the-way details, which it would be hard to explain in a few words. The sum of M. Ephrussi's remarks on the technical part of his subject effectually proves that Dürer, with characteristic literalness, obeyed that command to all earnest painters which is conveyed in "Nulla dies sine lineâ." He drew everywhere, and as if his life depended on the practice; therefore his draughtsmanship was, from a scientific point of view, simply perfect, uncompromisingly faithful and searching. That delicate silver-point of his followed the subtlest curves of a damsel's cheeks, lips, and eyelids. He astonished the Bellinesques themselves by drawing hair as even Venice had never before seen

it drawn. The convolutions of a mountain country and the foreshortening of a river's banks were rendered by his deft fingers in an amazingly fortunate manner. Of this unflinching skill this volume contains several signal instances. With the brush, his favourite and most efficient implement, charged with white, bistre, or Indian ink, he represented the contour of draperies, such as those of the apostles fac-similed here, with skill equal to that of Da Vinci, if with less felicity. Da Vinci drew draperies in the same spirit that Phidias employed in sculpturing them. That peculiar defect of a full sense of the transcendent importance of repose in design, which was Dürer's characteristic shortcoming, caused his draperies, as well as other matters, to be inferior to those of the Greek and the great Milanese.

Largely assisted by the dates borne by the authenticated drawings themselves, and rejecting without scruple some of the audacious counterfeits which occur in nearly every collection except that at Berlin, M. Ephrussi has adopted a chronological arrangement for his examples, without regard, as he says, to the fact that their subjects are thus made to form a sort of *olla podrida* of portraits, trees, buildings, portions of pictures, limbs, heads, extremities, and landscapes. In appendixes he has grouped (1) the drawings in classes according to their materials and subjects, and (2) according to the collections, public and private, in which the examples are now to be found. The latter mode of grouping will be of untold value by-and-by, when the works must needs be traced from cabinet to cabinet. As to the amount of importance to be attached to the fact that certain examples are named in these lists—of which M. Ephrussi, who has seen the specimens thus catalogued, assumes the responsibility—we may as well say at once that while we admit his decisions without reserve in ninety-nine out of a hundred cases, there are examples named here which not only we but every artist we know decline to accept as Dürer's. M. Ephrussi indicates by means of his chronological arrangement the changes of Dürer's technique. Among other results, this classification shows that the artist travelled in 1515 through Swabia and Alsace, making sketches and studies of buildings and landscapes. H. B. Grün seems to have shared this journey. Our author describes the influence on the painter of Wohlgemuth and of Schongauer; while in the 'Death of Orpheus,' in the Print Room, M. Ephrussi finds the evidence of Dürer's first contact with Italian art by means of engravings—contact that is distinct and at its best in the 'Apollo and Diana' in the British Museum, where the Italian of De' Barbari has been translated into the fine German of Dürer. Another but different manifestation of this influence appears in the 'Adam.' Our author shows clearly the effect produced on Dürer by Jacopo de' Barbari, whose influence on the German proved far superior to that of the other Venetians with whom, at a later date, he came in contact. The impressions of religion and prosperity on Dürer's mind are not ignored.

The second of the two points of unusual interest to which we have already referred as of cardinal importance in M. Ephrussi's studies demands notice. A number of views of landscapes made by Dürer, and dated with that scrupulous exactness which was part of his character, and is a curious proof of his high opinion of himself, prove almost to demonstration that our painter did not go to Venice in the early months of 1494 (twelve years sooner than a better certified visit was made), as it has been commonly believed he did — a visit to which many effects have been fondly attributed. These conclusions have been previously entertained; but M. Ephrussi has, we think, settled the point effectually and ingeniously. To account for the existence of certain drawings made in the Venetian hill territory, and hitherto supposed to have been produced *en route* for Venice in 1494—the date of the assumed first visit of the master to the Queen of the Adriatic—our author conjectures (and his conjecture is favoured by collateral evidence too complex for consideration here) that Dürer made a tour to these hills in 1506, and then produced the studies. That Dürer was at Strasbourg during the spring of 1494 is a fact of great value in combating the assumption that he journeyed to Venice in the same period.

M. Ephrussi urges more than one good argument in support of the idea that during an excursion from Venice late in 1506 Dürer met at Bologna Leonardo da Vinci, who is known to have journeyed to that city in the summer of the same year, and remained absent from Florence till October, if not later. In the library at Dresden are certain sketches of horses by Dürer after Leonardo's drawings. To say the least, it is extremely probable that the two masters met on this occasion, and that these studies may indicate a *rapprochement* which it would be pleasant to contemplate. The evidence yet obtained on this point is not, of course, conclusive. Possibly the manuscripts of the Milanese artist will establish the idea of our author or relegate it to the limbo of ingenious imaginings. That Dürer was honourably entertained and heartily admired in Venice is decisively proved by his own reproachful letter, written to the magistrate of his native town nearly twenty years afterwards, in which he declares that the Signory offered him two hundred ducats a year and part payment of the price of all the works he might be induced to execute for the city. "But I refused," said he, "all these offers because of the love I bore your lordships and the fine city in which I was born." The appeal conveyed in these words was not met in a way to satisfy the whole of his expectations.

The numerous illustrations deserve more than passing notice. Had M. Ephrussi's sole object been to show the technical powers of his hero by selecting the finest specimens, he might have added to the popularity as well as to the intrinsic value of this volume. Some of the specimens in the Albertina, the Louvre, and at Berlin would have yielded nobler results than many which find place here; and some of them might have enabled us to trace the technical and mental development of the artist even more closely. The "Green Passion" at Vienna, 1504, is not only a far finer series than the pretty and spirited marginal designs to the Emperor Maximilian breviary at Munich, but it is more truly characteristic of Dürer. Nevertheless, we have nothing of the former and three whole pages from the latter. The famous portrait of Dürer by himself at Munich, which shows his noble face not ennobled by that torrent of small ringlets, on oiling and dressing which he must have spent no end of time, although reproduced by M. Dujardin as well as can be done by heliogravure, is not completely satisfactory, yet it is much better than an engraving could be expected to be. The noble altar-piece of the Paumgärtner at Munich is somewhat opaque and heavy, but otherwise it does not lack spirit and fidelity, and its size is adequately represented. Among the most satisfactory transcripts is the portrait of Paumgärtner himself, 1503, a marvel of drawing and character-delineation. The worn, over-sensitive, and somewhat querulous features of Agnes Frey, Dürer's wife—"My Agnes," as the artist wrote on her likeness—have a biography in their expression which may serve as a comment to the letter of Pirkheimer in the lady's disfavour, on which many legends of her husband's domestic misery have been founded. Nothing could be better than the reproduction of the head of Dürer's father in the fur cap now in the British Museum, an artistic treasury of Dürer's works, which is not half studied as it ought to be. In saying this we do so with that reserve which is necessary whenever general use of such incomparable and irreplaceable gems of art is advocated. Such works are far too precious to be in frequent use. Photography reproduces them with absolute fidelity, and photographs only ought to be generally available, not the originals.

To conclude, M. Ephrussi's laborious and yet animated monograph is, as a whole, worthy of its subject and the pains expended on it; it contains a mass of studies, opinions, and information not accessible elsewhere, and is of high value in enabling students to grasp the art of Dürer at its sources, to see the man at work at home and abroad. A worthy supplement to this book would be a complete set of photographs from Dürer's drawings.

Tome II., Huitième Année, of *L'Art* (Librairie de 'L'Art') is quite equal to foregoing volumes of the same periodical. It contains among numerous large etchings from pictures a series of reproductions from works in the lately sold gallery of M. Febvre, including some of the works of Nattier, of which the most attractive is the portrait of the Marquise du Chastelet. Other considerable elements of the volume are portions of a collection of papers on the treasures of Hamilton Palace, copiously illustrated with engravings of choice examples of *bric-à-brac*. The letterpress by M. N. Gehuzac is lively and comprehensive rather than severely critical. The papers by M. Chesneu on Delacroix deal ably with a subject which we should have considered past writing about. Some fac-similes of sketches and studies made for pictures add to the interest of these essays. Articles on the late *Salon* reproduce in capital etchings a few noteworthy pictures. Among these transcripts the best are 'Les Deux Amis,' a cat and bird ensconced on a chair, by M. P. Rousseau; and a very excellent and characteristic bust portrait of Corot. The sterling character of the countenance is a strong contrast to another portrait of the self-satisfied, self-asserting, self-centred G. Courbet, of which it may be said that

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facial characterization could hardly more truly reflect the man. Among the essays of interest is 'Deux Documents Inédits des Artistes du XVII[e] Siècle,' dealing with the wills of Poussin and Claude. Papers on the French architect Jacques Androuet du Cerceau and his works appear in the earlier portion of the volume, and are accompanied by engravings showing the beauty of some of the houses attributed to him in French provincial cities. The style of these buildings is of a very pure Renaissance order, semi-classical without formality, elegant, severe, and free, and, unlike French and English adaptations of the cognate art of Palladio, they are adapted to the climate of Orleans and the neighbourhood of that city, where some beautiful types remain.

BRITISH ARCHÆOLOGICAL ASSOCIATION.

Plymouth, Aug. 29, 1882.

THE evening of the 22nd was devoted to the reading of papers, the Athenæum having been placed at the disposal of the Association for the purpose by the Plymouth Institution. After the welcome accorded by the president of the latter society, Mr. R. N. Worth, a paper was read by Sir J. A. Picton on the municipal records of England, illustrated by those of Liverpool. The new school of inquiry into the documents in question has already shown the great amount of information that may be derived from their study, and the lecturer indicated the subjects that are referred to by those of Liverpool. The growth of the borough, incidents of domestic life of all kinds, value of money, specimens of orthography, costumes, arms, punishments—these, and a vast number of other subjects, are all capable of being examined in a way not to be accomplished by the aid of any other documents. Another paper, on various incidents of Sir Francis Drake's voyage round the world, was read by the Rev. W. S. Lach-Szyrma. The small size of Drake's ships was particularly emphasized, the largest being about the average size of a modern collier. This was followed by a third paper, by Dr. Drake, on the antiquity of the armorial bearings of the family, and various differences were passed in review. The meeting separated at a late hour.

Wednesday was devoted to visits to Dartmouth and Totnes. On arrival at the latter place a special steamer conveyed the bulk of the party to Dartmouth, the beautiful scenery of the river Dart being seen to great advantage. The church of St. Saviour was examined and described by Mr. Loftus Brock, in the unavoidable absence of the Rev. E. C. Brittan. It is a cruciform church, with aisles to both nave and chancel and a plain western tower, the main portion of the fabric having been erected in the fourteenth century and consecrated October 13th, 1372. Much of the interior was, however, rebuilt in more ornate style only about thirty or forty years later, at which time, or a little later still, the magnificent oak rood screen, for which the church is so celebrated, was erected. The well-known pulpit is also of the same date, the anomaly of the badges of the time of Charles I. in the panels being accounted for by the indications that they were later insertions, the small original statuettes having been chiselled away to receive them. The same process is sufficient to account for the late date which now appears on the fourteenth century iron-work on the south door. Col. Bramble explained the costume of the very fine Hawley brass in the chancel (1408). The ancient houses in the Butter Walk were then inspected, while some of the party paid a visit to Dartmouth Castle and the ancient church of St. Petrock. On the return journey, after luncheon, a lengthy visit was paid to Totnes Church, a building of considerable size and much artistic beauty. Here Mr. Windeatt supplied many interesting items of information from local documents, &c., among which were references to the building of the tower about 1432. The magnificent stone rood screen was erected by the corporation in the thirty-eighth year of Henry VI. Mr. Loftus Brock was sorry that, for the sake apparently of architectural uniformity, a fine seventeenth century monument had been taken down from the chancel during the recent restoration and rebuilt in a corner of the tower. Passing into the old Guildhall of the town, the party was received by the mayor, Mr. Harris, and hospitably entertained. The building is a quaint structure, dating from the time of Edward VI. Within it a great number of deeds and documents were laid out and described by Mr. Windeatt at length, many notices of important historical events being rendered. Mr. C. H. Compton described the ancient charters, which were passed in review with the originals, and Mr. G. Lambart, F.S.A., discoursed upon the two silver-gilt maces and the loving cup of the corporation. Several granite columns, removed from an ancient building on the south side of the church at the entrance, were seen near the Guildhall, lying about awaiting their much needed re-erection. The quaint old houses in the principal street, with their rows of columns and built over the footway, the two gates of the town, and many curious fragments of carving, were all noted, and the visit was brought to a close by the inspection of the ruins of the castle. This is a circular shell keep on a conical mound, artificially shaped, the masonry being pronounced by Mr. Brock to be no earlier than the thirteenth century, although the earthworks may be of very great antiquity. The ruins belong to the Duke of Somerset, and have been planted with trees and laid out as a recreation ground. The return to Plymouth was at an hour too late for the reading of papers, and no meeting, accordingly, had been arranged for.

On Thursday the archæologists proceeded by a special train and carriages direct to Lidford by way of Tavistock, much of the wild scenery of Dartmoor being passed. The church of Lidford is a small building, but possessing points of much interest. After a welcome had been given to the party by the clergyman in charge of the parish, Mr. Brock passed the architecture of the building in review, and pointed out that it had grown from a simple nave, enlarged first by the addition of the chancel and then by the southern aisle and the picturesque western tower. Part of the north side of the nave is of remote antiquity, and the plain cylindrical font dates probably from Saxon times. The building is dedicated to St. Petrock. The stairs to the rood loft alone remain, and there is the peculiarity of a hagioscope cut through the lower steps. Mr. R. N. Worth rendered an interesting description of the now decayed town of Lidford, which was of extent and importance in Saxon times, having a mint, and apparently a large population. The castle adjoins the churchyard, and there the party inspected a square keep of no great elevation, erected on a bold circular conical mound of earth. The arches are round headed and segmental pointed. Mr. Worth referred to the meagre history of the building, the earliest mention of it known to him being in the reign of King John. Lidford is the largest parish, perhaps, in England, containing as it does almost the whole of Dartmoor, and is many thousands of acres in extent. Mr. Brock pointed out that the architectural evidences forbade the belief that any of the masonry was of older date than the time of John at the earliest. The earlier age of the mound was apparent, for no one would purposely have designed a circular base to receive a square superstructure. The mound was the older of the two. Mr. Worth narrated his interesting discovery of a series of important and extensive earthworks which entirely surround the town. The party proceeded to examine these works, which are still very apparent on many points around the houses now forming the village, enclosing a much larger space than is at present occupied. They consist of a massive rampart and an outer ditch, and their appearance fully justifies the belief that they are the remains of a British fortified town. The earthworks of the castle are included within the area thus surrounded.

Almost the whole of the party then descended the romantic gorge of the Lyd, the grounds being kindly thrown open by the proprietor. The little river has here worn for itself a narrow channel in the hard rock of remarkable depth, through which the stream roars and leaps, surrounded by a luxuriant undergrowth of bushes and ferns, the whole forming a scene of great beauty. Passing close to Brent Tor and its ancient church dedicated to St. Michael, perched like an eagle on the summit of the lofty hill, conspicuous for many miles, the party proceeded to Tavistock. Here the church of St. Eustacius was inspected. Mr. Loftus Brock referred to the fact that the building was mentioned as being dedicated to this saint so early as 1184, and that it was until then separate from the great abbey of Tavistock close to it. After referring to the fact that several other churches named after early saints are mentioned at the same time, the lecturer proceeded to show that many churches in the county still retain their dedications to saints of the third, fourth, and somewhat later centuries, indicating that here, as in Cornwall, Romano-British Christianity existed to an extended degree. The vicar described the two monuments, which are of much interest, and Mr. Lambert explained the pewter communion flagons of the church. A perambulation was then made of the site of the celebrated abbey, aided by notes and a plan prepared by Mr. Rundle, of Tavistock. The church, which was of great size, stood almost in the centre of the present Bedford road; the office is on the site of the chapter house, and the sites of the other conventual buildings were fairly well made out. This most gratifying visit was brought to a close by the inspection of the well-known Romano-British inscribed stones in the vicarage gardens, which were found to be in fairly good state although standing in the open air.

In the evening the following papers were read: 1. 'On the Finding of an Early Statue at Abbotskerswell Church,' by Mr. J. Phillips. It has been found embedded in the wall of the building during restoration. 2. 'The Early History of Plymouth,' by Mr. R. N. Worth, in which attention was drawn to recent discoveries, showing that an early British race must have occupied the site. 3. 'Robert Blake, Colonel and General at Sea, 1657,' by Mr. E. G. Bennett, in which many of the exploits of the gallant sailor were passed in review. 4. 'The Exeter Book,' by Mr. D. Slater, in which the claims of a new translation of this important Saxon work were advocated.

On Friday a large party of the archæologists proceeded to Totnes, where carriages were in readiness to take them to Dartington Hall. Here they were received by the Rev. R. Champernowne on behalf of his nephew, the owner, who was absent. After the history of the building had been related by Mr. Champernowne, a survey was made and its architectural features pointed out by Mr. Brock. The style of the work tallies with the recorded history, the mansion having been erected in the reign of Richard II., whose badge appears on the vaulted roof of the entrance porch. It has consisted of an outer quadrangle, a fine central hall, dividing it from an outer court, the principal apartments having been in the latter, but only a few traces of walling remain here and there. The hall is unroofed and mantled with ivy, but its fair proportions can be traced, and the position of the daïs, minstrels' gallery, passage way to kitchen, &c., made out. A wide open fireplace exists at the end of the hall, while in the rear, on the opposite side, is the kitchen. The outer quadrangle still retains many of its buildings, including the retainers' hall, near to the site of the original entrance, and it is still covered by its open timber roof. The old parish church, close to the hall, has been unfortunately

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demolished, but the destroyers have had the good taste to retain the tower, which still exists intact. The visit to this fine and but little-known hall was somewhat hasty, in consequence of the extent of the programme.

The next halt was made at Berry Pomeroy Church, a fine and characteristic specimen of a Devonshire church, with a capital porch with a vaulted roof and a room over it, a good western tower built "battering," and an unusually good oak screen, coloured and gilt, extending from wall to wall across the chancel. Mr. E. Windeatt detailed the history of the building, and paid a just eulogium to the Rev. John Prince, author of the 'Worthies of Devon,' who was for many years vicar of the parish, and who died there September 9th, 1723. Mr. Brock referred to the peculiarities of the architecture, and, after the fine monuments had been inspected and thanks accorded to the Rev. A. J. Everett, who had received the party at the church, a visit was paid to the mansion adjoining. Here many articles of furniture of great artistic beauty were inspected, among them being an elaborately moulded and carved bedstead of seventeenth century work, said to have been brought from the adjacent castle. Proceeding onwards through some of the most beautiful scenery of Devon, Berry Pomeroy Castle was reached. This charming ruin was seen to great advantage, every point of view being a remarkable study for an artist. It consists of a mass of late Tudor buildings, grouped around an inner court, and surrounded by an escarped bank of great height, there being but one approach. This is a gateway with spaces for two portcullises and two flanking towers. Mr. C. Lynam related the history of the building within the inner court, and the party then perambulated the remains, which are very extensive and imposing. The next halt was made at Compton Castle, a building partly in ruins, of early fifteenth century date, of a very different plan, more resembling Dartington Hall, since it had a quadrangular court enclosed by walls in front of the principal block of buildings which divide it from a second court in the rear. The buildings consist of the remains of the chapel, some of the best rooms, and nearly the whole of those for domestic purposes. Mr. C. H. Compton read a paper on the families connected with the castle and described it. The party then proceeded to Torquay to luncheon, and a return was made by way of Paignton to Totnes, passing Tor Abbey on the road, which, had time admitted, would have been inspected. Owing to the lateness of the hour of return, a single paper only was read at the Athenæum. This was 'Notes on the Cornish Language and its Survival in the Cornish Dialect,' by the Rev. W. S. Lach-Szyrma.

Saturday proved to be a day of alternated sunshine and shower, but the latter did not prevent a large party from starting in carriages from Plymouth for an extended drive. The first place visited was Slade Hall, the seat of Mr. J. D. Spode, who described the building. The hall has an open timber roof of the early part of the seventeenth century, very similar in design, however, to one seen at Plymouth Priory of the fifteenth century, affording evidence of the continuance of old designs in the locality. Passing on to Cornwood Church, the building was examined and commented upon by Mr. Brock. It is a double-aisled building, the aisles, north and south, having transepts. The tower at the west end is a portion of an older church, doubtless of smaller size, the growth of the building to its present proportions being pointed out stage by stage. The next halt was made at Fardell, an ancient manor house, mainly of fifteenth century date, now used as a farmhouse. The party being assembled on the broad staircase, of later date, Mr. G. R. Wright, F.S.A. — the hon. Congress secretary, whose cheery horn had been heard all through the week guiding and directing the routes to be taken—read a paper 'On Fardell, the Family Seat of the Raleighs.' He traced the connexion of the family with the house from its commencement to its close. There is a chapel to the right of the house, where Mr. Brock pointed out some thirteenth century stonework, although the licence from Bishop Lacey only dates from August, 1433. Passing the position where the Fardell Stone had laid for many years, the next stopping point was Ivy Bridge, where the picturesque river bed and its roaring stream, the ivy-mantled arch spanning it, and all the other charming features of the spot were inspected. After luncheon the visitors drove back rapidly to Plympton. Here Mr. Brooking Rowe, F.S.A., pointed out the ruins of the ancient castle of Plympton Maurice, raised on a circular conical hill. The masonry work is of Norman date, but the hill may be ancient British or Saxon, while the base court, which approaches to an elongated square in plan, surrounded by lofty earthern banks, may be the site of a Roman camp. The sea once came up to the base of the castle hill. The adjacent church of St. Maurice was then examined, and notes read on its history by Mr. Rowe. It has a good bold tower. Proceeding to the celebrated school of Plympton, where Sir Joshua Reynolds was educated, the party had another example of the lingering Gothic style in the design, the building having been erected in the middle of the seventeenth century. The Town Hall was next visited, and Mr. G. Lambert discoursed upon the copper-gilt maces, while Mr. Brooking Rowe and others described some good thirteenth century tiles found on the site of Plympton Priory. The fine church of Plympton St. Mary was then inspected. It is of granite. It is more elaborate in its design than usual, the eastern portion having two parallel aisles on each side of the nave. There are some fine monuments and many other points of interest. After describing the church, Mr. Rowe led the party to the site of the priory of Augustinian canons, close to the church. So completely has this large building been demolished, that there are few features visible. Mr. Rowe was able, however, to point out the site of the church, the position of its transepts, and, as the result of excavations, the jambs of a fine western entrance portal. On the return to Plymouth the closing meeting was held at the Guildhall, where a conversazione was given by the Mayor of Plymouth, who presided. Papers were read: by Mr. W. H. Cope, 'On Old Plymouth China'; another, 'On a Ruined Holy Well dedicated to St. Julian at Rome,' by Mr. J. Hine; and a third, by Mr. C. H. Compton, 'On the Gilberts and Comptons of Compton Castle.' The proceedings were brought to a close by the usual complimentary votes of thanks.

The extra day's proceedings, Monday, the 28th, were among the most interesting of the whole. Under the guidance of Mr. F. Brent, F.S.A., a visit was paid to the old citadel of Plymouth, the last of the seventeenth century fortifications still intact in England, on the site of ramparts of the thirteenth century, and that of the old Chapel of St. Catharine. Besides these, the site was probably that of a prehistoric settlement. The remains of the Ancient Castle Gateway in Cambhay Street were then inspected, probably not too soon for the preservation of record of their existence, since they will soon be swept away for the purposes of public improvement. Mr. C. W. Dymond, F.S.A., at the request of the party, promised to prepare a memoir of the remains. Proceeding by boat, Mount Batten was reached, with its martello tower dating from the time of Charles II., while the locality records the name of Admiral Batten. Close to the tower some faint traces may yet be perceived of the earthworks thrown up during the memorable siege of Plymouth by the Royalists. Mr. Brent called attention to the fact that the spot was in all probability the seat of an early Celtic race, since large numbers of flint flakes have been found from time to time, while the continuance of the settlement to a later period appears to be proved by the numbers of British coins, in silver, gold, and copper, which have been found. Close to Mount Batten is the site of the ancient cemetery, which was explored by Mr. Spence Bate, the results of which are preserved at the Plymouth Institution.

Later in the day a visit was paid by carriages to St. Germans and Port Eliot. On arriving at the church, the former seat of the ancient bishops of Cornwall, the party was met by Mr. W. Daubeney, a relative of the vicar's, and by the Rev. H. Evans, who welcomed them in the name of the vicar, the Rev. A. Furneaux. The church, which stands about midway on the steep slope of a hill side—a remarkable position for such a building — consists of the nave and aisles only of a larger building. The eastern part, which was the portion occupied by the Augustinian Canons prior to the Dissolution, fell down in 1592 and was never rebuilt. Two western towers, of different design, make an imposing west front, the effect of which is increased by the fine projecting Norman porch, undoubtedly the finest in the West of England. The south aisle was rebuilt early in the fifteenth century, and the north aisle was removed at the close of the last century. Mr. Loftus Brock, F.S.A., described the building, and took occasion to refer to the evidence afforded of the existence of Christianity in Britain in early times, apart from all Saxon influence, doubtless the growth of the British Church of Roman times. The name St. Germans refers to the well-known bishop of the fifth century, who visited England to combat Pelagianism, and it is found associated with the Church from the earliest times of history. The names of many of the churches in the immediate locality are also those of early saints known in Wales and Brittany as well as in the West of England. Port Eliot, the seat of the earl of St. Germans, is close to the church on the north side, and was thrown open to the party. After their reception their noble host escorted them through the building and pointed out all the objects of especial interest. There are many fine historical and other portraits, several of which are by Sir Joshua Reynolds. Here, too, is an early landscape by Sir Joshua, a view of Plymouth, and also his 'Snake in the Grass,' a charming work in admirable preservation. Many pieces of old Plymouth china were especially noted, and in the library the Eliot correspondence and papers, now carefully bound. The daylight being almost gone, a visit to Trewaton Castle had to be given up, and it was at a late hour that the carriages passed over the ferry at Saltash on the way back to Plymouth, the effect of the charming scenery being heightened by brilliant moonlight.

The proceedings finally closed on Tuesday by a visit to the Duke of Bedford at his charming cottage and gardens at Endsleigh, near Tavistock. The Congress has been a very pleasant one, well attended, and well calculated to promote the Society's aims and objects by stimulating and promoting interest in and knowledge of our ancient monuments.

Fine-Art Gossip.

Some further particulars of the long labour of cataloguing which Mr. Algernon Graves has nearly completed will be welcome to students of English art-history. The MS. series, from 1760 to 1880, consists of twenty-nine folio volumes, containing 25,600 pages, divided as follows: Royal Academy, ten volumes; Society of British Artists and British Institution, ten volumes; the Society of Artists and Free Society, three volumes; the Old Masters' Exhibition, four volumes; Old Masters' Drawings, one volume; Modern Drawings, Loan Exhibitions, one volume. Every professional or amateur artist who exhibited a work or works since 1760 is registered

in alphabetical order, with a complete list of his contributions and every change in his address inserted after his name. By careful double checking of each entry Mr. Graves has been able to correct the very faulty indexes of the catalogues and trace each work to its owner. Few persons are aware of the reckless manner in which the indexes used to be prepared. In many cases painters and all their contributions were omitted, although as many as half a dozen examples were described in the bodies of the catalogues. This occurred frequently in respect to unknown painters; but the most conspicuous example connected with a painter of renown concerned Turner, two pictures by whom were found by Mr. Graves not indexed, and, consequently, not included in Rodd's list. They were, of course, omitted in the faulty reprint of Rodd in Mr. Thornbury's 'Life of Turner,' and in other works on the painter, the authors of which relied on the indexes of the catalogues of the exhibitions. Great want of care has been shown by everybody in the apportionment of initials to the names of painters, especially with regard to members of families bearing the same surnames. With regard to the Landseers, of whom not fewer than six were exhibiting at the same period, our own experience has revealed to us the blunders of the indexes and enables us to appreciate highly the value of Mr. Graves's emendations. Of the indexing of portraits we have already spoken. Mr. Graves is completing a condensed dictionary of the names of all the artists exhibiting, probably more than 20,000, comprising the most useful information concerning them in one line, and showing not fewer than 15,000 names not in any other dictionary. At the 122 exhibitions of works by living artists at the British Institution and Society of British Artists, 1806–80, there were 78,352 works; of these 247 were by unknown or anonymous persons. The remainder were produced by 7,003 artists, among whom were 890 unmarried and 253 married ladies. Of the total number, 28,828 appeared during the sixty-two years of the Institution, and 49,524 at the sixty gatherings in Suffolk Street. The latter does not include the recent winter exhibitions. With great liberality Mr. Graves intends to leave the results of his prodigious labours to the Print Room, and he never hesitates to make them available by inquirers of the present time.

The quarterly meeting of the National Society for Preserving the Memorials of the Dead was held on Tuesday, the 22nd ult., when the most satisfactory progress in the enrolment of members was reported and the prospects of the society considered excellent. Among other matters decided upon was the holding of a meeting at Derby during the sitting of the Church Congress. The influence of the society has already been exercised for good, and several applications for aid were received. The secretary, Mr. W. Vincent, Belle Vue Rise, Norwich, will be happy to afford further information.

Mr. C. B. Curtis, of New York, has nearly finished printing his 'Catalogue Raisonné of the Works of Velasquez and Murillo.' He adds a list of engravings after the great Spaniards, and historical and critical notes. Messrs. Sampson Low & Co. are the London publishers.

Z. writes:—"It may add to the interest taken in your 'Fine-Art Gossip' on the picture recently purchased for and now exhibited in the National Portrait Gallery to have it generally known that this work is referred to in 'Lodge's Portraits' under that of Charles Blount, Earl of Devonshire. It is perfectly plain that the inscription, which is descriptively inaccurate in several particulars, was added long after the picture was painted, not by a Spaniard, but by some one who had only a slight knowledge of Spanish and the Spanish caligraphy of the period."

The autumn exhibition of works in black and white and of the Scottish Water-Colour Society, at the galleries of the Glasgow Institute of the Fine Arts, will open to the public on the 5th of September and close early in November. The press view takes place to-day (Saturday). One of the main features of the forthcoming exhibition is the Méryon collection, lent by Mr. B. B. Macgeorge.

It is proposed to erect a statue of M. Ledru-Rollin on the Boulevard Voltaire, Paris. Subscriptions for this work have not flowed rapidly.

The death of M. Edmond Morin, well known in this country as a book-illustrator, is announced as having occurred in a *maison de santé* at Sceaux.

MUSIC

THE WEEK.

BIRMINGHAM MUSICAL FESTIVAL.

In our preliminary notice of the Birmingham Festival last week we gave an outline of the programme, which may certainly rank as one of the finest ever offered to the public at any provincial festival. It is very gratifying to be able to say that the enterprise shown by the committee of management has been rewarded by a large increase in the number of tickets sold as compared with the festival of 1879, when the only two important novelties were by one German and one French composer. This year, while due weight has been given to the claims of musicians of such European reputation as Gounod, Brahms, and Gade, the compositions of English artists have received their fair share of attention. Though it is, of course, only right that this should be so, praise is none the less due to the committee of the Birmingham Festival for having set a good example, which it is to be hoped the managers of other festivals will not be slow to follow. In musical matters we have been too much inclined to act as those "ill birds that foul their own nests"; and while a continental musical festival in which the chief part of the programme is of foreign origin is never to be met with, the tendency in this country has been to disparage native talent altogether, and as far as possible to exclude it from all our important musical celebrations. It is true that we have not yet produced a Bach, a Mozart, or a Beethoven among our native composers; but we certainly have among us musicians who can fairly hold their own against the large majority of the present generation of composers either in Germany or France. We are not arguing against the introduction at our festivals of the recognized masterpieces of art; a programme consisting entirely of novelties by Englishmen would be no less an artistic than a commercial mistake. All that we plead for is a due appreciation of the works of our own countrymen; and it is with the greatest pleasure that we recognize the fact that on the present occasion this appreciation has been accorded to them by the Birmingham committee.

The festival itself, which did not commence until Tuesday last, was preceded by two days (Saturday and Monday) of long and careful rehearsal, during which all the most important items of the festival received attention. The general custom at provincial musical gatherings has been to crowd the whole work of final preparation into a single day, with the result that not only is everything necessarily hurried over, but singers and players are alike fatigued before the festival itself begins. It was at Leeds, if we remember rightly, that the example of two days' rehearsal was first set. Birmingham has now not only copied the example but improved upon it; for the separation by the Sunday of the two days of preliminary work gave sufficient repose to all concerned. The good result of this was clearly observable in the performance of 'Elijah,' which opened the festival on Tuesday morning. The vigour and spirit both of the choral singing and orchestral playing showed conclusively that the performers had come fresh to their work. It may safely be affirmed that seldom, if ever, has a finer rendering of Mendelssohn's great work been given. Detailed notice is unnecessary with regard to music so familiar; it will suffice to say that the soprano solo music was divided between Miss Anna Williams and Madame Albani, while Mesdames Trebelli and Patey shared the contralto music, Mr. Edward Lloyd taking the tenor part, while Mr. Santley, though not in very good voice, gave a superb reading of the part of the prophet. Sir Michael Costa showed, happily, no traces of the effects of his late illness; and it is no more than justice to the veteran conductor to say that we have never heard the oratorio rendered with more delicacy and refinement under his direction than on this occasion. A word of praise is also due to Miss Eleanor Farnol, and Messrs. Woodhall, Horrex, and Campion, for their able assistance in the smaller solo parts.

On Tuesday evening the first of the novelties of the festival was brought forward. This was Sir Julius Benedict's cantata 'Graziella,' which was originally intended to have been produced at the Norwich Festival of last year, but which was not finished in time. The libretto of 'Graziella,' which is from the pen of Mr. Henry Hersee, can hardly be unreservedly commended. Though entitled "a dramatic cantata," the poem has but little of interest; it may be described as conventional both in subject and treatment. Graziella, a fisher-maiden of Procida, is beloved by a young fisherman Renzo. His affection is not returned, but Graziella betroths herself to him as a reward for his having saved her father's life. Renzo, however, hearing a conversation between Graziella and a certain Alonzo, who turns out to be a count in disguise, and learning that they love one another, resigns his claim on Graziella's hand, and goes off to the wars, where he is killed. Alonzo departs to obtain his mother's consent to his marriage. This is refused, and Alonzo writes to Graziella breaking off the engagement, whereupon she takes the veil. The music which Sir Julius Benedict has written for this poem, though not as a whole equal to some of his other compositions, is remarkable as the work of a man of nearly eighty years of age. That the hand of the experienced musician should show itself in every number was only to be expected; but the vigour and spirit which characterize much of the music were, perhaps, less to have been anticipated. While there is but little in 'Graziella' which can be called absolutely new, there is much which will please and attract. Among the most effective numbers we may name the

melodious opening chorus, "See, with slow majestic motion"; the sailors' chorus, "Up with the anchor"; and the trio, "Think of me sometimes," this last-named piece being the best, from a musical point of view, in the cantata. Two or three songs, written evidently with an eye to the shop, will probably be popular in the drawing-room; while the concerted portions of the music are effectively laid out for the voices. The orchestration contains many happy touches of colouring; but we regret that in places Sir Julius should have pandered to a vulgar taste by the too frequent introduction of big drum and cymbals, and by such expedients as the doubling of the vocal melody by a blatant and obtrusive cornet-à-piston. The composer certainly never learned that style of instrumentation from his great master, Weber. The performance, though marred by several slips in the orchestra, was on the whole good. The solo parts received full justice from Madame Marie Roze (Graziella), Madame Patey (the Abbess), and Messrs. E. Lloyd (Renzo), F. King (Alonzo), and Campion (Gennaro). The composer, who conducted his own work, was most warmly received, both on taking his seat and at the close. The cantata was much applauded, two numbers (it is hardly needful to add, not the best) being encored. A miscellaneous second part followed, the most important item of which was Mr. F. H. Cowen's orchestral suite, 'The Language of the Flowers.' This work is no novelty in London; it will therefore suffice to say that it was excellently played under the direction of the composer, and was very warmly received.

The great attraction of the festival centred in the production on Wednesday morning of Gounod's oratorio 'The Redemption.' That much curiosity would naturally be felt with respect to any new work of importance from the pen of the composer of 'Faust' is, of course, obvious; but interest was further heightened by the fact that M. Gounod had received 4,000*l.* for his work. It was, moreover, known that he considered the oratorio his masterpiece, and that he had written on his score "Opus vitæ meæ." When, in addition to these facts, it is remembered that the work was to be conducted by its illustrious composer, it will not surprise our readers to learn that every seat in the Birmingham Town Hall was filled, and that, though two performances are to be given during the festival, many applications for tickets have necessarily been refused.

From the composer's prefatory note to the published score we learn that the idea of the oratorio first occurred to him in 1867, and that he wrote the words and two numbers of the music at Rome in the winter of 1867-8, completing the work twelve years later with a view to its performance at the present festival. Like Wagner, Gounod has been on this occasion his own librettist. He has entitled his work a "sacred trilogy," and it consists of three parts and a prologue. The prologue commences with an orchestral symphony intended to depict the Creation; to this succeed the narrative of the Fall, given as a recitative, and the promise of redemption sung by a "Celestial Choir." Of the three divisions of the work itself, the first is entitled "Calvary," the second, "From the Resurrection to the Ascension," and the third, "The Pentecost." The form of the poem is somewhat peculiar. It is mostly a free paraphrase of the Scriptural narrative as found in the Gospels and in the Acts of the Apostles, interspersed with reflective passages taken from various sources. The narrative portions are, curiously enough, given to two narrators (tenor and bass), mostly alternately, but occasionally, for no very obvious reason, in combination. The parts of Jesus, the Jews, the holy women, and others, are treated dramatically, as in Bach's 'Passions' according to Matthew and John. From a musical point of view this has the disadvantage of breaking up the work too much into small fragments, especially in the first part, which deals with the Crucifixion. The only movements of the oratorio which are amply developed are the concluding chorus of the second part and the opening and close of the third.

Writing immediately after the performance, and on the eve of going to press, it is impossible to do more than indicate briefly the salient features of M. Gounod's work. His own opinion of it we have given above; whether the public will endorse the composer's estimate remains to be seen. We are inclined to think that for posterity the great work of Gounod's life will be 'Faust' rather than 'The Redemption.' But no one can hear the new oratorio without being impressed by the earnestness which pervades every page. It may be said that the composer has written it with his heart's blood; he has striven to the utmost to rise to the height of his great argument; and if he has not been invariably successful, we can at least point to many passages in which he has shown himself by no means unworthy of his theme. Such are, for example, the mocking choruses of the Jews, the "Reproaches," the quartet and chorus "Beside the cross remaining," and the following exquisite solo, "While my watch I am keeping," in the first part; the scene of the Ascension in the second; and the opening of the third, all of which may compare with anything that Gounod has written. Many other passages might be referred to which are but little inferior to those named. In general it is the lyrical portions of the work which possess the most value, judging from a purely musical point of view.

In his treatment of the narrative portions of the oratorio the composer has attempted an innovation the success of which is doubtful. Nearly the whole of the recitative, with which the work abounds, is set either on a monotone or on ascending or descending chromatic scales. In harmonizing this part of his oratorio, moreover, Gounod has used chromatic chords to such an extent as to become at times absolutely wearisome. Sequences of chromatic harmony are also employed with a persistence which in the end grows monotonous. This is particularly the case in the first part of the work, where narrative predominates, and for this reason we believe that the second and third parts will always be found the most effective in performance.

Of the truly gorgeous orchestration with which the work abounds it is needless to speak at any length, for Gounod's mastery of this branch of his art is known to all. It may, however, be said that those who only know the oratorio through the pianoforte score can form no idea whatever of the richness and beauty of the effects. Many passages which on paper appear insignificant acquire an altogether different meaning from their exquisitely tasteful colouring; and while it may be conceded that the richest instrumentation will not make a bad work into a good one, it cannot be denied that appropriate employment of the resources of the orchestra adds immeasurably to the effect of musical ideas which in themselves are worthy of such adornment.

It may be doubted whether a finer performance of any new work has ever been heard than that of 'The Redemption' on Wednesday. The credit of this is due in the first place to the composer himself, who conducted his work with a firmness and decision which never left his forces for an instant in doubt as to his intentions. The Birmingham chorus, who, thanks to the training of their energetic chorus-master, Mr. W. C. Stockley, were perfectly familiar with the music, sang magnificently throughout; while the orchestra, than which a finer could not be collected in this country, were no less deserving of praise. The solo parts were in the safe hands of Mesdames Albani, Marie Roze, and Patey; Messrs. E. Lloyd, W. H. Cummings, Santley, and F. King; and Signor Foli. The reception of the oratorio was most enthusiastic, the audience rising and cheering repeatedly at the close of each part of the work.

Of the remaining concerts of the festival we must defer our notice till next week.

Musical Gossip.

Mr. Stephen S. Stratton has issued the prospectus of his fourth series of chamber concerts in the Masonic Hall, Birmingham. The full programmes are not announced, but it is stated that they will be compiled mainly from the works of the great masters. Novelties will also be included, one of the works promised being Johan S. Svendsen's Octet for strings. Mr. Stratton has always made the production of works by native composers one of the features of his excellent concerts; the coming season will show no falling off in this respect. The English works to be given are a MS. composition by the late F. E. Bache, a Quintet by Onslow, a Pianoforte Trio by the late J. H. Griesbach, a work by the late Charles Lucas, and Quartets by Ebenezer Prout and C. Villiers Stanford. Mr. Stratton's enterprise deserves, and we hope will receive, the warm support of the Birmingham musical public.

Under the title 'Richard Wagner et son Œuvre Poétique, depuis Rienzi jusqu'à Parsifal,' Mdlle. Judith Gautier (a daughter, we believe, of Théophile Gautier) has just published (Paris, Charavay Frères) an interesting little volume, the first part of which is devoted to personal reminiscences, and the second to a more or less full analysis of all his dramatic poems. The sketches of Wagner's private life and the account of the author's personal intercourse with him will be read with much interest. The analyses of his works are somewhat brief as regards the earlier dramas, which have been already translated into French—even 'Tristan' and 'Die Meistersinger' are not very adequately dealt with; but the description of the poem of 'Der Ring des Nibelungen,' and even more that of 'Parsifal,' are very complete, and will do much to give the French public a fair conception of Wagner's latest poems.

To Correspondents.—T. A.—H. A. W.—C. T.—D. D.—received.

No notice can be taken of anonymous communications.

SATURDAY, SEPTEMBER 9, 1882.

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LITERATURE

A Short History of the Kingdom of Ireland from the Earliest Times to the Union. By C. G. Walpole, M.A. Five Maps and Appendices. (Kegan Paul, Trench & Co.)

NATIONS are what their physical surroundings and past history have made them; and if some knowledge of its people is essential to one who undertakes the government of a country, we should not predict success of the intelligent foreigner who assumed to legislate for England without having ever heard of the Magna Charta and Bill of Rights. It might be interesting to inquire how many of those who discuss the Irish Land Question know anything about the details of the plantations in the sixteenth and seventeenth centuries, or the Acts of Settlement and Explanation, or the commercial legislation of the eighteenth century. Independently of the advantage of knowing something of the events which have made the inhabitants of Ireland (for better or worse) such as they are, the history of that country should be worthy of the attention of students of the now popular science of sociology; for that unfortunate island has for seven centuries been the *corpus vile* for experiments of every form. In the twelfth and thirteenth centuries the feudal system was supposed to be universally applicable; in the fifteenth century all attempts to govern the country ceased, and the inhabitants were left to their own devices; in the sixteenth century it was attempted to convert the people against their will to a religion opposed to all their prejudices. Henry VIII. combined a strong government with measures of conciliation, and might have succeeded but for the religious difficulty. Mary avoided the question of religion, but introduced the system of plantations. Elizabeth, at all times anxious to avoid doing anything in Ireland, was forced to let loose on the country the English adventurers who proposed to civilize the island. James I., with the assistance of Lord Bacon, planted Ulster, and imagined that he had unified the population and established the rule of English law. He was succeeded by Strafford with the *thorough* policy which ended in the rising of 1641. Then the Catholics of Ireland (not the Irish Catholics) attempted to govern the country and establish a *modus vivendi* with England, which essay at self-government brought over Cromwell, whose policy was the maintenance of order by a Protestant settlement, the destruction of the Catholic aristocracy by confiscation, a strong standing army, and effective penal laws. Charles II., although inheriting great difficulties from the preceding Government, adopted the policy of interfering as little as possible. James II. supported the Catholic and national parties, with results but too well known; then followed the attempt during the eighteenth century to govern the country through the Protestant party, penal laws, and universal corruption. In 1782 the ruling class in Ireland declined any longer to act as the mere tool of the English ministry, and the independent (?) Parliament established at that date continued until the Union. For eighty-two years Ireland has been ruled by the Imperial Legislature, and various experiments have been tried, the ultimate results of which, as exhibited in the present condition of the island, cannot be considered satisfactory.

The difficulty of acquiring trustworthy information about Irish history arises from the unsatisfactory nature of the works in which attempts have been made to tell the history of Ireland as a connected narrative. Some respectable books, such as those of Cox and Leland, regard the subject from the English point of view, and treat the history of the native population as an Englishman in New Zealand might do that of the Maoris. With these writers the English Government is always just and beneficent, the English pious and civilizing, and the native Irish unreasonable rebels, urged to constant revolt by their innate barbarism, hatred of improvement, and dislike to true religion. The absurdity of such narratives has been long since understood; Celtic literature and civilization now attract a share of the interest of the learned, and any educated person can without difficulty perceive that these English writers were ignorant of the existence of one-half of the historical literature of the country, and very imperfectly acquainted with the remainder. There is another class of so-called Irish histories, written from the nationalist point of view, not more profitable, and perhaps more misleading. The avowed object of these writers is to vilify everything English, to represent the English Government of the last 700 years as one prolonged and unmitigated tyranny, to paint all Englishmen as robbers and murderers; but on the other hand to extol all that was Celtic, to exaggerate the legendary ancient civilization, to describe every Irish chief as a heroic patriot or martyr (as the case may be), and to represent Ireland as an everlasting Job sitting upon ashes and covered with sores. These two classes of Irish histories are both useless except as mutual correctives; if one is read, its evil results should be met by reading the other, and the careful student may thus compass the negative advantage of believing neither. It is not, however, from a deficiency of available sources of information that no satisfactory history of Ireland has been written. During the past fifty years numerous scarce works have been republished and MSS. printed which previously were inaccessible; the Celtic tribe system is now understood, and the once mysterious Brehon Laws are accessible to all. Year by year the publication of the English records discloses what were once impenetrable State secrets.

There is one difficulty in writing a readable history of Ireland which no amount of new information can remove, and which almost forbids us to hope that such a work can be made popular with the general public. History is attractive in so far as it can be made dramatic—so far as each crisis in the nation's fate is summed up in some one decisive struggle, or can be told in the form of a biography of the chief actor. The popularity of Greek history rests upon the mode in which it can be thrown into acts, each terminating with some brilliant stage effects, after which the curtain falls, to rise and disclose a new plot and a fresh cast of characters. If we carefully examine the popular conception of English history from the fall of Harold to the arrival of William III., we perceive that it may without difficulty be divided into a series of dramas, each with a marked and effective termination. A history can be written biographically when the force which manifestly produces marked results is the surpassing genius and energy of a conspicuous individual; the struggle, for instance, of Scotland against England in the thirteenth and fourteenth centuries lives only in the deeds of Wallace and Bruce, and is popularly believed to have terminated with the battle of Bannockburn.

The history of Ireland cannot be written dramatically or biographically. The changes which took place were all produced by unobserved forces acting over long periods. The transformation of the Norman feudal lords into quasi-Celtic chiefs resulted from many and not obvious causes and took two centuries to effect. The only complete drama in Irish history is the reign of James II. The history of Ireland is also almost—if we may use the term—heroless. Of the Celtic population the only man who has left an enduring name in history is the king Brian; of all the Normans who fought and died during three centuries there remains only an indefinite memory of the Geraldines as a family. Cromwell is remembered not because he personally achieved very much in Ireland, but because he manifestly did something; and from Cromwell to Grattan and O'Connell not one man has left a memory. It is strange but true that, although there was incessant war in Ireland for five centuries, no one out of Ireland who has not specially studied Irish history could name any battle except that of the Boyne, or siege except that of Londonderry; and the reason of this is that during the entire period the fighting never resulted in any decisive success which determined once for all the course of subsequent events. For those, however, who are desirous to get to the bottom of the matter, and who read history not for amusement, but to discover what were the causes acting upon large bodies of men which produced particular events, or the results of the conflict of races in different stages of culture and with different systems of polity, the history of Ireland should present an especially interesting study. Why did the Normans absolutely fail in Ireland? Why did no race in Ireland succeed in conquering and absorbing the others? Why did every

system of English policy either fail absolutely or produce results worse than the evils it was intended to remedy? These are questions of the utmost interest, and to be explained by the action of the same general laws which operate in other regions of the world. This, however, is a form of history which as yet is distasteful to the general public.

Mr. Walpole's object is much more humble, namely, to produce a short and popular narrative which may at least enable the ordinary Englishman to obtain a reasonable knowledge of the subject, or rather to escape from the condition of absolute ignorance in which he lies at present. Upon opening the book we are at once favourably impressed by patent facts.

The author has had the sense to dismiss from the stage the crowd of mythical events and unsubstantial heroes — events which never happened and men who never existed— which occupies the earlier half of most Irish histories. It is most satisfactory to hear nothing of the Firbolgs, or the Tuatha de Danaans, or of the Milesians who, moved by a mysterious destiny, passed across Southern Europe to seek the land promised to their ancestor Gadelius, carrying a sacred banner on which were represented a dead serpent and the rod of Moses (this is the information given to the ingenuous youth of Ireland by a late well-known member of Parliament). There is nothing about King Dathi, who conquered Gaul, then under the rule of the patrician Ætius, and was, it seems, slain by lightning on his way to Rome; even Cormac McArt, who probably had an existence, absolutely disappears. This is most satisfactory, and we accept it as an omen that the Irish is now being treated like other histories, and that these vain tales and names are at last dismissed, to disappear or to be treated as solar myths. We may congratulate the author upon the excellent maps annexed to his letter-press; without maps no history can be of much use, and we hail this as a proof that Mr. Freeman has at last convinced the public of the usefulness of political geography. Our author has also clearly seen that details of the perpetual scrambling, fighting, cattle-lifting, and murdering, which form the staple of the history of all tribal communities, and fill pages of the 'Annals of the Four Masters,' have lost all interest in the nineteenth century.

By entitling his work 'The Kingdom of Ireland' our author manifestly intimates that his main object is to detail the history of the island from the date at which the English Government took in hand seriously the affairs of Ireland, and we may therefore conclude that the first two portions of the work, entitled "Independent Ireland" and "The Anglo-Norman Settlement," are to be taken as merely introductory. It is for this reason, we presume, that the details of the early Irish Church, and to a great extent the tribal organization, are dealt with in a very perfunctory manner, and that the Norman settlement certainly does not receive the attention which it deserves. In the narrative of the latter event this work falls very much into the lines of the ordinary Irish nationalist histories: details which are not peculiar to the Norman invasion of Ireland are treated as exceptional. A Papal bull may be a bad title, but was it not a common title in the Middle Ages, and were there not bulls granted authorizing the conquest of England, Majorca, and Sardinia? Again, we are told that the introduction of the feudal system into a country the land of which was held by tribal tenure was an injustice to the native inhabitants. Invasion and conquest are most inconvenient to the conquered people, and the introduction of feudalism may have been injurious, but this is not peculiar to Ireland. Was not feudalism introduced upon a system of village communities in England, Scotland, Denmark, and notably in Germany? And did not a similar process occur in the case of Naples and Syria? These and similar statements in the earlier chapters of the work give a key to the mode in which the later portion of the history is dealt with, and lead us to anticipate the manner in which subsequent events are discussed. The writer has honestly endeavoured to master the history of Ireland, and has read many works on the subject (as set forth in his list of authorities), some good, some indifferent, and some very bad; but when he comes to judge of what was done he allows himself to be influenced by the opinions of others derived from the ideas of the eighteenth or nineteenth century, and formed in ignorance of the acts and habits of those contemporary with the events related. This is now a common error of Englishmen in writing of Irish history. For many generations the respectable Briton had flattered himself upon the contrast between himself and the mere Irish Papist: all the stories told by these wicked Papists of their sufferings were calumnies, or, if there was any truth in them, their sufferings were richly deserved. The publication of the English records dissipated this delusion; the English found that their ancestors did undoubtedly rob, murder, confiscate, and torture in Ireland without scruple or remorse, and that the Irish legends understated the fact. Astonished at this information and perplexed with the condition of Ireland, the English Liberal fails to realize that the killing, plundering, and persecuting practised in Ireland were only portion of a general system carried on throughout Christian (?) Europe and elsewhere. Mr. Walpole, for instance, writes as if the treatment of the Irish had been something unique. So far he obviously errs, but at any rate there is no concealment or palliation of the errors or misdoings of English governments or individuals, and his readers do not need to supplement his statements by further atrocities from Irish national writers. We desire to draw special attention to the narrative of the war of 1641; the Ulster massacre is fully and fairly discussed, and the subsequent complications of Irish politics are clearly explained.

It is invidious to refer to many small errors in details, but we cannot conclude without protesting against the mode in which the character of Flood is treated; the opinion of Mr. Lecky, in the last volume of the 'History of the Eighteenth Century,' and the documents which he refers to, are preferable to the views of the second-class writers whom our author has thought it right to follow.

As a fair and readable popular history of Ireland this work is a most useful and timely contribution; it is not—what, indeed, it does not attempt nor pretend to be—an explanation of how and why the facts it relates came about, nor a picturesque description of bygone men and manners.

Encyclopædia Britannica. Vol. XIV. Kao—Lon. (Edinburgh, Black.)

The successive volumes of the 'Encyclopædia Britannica' now appear with such regularity that it may be looked upon as a half-yearly publication. Each volume may therefore be regarded as a huge number of a very high-class periodical, containing essays by experts in all branches of knowledge arranged in alphabetical order. From this point of view the present volume cannot be considered of equal interest to its predecessors, merely by reason of its alphabetical position. We have none of the great articles summing up what is known of important countries and peoples, like France, Germany, and Greece. The greatest of men have chosen other parts of the alphabet for their names, with the exception of Leibnitz and Leonardo (should we add Locke?). None of the great sciences haunts K or L. There is not even any Biblical book of very great interest on which we could receive instruction from Mr. W. R. Smith, who now ranks as co-editor with Prof. Baynes. In short, from no side can the present volume compare with the eighth, perhaps the most interesting of all.

At the same time not a few of the articles contained in the fourteenth volume are of great interest. Foremost among these are two critical studies by Mr. Swinburne on Keats and Landor, written with his usual fire and force, but somewhat too lyrical—if we may use the expression—for biographical notices. Too much censure of the poet, too much praise of the prose writer, are discernible. It is surely exaggerated to say of Keats that "the merit of his work at twenty-five was hardly by comparison more wonderful than its demerit at twenty-two." And again with Landor, praise of his dramatic power is surely misplaced, and to assert that as a poet he stands as much above Byron as below Shelley is little less than bizarre. The article on Keats, however, contains a remarkable bit of "placing" of the order of merit of the poet's productions, while that on Landor does full justice to the nature of the man.

As we have commenced on biographies, we may notice the remaining noteworthy contributions in this line of work, in which the great advance in excellence over the eighth edition is most marked. Prof. Sidney Colvin's life of Leonardo da Vinci comes next, "longo sed intervallo," to Mr. Swinburne's two essays. There is something disappointing in two lives of recent celebrities written by friends — that of Kingsley by Mr. Kegan Paul, of G. H. Lewes by Mr. James Sully; the former hardly doing justice to what may be termed the buccaneer element in Kingsley's nature, the latter saying absolutely nothing about the man Lewes, really far more interesting than Lewes the author. Mr. Saintsbury does himself justice in two admirable essays on La Fontaine and Le Sage, the latter being specially excellent. It is perhaps worthy of remark that the lives of Lagrange and Laplace have been entrusted to a lady,

Miss A. M. Clerke, who seems desirous to emulate the acquirements of Mrs. Somerville. Leopardi is described with customary skill by Mr. R. Garnett, while Mr. Sime adapts his life of Lessing to a smaller scale. It is somewhat curious to observe the provincial tone adopted by American writers on their own worthies; La Fayette and Abraham Lincoln are quite out of scale, owing to the want of perspective shown by the writers of their lives. Locke's life and thoughts are the subject of careful study by Prof. Fraser. The editorial care is shown by the fact that the poet Longfellow is included among the biographical notices. On the other hand, the space allotted to Liguori should have been much curtailed. Mr. Littledale is here more just to the "Father of Lies" than in his 'Plain Reasons,' but he has been even more generous than just in devoting so many columns to a comparatively unimportant personage.

In scholarship Mr. Robertson Smith has given two of his best pieces of work in the articles on Kings and Lamentations, in both of which he is more original than has been his wont in previous contributions to these volumes. Prof. A. S. Wilkins on the Latin language is perhaps the most complete philological study as yet offered to the readers of the ninth edition. This elaborate essay supplies a decided want, though something more detailed might have been given on modern Latinity. Both "Logos" and "Liturgy" are unsatisfactory; the former is "prescientific," the latter too catalogic.

Turning to science, the principal article in this domain is that of Prof. Tait on light, an admirable treatise, only marred by being disassociated from that on optics. We are glad to observe that Mr. Glaisher gives the history as well as the mathematics of logarithms. If we may include logic under this rubric, the article on this subject by Prof. Adamson must be noticed as one of the most valuable contributions to the method of logic which have been made in England. The importance of symbolic logic is made clear, while the ordinary Aristotelian logic is put aside as merely of pedagogic utility; this admirable article likewise contains a tolerably full history of logical doctrine.

In legal matters Scotland still holds the sway, though we are glad to see that Prof. E. Robertson has only the lion's share of the articles, "Law" itself and the important topic of "Landlord and Tenant" falling to him. The unfortunate dispute as to the article "Land," by Mr. Kinnear (though not signed with any initials), might draw attention to what is a straightforward *résumé* of the recent views of the Maine school.

Of the remaining topics dealt with in this instalment, decidedly the most interesting is "Libraries," one of the best articles in the volume. Messrs. Tedder and Thomas are to be congratulated on the enormous amount of information, practical and otherwise, they have packed within the limits at their disposal. Prof. Palmer is less amusing than is usual with him when dealing with the subject of legerdemain. Sir E. Beckett tells us how to pick a lock, Capt. Moriarty how to cast the log.

Regarding the comparatively slow progress of the ninth edition, we have again to urge the danger of the earlier volumes becoming obsolete before the letter Z is reached. Already we hear of an American supplement, and it would be a good idea for Messrs. Black to make preparations for the need of one by the time the great work they have undertaken is finished. The standard of excellence attained in the present issue is very high, and raises one's opinion of the present state of English intellectual power. The 'Encyclopædia Britannica' contrasts favourably with any other encyclopædia anywhere.

Reminiscences of an Old Bohemian. 2 vols. (Tinsley Brothers.)

"Senex loquax" is the device affixed to these amusing volumes. It is in every way appropriate. Their author has lived long and worked hard, and had innumerable experiences; and he gossips of all with the garrulity of age—benevolent, discursive, a trifle emphatic. He writes as one who loves to remember and to prattle; and his work, if it is innocent of coherence, is full of kindly sentiment, and contains a number of pleasant stories pleasantly told, together with an assortment of memories and facts that begin almost with the century and end but with the current year.

In reading one is irresistibly reminded of the Bohemianisms of Thackeray. The 'Reminiscences' have a queer polyglot flavour—as of Costigan, and Florac, and the Chevalier Strong. They treat of a cosmopolitan Bohemia: of a Latin land whose denizens are equally at home in Vienna and in London, and are equally great at mixing punch, and talking science, and telling stories, and singing songs, and writing leaders and slashing articles. Everybody is a good fellow; brotherhood prevails. Such jests, such liquor, such good fellowship are things of a golden past, and will never more be included in the fortune of man. The wind carries them all away, and the new generation knows them not, and would not greatly care for them if it did. Later on the Bohemian's talk is of the Savage Club, and of such men as Frank Talfourd and "poor Jeff Prowse," and the brothers Brough, and Dr. Frank, and "Bill" Romer. But the Savage itself is a kind of survival of the Thackerayan civilization, and its founders are in some sort the legitimate successors of the Thackerayan generation, so that the story keeps its old-world aspect and suggestiveness until the end. It is amusing and a little pitiful too. The fashions of Bohemia have changed from what they were; the types of Bohemia are quite different from what they used to be. Bludyer and his pints of brandy are as remote as Trimalchio; not Grub Street itself is more utterly of the past than Shandon and his slashing articles. Nowadays Bohemia makes money and cultivates a reputation, and is skilled in the metrical forms of France, and takes a quiet cup of tea at its club. In the presence of a Bohemia of this sort—staid, prim, ambitious, a trifle pedantic—the Bohemianism of these 'Reminiscences' assumes an aspect at once antiquated and pathetic, as of a dodo in some modern farmyard, as of a megatherium in the Zoological Gardens.

The "Old Bohemian" withholds his name, but his identity is easily established, for his physiognomy is peculiar, and his experiences are such as have fallen to the lot of but few. He was born at Trois-Rivières in Canada, and has been a British subject from the first, though the stock he comes of is a blending of "Italian, French, German, and Sarmatian." At five years old his parents brought him to Europe; and after four years of "apparently ceaseless journeyings through France, the British Isles, and all over the Continent, including the dreary regions of Poland and Russia," he was set down at Linden, in Hanover. Here he learned to speak German and acquired the first principles of the science of cookery. Soon orphaned, he went to school at Magdeburg, in the Klosterschule, and studied after that at Halle and Leipzig, and at Berlin, where he read medicine and attempted in a desultory way to qualify himself as a doctor. From Berlin he proceeded to Paris, where he knew Godefroi Cavaignac and Armand Carrel, walked the hospitals with Broussais, and took part in the Revolution of July. From Paris he started for Montpellier, but he travelled by way of Lyons, and in Lyons he remained, until he left it for a tour through Britain in company with a rich Marseillais. In the March of '33 he was once more in Paris, with an opportunity of working under Dupuytren, Orfila, Dumas, Raspail, Villemain, and Victor Cousin; but he was a determined Brudenschafter, and he was speedily summoned to Germany by the society, where he took part in the little attempt at revolution that was made in the April of '33. Returning to Paris, he volunteered for Algiers, and served there on the medical staff of the Foreign Legion, in which capacity he leeched and let blood—Antonini was his chief, and Antonini was a determined follower of Broussais—in a way that, half-hearted as it was, is terrible to read. Presently, however, he caught a fever, and fell himself under Antonini's hands. The consequence was that he was invalided and sent back to France. When he was cured he went on to Paris, and stayed there for some time—translating, writing articles, lecturing, walking the hospitals. But he was known as a Republican and as an acquaintance of Barbès and Blanqui and Raspail, and one night the police came down upon his lodgings, took him to the Rue de Jérusalem, and expelled him there and then from France. On his way to England, however, he alighted at Rouen; and at Rouen he remained for eight months, doing duty the while as Professor of History and the English Language at the Parc des Chartreux, until one day he was caught in the street by a Parisian *mouchard*, and obliged to continue his journey and take refuge in England. He did not return until thirty months afterwards. And when he did so he was forgotten, or at least permitted to live in peace.

The rest of his career he must be left to tell for himself. It is as varied and as full of ups and downs as can well be imagined, and its story is one that may be read with real pleasure. The "Old Bohemian," indeed, has seen many men and done many things. He has translated books, delivered lectures, served as a war correspondent, officiated at an international exhibition, defended criminals, acted as assistant to a famous homœopathic doctor, fought at

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barricades, helped to found a popular club, edited journals, and mixed drinks for everybody. In this last capacity he is—on his own showing—a great artist. His limitations are obvious, for he lived in Paris in 1830, and he has not a word to say of 'Hernani'; he has carried pineapple rum for Ludwig Devrient, and his account of the great artist is merely sympathetic; he has seen Frédérick Lemaitre, and is inclined to rate Charles Mathews for as good an actor. But in the composition of artistic beverages he appears to be unrivalled. His teachers have been so many and so famous that to tell them over is to give a fair idea of his life. The brewing and bottling of beer and the mixing of common grogs he learned from a German cook; Godefroi Cavaignac taught him to produce burnt-brandy punch; Alfred de Musset instructed him in the art of combining absinthe with Chartreuse; a highly respectable German metaphysician imparted to him the secrets of egg-and-milk punch, and a highly respectable German historian those of *Maitrank;* for his dexterity in preparing pineapple cup he is indebted to "Johannes Ronge, of Holy Coat of Treves fame"; he acquired the gift of making toddy from the father of the late Angus Reach, and that of mixing Athole brose from a Scottish mariner; and his supremacy in the projection of cardinal, bishop, and wine punches generally is due to no less a man than Raspail himself—"one of the most accomplished chemists of the age."

The Names of Herbes. By William Turner, A.D. 1548. Edited by James Britten. (Trübner & Co.)

William Turner was the first Englishman who wrote about plants in a scientific manner. His science was, of course, a widely different thing from ours, but it will soon be noticed by any one who reads a page or two of the reprint before us, or, indeed, of any of Turner's non-theological writings, that he was a close observer of nature, and little given to rely upon authority when it was not supported by trustworthy observation. Turner was a Morpeth man. His father is said to have been a tanner. The year of his birth is unknown. It must have been some time during the first decade of the sixteenth century. Morpeth, though a place of political importance, must have been a small town when Turner was a boy. It may be inferred from several passages in the book before us that he spent his youthful days wandering about among the woods and heaths that surrounded his home. We find frequent notices of Northumbrian plants, and now and then we are told that this or that grows near Morpeth. In one instance he is still more particular, for we are informed that aconitum "is much in Northumberland in a wodde besyde Morpeth called Cottingwood." This place is, we fear, a wood no longer. It was, we believe, a fragment of the old forest, and in Turner's time must have been a wild park-like spot. Turner flourished in a time of religious change, and much of his life was given to religious controversy. He was an ardent Protestant, and on two occasions—once under Henry VIII. and again during the reign of Mary—it became necessary for him to retire to the Continent. He may have been a sufferer, but we have certainly been gainers from his banishment. Had he remained in England his botanical knowledge would have been of a far less valuable kind than it has proved to be. There is probably not a page of the reprint before us in which he does not mention some botanical fact that he has himself observed in the Rhinelands, Italy, or France. In the reign of Edward VI. he was rewarded with the deanery of Wells, which, of course, became forfeited on the restoration of the Roman Catholic worship under Mary. It was given back to him in or before 1560. We think it not unlikely that he was for a time chaplain to the English at Boulogne. Stowe's memoranda, published by the Camden Society, mention a minister "cawlyd Turnar of Bullyn," who, preaching at Paul's Cross in 1563, maintained the startling opinion that "the deade of ye cittie shuld be buryed owt of the citie in ye fylde." If this was not William Turner the botanist, there must have been two contemporary Turners who were men of scientific attainments. As far as we have been able to make out, this is the earliest English protest against intramural burial.

Turner's 'Names of Herbes' must not be confounded with his larger works on botany. It has naturally less scientific value than they, but for the student of language it is perhaps more important, as it has certainly the advantage of being much shorter. Turner knew English well, and could use it with effect in several directions. He has done us good service by enriching our tongue with several plant names that have now become familiar. This was done, not by inventing Latin or Greek compounds, but either by translating into English or borrowing from sister dialects. It is almost certain that the name of one of our best-known trees was introduced by him. Of the "Larix" he says that it "groweth on the highest toppes of the Alpes, higher then the firres do, the duch men call Laricem *ein larchen baume*, the french men cal it *Dularge*. It may be called in englishe a *Larche* tree." It is not improbable that the *Euonymus europæus* had its name of the spindle tree from him. He tells us that he had observed them growing in the hedges "betwene Barkway and Ware." Turner was, we may be sure, an observant man in many directions. It was, perhaps, natural that he should record that two of the greatest beech trees he had ever seen grew at Morpeth "on ij hylles right ouer the Castle." These had no doubt strongly appealed to his childish imagination, and there may have been a whole world of legend and romance connected with them that had impressed their forms on his memory. We should hardly have expected that one who seems to have known little of Yorkshire, except what he must have seen in travelling along the Great North Road, would have observed that the yew tree was particularly prevalent in that county. He may well have been the first to point out the fact.

There are several passages in the text which show that Turner took interest in his native tongue. English-speaking people have never been ashamed of their language, as some continental peoples have been, but it comes upon us like a discovery when we find a man of the Reformation period treating it as something in itself worthy of respect. The name by which he knew the *Isatis tinctoria* was "wad," "not *Ode* as some corrupters of the englishe tongue do nikename it." We do not remember that "ode" occurs in any of our modern glossaries, but the people who pronounce wood as 'ood, wool as 'ull, and woman as 'oman, would certainly omit the first letter in "wad," and probably change the vowel so as to make an ordinary hearer think they said "ode." Now and then we come on a derivation which, if not true, is worth attention. Speargrass, a plant which the editor does not think it safe to identify, grows in watery places in Northumberland, and is so called because "it cutteth mennes handes that touche it." In one passage Turner gives those persons who persist in thinking that Saxon was a separate language from our own a useful lesson. The *Armoracia rusticana* grew around his native place, and was there called "Redico." This he felt sure was all wrong: "It should be called after the olde Saxon englishe Retticol, that is Radishe colle." We have not space to quote further from this very interesting reprint. There is hardly a page that does not throw light on some of those things which now engage the attention of thoughtful people. The shadowy outline of Turner's own tastes which we derive from his little book leads us to think that the bent of his mind was towards physical science, not theology. In the sixteenth century it was, however, almost impossible for any intellect even a little above the average to keep out of the vortex of religious controversy. Mr. Britten has edited the book with great care. We have detected no misprints, and in such a book notes would have been out of place. There is, however, an index giving Turner's English names, the modern scientific names, and also the Latin names that Turner knew them by. Some of the last appear in forms which it would not be easy to find in any modern book of reference.

The Sacred Books of the East.—VIII. *The Bhagavadgītā, with the Sanatsugātīya and the Anugītā.* Translated by Kāshināth Trimbak Telang, M.A.—XII. *The Satapatha Brāhmana according to the Text of the Mādhyandina School.* Translated by Julius Eggeling. Part I. (Oxford, Clarendon Press.)

By sacred books we can only understand books which in some way show the thoughts of a people, which serve them as moral and religious guides, and which above all are the text-books of a certain sect or a larger part of the community with a definite name. All those books must therefore be excluded which, showing deep religious feeling, are of an eclectic character only. If this line is not drawn, we should soon see included in such a series, speaking of Indian literature, the poems of Cāṇakya or Bhartṛihari, in both of which there is certainly no lack of religious feeling.

These remarks have been called forth by the contents of the eighth volume of the "Sacred Books." It contains the 'Bhagavadgītā,' the 'Sanatsugātīya,' and the 'Anu-

gītā' (three extracts from the 'Mahābhārata,' although this is not stated on the title-page), translated by Kāshināth Trimbak Telang. None of these extracts has any claim to be considered as sacred writing above the 'Mahābhārata' or Vālmīki's 'Rāmāyana.' We know very well that the 'Bhagavadgītā' has been considered a sacred book; but it is not the text-book of any sect, and has been considered a sacred writing by virtue of its philosophical contents. In its present form it is a philosophical dialogue between Arjuna, the hero of the 'Mahābhārata,' and Krishna before the beginning of the great battle. It does not want much acumen to see that the dialogue is a compilation of different ages. The universal soul is repeatedly said to be the same as Vishnu, and Vishnu the same as Krishna. The translation of the 'Bhagavadgītā' is certainly no advance on that given by Mr. J. C. Thomson in 1855. The other two extracts from the 'Mahābhārata' require in this connexion no notice. They are philosophical treatises, but are considered as of no authority in India. They appear here for the first time in a modern European language, and we ought therefore to be thankful for them; but the English translation is nearly as difficult to understand as the Sanskrit original. The translation is eclectic, *i.e.*, Mr. Telang follows in his translations two Indian commentaries, sometimes adopting the explanation of the one, sometimes that of the other, without feeling that he is called upon to give the reason for his choice. The introduction to all three extracts contains many valuable materials, but they are not properly worked out. Two very copious indices are added at the end of the book, but they are almost too diffuse, a rare fault in an index.

The translator of books belonging to Indian religions labours under a great disadvantage. The different collections of hymns summarily called the Vedas underlie all Brahmanical speculations; but an English translation of these books has not yet been taken in hand in the present series. This disadvantage will be felt by the general reader more in the present translation than in any other. It is well known that to the different collections of hymns commentaries were added at a very early time which showed the way in which the hymns ought to be used at the sacrifice. These were the so-called Brāhmanas. Their object, as Prof. Weber puts it in his 'History of Indian Literature,'

"is to connect the sacrificial songs and formulas with the sacrificial rite by pointing out on the one hand their direct mutual relation, and on the other their symbolical connexion with each other. In setting forth the former they give the particular ritual in its details; in illustrating the latter they are either directly explanatory and analytic, dividing each formula into its constituent parts, or else they establish that connexion dogmatically by the aid of tradition or speculation. We thus find in them the oldest ritual we have, the oldest linguistic explanations, the oldest traditional narratives, and the oldest philosophical speculations."

Among the different Brāhmanas none, perhaps, is of greater value than that to the 'White Yajurveda,' the so-called 'Satapatha Brāhmana.' The 'Yajurveda' itself gives the most perfect picture of Indian sacrificial ceremonies. Different schools belong to this Veda, and first it is divided into the schools of the Black and White Yajurveda. It is not our province here to discuss these curious names; it must suffice to say that the chief difference between the two schools consists in the fact that in the 'White Yajurveda' the sacrificial formulas are separated from their ritual basis and dogmatical explanation, and that we have here a systematic and orderly distribution which cannot be found in the 'Black Yajurveda.' The 'White Yajurveda,' again, has been handed down in its entirety in two different recensions, the Kānva and Mādhyandina. Both of these have been published by Prof. Weber, whilst of the Brāhmana belonging to it only the Mādhyandina version has been published by this scholar. The 'Satapatha Brāhmana,' as is called the Brāhmana to the 'White Yajurveda,' consists, as the name infers, of one hundred sections. These hundred sections are distributed into fourteen *kāndas*, of which in the translation before us the first two are given. Every one of the *kāndas* has a different name according to the general matter of which it treats. In the introduction Prof. Eggeling discusses the time of this Brāhmana, mostly following Prof. Weber. He makes it highly probable that of the *kāndas* only nine belong to the original work, and that the remaining five belong to a later time. As to the age of the whole book, much depends on the time in which we place the great grammarian Pānini, and on the construction which we put on one of his aphorisms. This much, however, is certain, that in the time of the Buddha the different Brāhmanas, if not brought into their present shape, were known, and the legends which we find in them quoted to corroborate a statement or to show the superior value of Buddhist philosophy.

Of the two *kāndas* before us the first treats of the new and full moon sacrifices. The Brahmanical householder must for a period of thirty years—according to some authorities, for the rest of his natural life—after first setting up the fire in his own house perform this sacrifice twice every month. To perform this sacrifice takes two consecutive days. The personal restrictions involved in the householder entering on the *vrata* (vow of abstinence) include chiefly the abstention from certain kinds of food, especially meat, and from other carnal pleasures, the cutting of the beard and hair except the crest lock, the sleeping on the ground in one of the chief fire-houses, and the observance of silence during the ceremonies. The ceremonies begin with the preparation of the sacrificial fire; after this a rite called the *agnyuddharana*, or taking out of the fire, is performed; then the *agnyanvādhana*, or putting fuel on the fire. In the evening immediately after sunset and on the following morning just before sunrise the householder has, as usual, to perform the *agnihotra*, a burnt offering of fresh milk, which is described at greater length in the second *kānda*. The second *kānda* treats first of the kindling of the sacrificial fire on the part of the young newly married householder. This sacrifice is as a rule performed on the first day of the new moon. Then follows the *agnihotra*—the morning and evening libation and the homage to the fire. A very interesting Brāhmana is the 'Pindapitriyajña,' or the oblation of funeral cakes to the *pitris* (fathers), showing as it does a very ancient kind of worship about which much has lately been written. The *āgrayaneshti*, the offering of first-fruits, is next described. It is performed in spring and autumn, and is given to Indra and Agni in the shape of a sacrificial cake, and to the Viçvedevāh in the shape of boiled grains (corn). The second *kānda* concludes with an account of the *cāturmāsyāni*. They take place, as their name implies, every four months, at the commencement of the three seasons.

All these ceremonies are carried out with the greatest minuteness, as it is believed—or better, perhaps, as the Brahmans make believe—the slightest mistake would render the sacrifice unacceptable to the gods or the god. The story has often been repeated of the wrong accentuation of *Indraçatru*, "having Indra as a conqueror," as *Indraçatru*, "conquering Indra"; and we know that even now when the pupil learns the Veda a mistake which he makes in pronouncing a word is invariably punished with a box on the ears.

It is strange to notice to what use the old legends are put in the mouths of the Brahmans. Thus we find a quarrel between Mind and Speech related in the fourth *adhyāya*, in which it is explained why the sacrifice is performed for Prajāpati, "the master of the creatures," in a low voice:—

"Now a dispute once took place between Mind and Speech as to which was the better of the two. Both Mind and Speech said, 'I am excellent.' Mind said, 'Surely I am better than thou, for thou dost not speak anything that is not understood by me; and since thou art only an imitator of what is done by me and a follower in my wake, I am surely better than thou.' Speech said, 'Surely I am better than thou, for what thou knowest I make known, I communicate.' They went to appeal to Pragāpati for his decision. He (Pragāpati) decided in favour of Mind, saying to Speech, 'Mind is, indeed, better than thou, for thou art an imitator of its deeds and a follower in its wake; and inferior surely is he who imitates his better's deed and follows in his wake.' Then Speech, being thus gainsaid, was dismayed and miscarried. She (Speech) then said to Pragāpati, 'May I never be thy oblation-bearer, I whom thou gainsaid!' Hence whatever at the sacrifice is performed for Pragāpati, that is performed in a low voice; for Speech would not act as oblation-bearer for Pragāpati."

We find here also the often repeated legend of the deluge and the creation of man through Manu and his daughter. The Brāhmana thus sums up the moral:—

"Now this daughter of Manu is essentially the same as the Idā, and whoever knowing this performs with the Idā ["idayā carati," with the double meaning "lives with Idā" and "practises rites with the Idā ceremony"], he propagates the race which Manu generated; and whatever blessing he invokes through it (or her), all that is granted to him."

We are sorry that we cannot enter more fully into the matter, and that we must leave it now to the reader to separate the wheat from the chaff, of which latter there is only too much.

The translation before us is, on the whole, very good. We have compared some of the more difficult passages and think that Prof. Eggeling generally has found the right meaning. Idiomatic English was not to be

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expected, for the reason that the notions expressed in the book are entirely foreign to European speculations. The translation will give the reader a very good idea of the contents of the book and the development of Brahmanical speculation, and the Sanskrit scholar will find in it a valuable help to one of the most difficult writings in that language.

Cinquante Ans de Vie Littéraire. Par Mary-Lafon. (Paris, Calmann Lévy.)

REMINISCENCES of interest are somewhat common just now both in England and in France; nor is the abundance the result of a mere coincidence, for in both countries the survivors of certain very interesting transactions in politics, religion, and literature are at a time of life when they feel that they must speak if they ever are to speak, and when they also enjoy the παρρησία given by the departure of most of the people they have to speak about. It is not at all improbable that the name of M. Mary-Lafon is not very significant to English readers. Indeed, he would hardly be classed among French men of letters of the first or even the second class by anybody. A slight smile is permissible at the way in which he recounts the attempts which Talleyrand, Béranger, and other people made to dissuade him from the thorny path of literature, and the heroic replies which he usually made, to the effect that "glory or Calvary" awaits the literary aspirant. It is about fifty years since that time, and we are not aware that either of these striking fates has befallen M. Lafon. An industrious *littérateur*, insured against the caprices of fortune from the outset by the possession of a modest independence, he has worked when he pleased, rested when he pleased; has produced some plays and novels that were fairly successful; has exercised the combined delights of being a journalist and affording himself a conscience; and has had the luck to have several grievances. Of these the chief and principal appears to be that in M. Fortoul's grand and, alas! only partially realized scheme of editing all old French poetry under Government patronage, he, M. Lafon, was unhandsomely edged out of the editing of some Provençal texts. Of the rights of this matter we cannot, of course, pretend to form any but a very rough judgment. But M. Lafon admits that a committee composed of MM. Guessard, Paulin Paris, and Victor Leclerc decided against him; and we doubt whether twenty years ago a more competent tribunal, or one from which appeal could more safely be refused, was to be found in France.

However, M. Lafon is a Gascon, and to Gascons large latitude is permitted, though he need not have been so severe as he is on his compatriot Jasmin. The real interest of the book is not in M. Lafon, or in the repartees and remarks (invariably expressive of noble sentiment, brisk wit, or valiant tenacity of opinions) which he represents himself as making. The interest is in the people whom he met, and respecting whom his anecdotes (which must be taken with some reserves) make a good part of his volume. They are not always fully quotable in English. We can only refer readers to the book for the manner in which Talleyrand's niece exercised the privileges usually reserved in England to very old gentlemen on their own hearthrugs, and for an egregious story of espionage, which forms a less decent pendant to Coleridge's anecdote about "Spy Nosy." Here is M. Lafon's portrait of George Sand in 1831:—"Une figure mentonnée, le nez des brebis de Berry et trop fort, une bouche trop grande, des yeux trop hardis, assez de cheveux mais d'une longueur ordinaire — voilà qui frappait en elle." There are some accounts of the St. Simonians, "with their blue jackets fastened in by black leather belts, their red breeches, their beards, worn before only by sappers, and their Scotch bonnets." M. Lafon repeats, though without giving any clear authority for it, the ugly story of M. Victor Hugo setting Granier de Cassagnac to cut up Alexandre Dumas. Among the most curious things in the book, but almost always too long to quote, are M. Lafon's accounts of his canvassing visits to academicians to request their votes in the Academy prize contests—a somewhat degrading incident of the academic system, to which English men of letters possessed of the noble spirit which M. Lafon represents as his own would find it hard to submit. A story of the same class, however, told at the expense of Alexandre Dumas, may be given. Parseval-Grandmaison, one of the poetical school of the Empire, was dead, and the author of 'Antony' aspired to a seat among the immortals. On the very day of the funeral of the poet he burst into the chamber of Michaud, with whom M. Lafon was sitting, and formulated his demand in the bluntest possible manner. Whereunto replied the historian of the Crusades, in his eighteenth century manner, "Déjà! vous êtes donc venu par le corbillard?" Dumas, for once discomfited, turned tail, says M. Lafon, and fled without a word. There is a story told here of Guizot (which the whole character of the man contradicts, and which is, therefore, not worth telling at length), to the effect that he took three thousand francs as a loan or present from a journalist in his more necessitous days, and neither returned the money nor recognized the obligation afterwards. There is a good description of Gustave Planche, with whom, says M. Lafon, "j'etais lié autant qu'on peut l'être avec un homme qui n'a qu'un cerveau et un estomac." M. de Custine, it seems (though one might have thought that he would have known better), in a personal interview with Planche, enclosed a thousand-franc note in a book which he wanted the French Mr. Bludyer to review. Planche must have been in a good humour, or his friendship for M. Lafon, who was Custine's introducer, must have been sincere, for he merely returned the offending paper with a sarcastic remark. Another story told here about Planche, that of his discovering "dix-sept fautes de français" in the funeral discourse on his father, we think we have seen before. Meyerbeer appears, like Lord Farintosh, keeping a special tooth which ached when he had inconvenient visitors and invitations; and there are some traits, not of much importance, of Mazzini, whom M. Lafon met at Lausanne while he was delivering some lectures there.

Such is a brief indication, by way of sample, of some of the interesting personages who figure here. The book is injured by the fault above noticed, the constant tendency to obtrude the personality and merits of the author; nor are the stories as a rule very well told, which is the reason why we have quoted none of them in the original. But as a book to turn over it has considerable attraction.

A Library of the Fathers.—S. Cyril, Archbishop of Alexandria: Five Tomes against Nestorius; Scholia on the Incarnation; Christ is One; Fragments against Diodore of Tarsus, Theodore of Mopsuestia, the Synousiasts. (Parker & Co.)

Notes on the Canons of the First Four General Councils. By William Bright, D.D. (Oxford, Clarendon Press.)

The Synod of Elvira and Christian Life in the Fourth Century: a Historical Essay. By Alfred William Winterslow Dale, M.A. (Macmillan & Co.)

Studies of Arianism, chiefly referring to the Character and Chronology of the Reaction which followed the Council of Nicæa. By Henry Melvill Gwatkin, M.A. (Cambridge, Deighton, Bell & Co.)

THE simultaneous appearance of these four volumes is not without significance. It shows that the ecclesiastical mind is studying with considerable earnestness the history of the Church in the fourth and fifth centuries, probably under the conviction that it may help towards a solution of problems that belong to the present. Certainly the first on our list is intended to modify contemporary theology. There is something touching about its publication. It is edited by Dr. Pusey, who says:—

"St. Cyril was my own early teacher on the connection of the doctrine of the Incarnation and the Holy Eucharist, which Hooker all but reached. It was at my wish that, in his uniform filial love, my son took, as the central work of his life, to make the text of his works as exact as it could be made."

The present translation is the last work done by the son, and part of the preface had been printed when death put an end to a career marked by many successful labours and full of promise of still greater achievements. It is needless to say that the translation is executed with conscientious accuracy and competent knowledge. As the preface was left in a fragmentary state, the father has added an account of Cyril's defence of the faith against Nestorius and a notice of the works translated. Both portions of the preface are animated by the belief that orthodoxy is essential to salvation, and that the opinions of the writers are alone orthodox. A theological belief different from theirs is a misbelief or a blasphemy. All who adopt their opinions are saints, all who differ are wicked. The early portion of Cyril's archiepiscopate in Alexandria was characterized by riot and bloodshed, of which he was himself the cause. Mr. Pusey passes over this part of the history in these words:—

"St. Cyril's accession to the Archiepiscopal Throne of Alexandria brought him at once into a position of great power in Alexandria; and brought too, in the early part of it, trials in regard of the disunion between him and Orestes the Governor resulting from the Jewish insurrection against the Christians";

and Dr. Pusey speaks of the "self-forgetful, God-devoted character of my early benefactor, St. Cyril." Most readers will recall in contrast the brilliant but not flattering

pictures of St. Cyril drawn by Gibbon and Kingsley.

Mr. Gwatkin seems to hold the same opinion of the virtue of orthodoxy as Dr. Pusey, but he attaches himself to the orthodoxy of Athanasius. "Ecclesiastical history," he says, in speaking of the age of Cyril,

"records no clearer period of decline than this. There is a plain descent from Athanasius to Basil, a rapid one from Basil to Theophilus and Cyril."

Prof. Bright, we imagine, is also an Athanasian, and therefore he has no scruple in giving a fair, unvarnished account of the conduct of Cyril at the Council of Ephesus; and he makes known to us that bishops of Cyril's own day had exactly the same opinion of him as Gibbon and Kingsley. "This company of forty-three prelates," he says,

"after listening to Candidian, deposed Cyril and his friend Memnon of Ephesus on charges of violence, heterodoxy, and precipitancy, and broke off communion with the other bishops."

The volume of Prof. Bright is another instance of the eccentricity of the Delegates of the Clarendon Press. Formerly we complained that Prof. Bright had edited the Athanasian treatises without notes, and he explained that that was no fault of his. Now he has issued a series of notes without a text, and again he has done injustice to himself. It is true that the Clarendon Press has published the text of the canons; but it is a text without various readings and the ancient translations, and Prof. Bright's notes presuppose an acquaintance with both various readings and translations. The notes themselves are remarkably good. Prof. Bright deserves special praise for his elucidations of the meaning of the peculiar Greek words that occur in the canons. Nothing is omitted or neglected. His notes also treat of the history and usages of the Church, and here again their value is great. Prof. Bright's rare knowledge of the history of the Church in the British Isles as well as on the Continent enables him to draw interesting illustrations from sources not well known. It is, however, difficult to determine what limits are to be put on such annotations, and in several cases we cannot find out why he has inserted or omitted. For instance, he has a note on the connexion of the Church with slavery, in which he refers to an essay by Mr. Talbot and to Wordsworth's Bampton Lecture; but he does not refer to the famous essay of Möhler or the great work of Wallon.

The other two books on our list are evidently first productions. They deserve the greatest praise. There is real and thorough work in both, and both are full of promise. Their merits, however, are quite different. Mr. Dale has chosen a subject of a limited nature; he has examined all the documents that could aid him in understanding it, and he has sought by all the means within his reach to fathom its meaning and its tendency. The matter is exceedingly well laid out, the arguments and facts are arranged most methodically, and the style is clear and elegant. Mr. Dale has also thought much about his subject, and his account of the advance of sacerdotalism and sacramentarianism, and his exposition of the real meaning of that advance, are admirable. Where Mr. Dale fails is when he has to go beyond the limited range of books connected with Elvira and treat of the morals of the age. In this case he has had recourse to books of a somewhat popular and loose texture, such as those of Renan and Lecky, and he has not made allowance for the possibility of differences in the customs of the various countries of the world at the same time. He has committed several mistakes in this way, but there is one which is quite extraordinary, and we cannot but wonder that the judges of the essay (it gained the Hulsean prize in 1881) did not warn the writer. He says:—

"The office of duumvir was, as we have seen, almost the counterpart of the consulship at Rome, and has for its modern equivalent in Spain the post of 'Alcaldes.' The Decurio, though the title does occur in Spain, was a less familiar official, and is mentioned in surviving inscriptions only five times as against 227 references to the duumviri. In one inscription, quoted by Gams, the titles are almost equivalent; but, as a general rule, the duties of the decurionate were legal and those of the duumvirate municipal in character. Besides their responsibility for maintaining order in their districts, the duumviri were answerable for the due collection of the local taxes; and in all probability were bound to make good any deficiencies that could be distinctly attributed to their indifference or want of rigour. They constituted the municipal senate, and from their number, and by them, the local magistrates were elected."

If Mr. Dale had been at all conversant with inscriptions he would have known that the very form *duumviri* is doubtful, that *duumvir* is correct and reasonable, and that *duoviri* is the correct form, and means two men, and only two men. It would, therefore, be ridiculous to suppose a senate composed of two men. If he had turned to ordinary manuals of Roman antiquities, such as Ramsay's, or, better still, if he had studied Marquardt's 'Römische Staatsverwaltung,' he would have learnt that the *duoviri jure dicundo* were the two chief magistrates of the *coloniæ* in imperial times, and were, as he himself says, similar to the consuls at Rome. The *decuriones*, on the other hand, constituted the senate of the place, and were a numerous body. The words *ordo decurionum* occur very frequently in inscriptions.

Notwithstanding a few such blemishes, Mr. Dale's book is a work of great merit. It presents a very vivid picture of the state of the Church and of society in the beginning of the fourth century, and expounds the canons of the Synod of Elvira with great perspicuity and force of argument.

Mr. Gwatkin's aims are quite different. He disclaims the attempt to make his book a complete portrayal of the nature and history of Arianism. The title exactly expresses what he wishes it to be considered, 'Studies of Arianism.' The reader will not find any clear or connected account of the rise and decline of Arianism. Allusion is continually made to men and sects in regard to whom Mr. Gwatkin supplies no information. In fact, the reader must study the subject before he takes up Mr. Gwatkin's book. Even in regard to doctrines Mr. Gwatkin enters into no satisfactory explanation. He has to treat of Arians, Semi-arians, Nicenes, Anomœans, Homœans, Sabellians, and others, but he never offers an adequate exposition of their doctrines. He frequently furnishes a criticism of them.

In the main aim of his book we do not think he has succeeded. His principal object was to account for the Arian reaction which followed the Council of Nicæa; but instead of doing this he leaves on us the impression that Arianism itself is altogether an insoluble problem unless we make the devil its author. He is himself an Athanasian; he has a strong belief that the minute distinctions in regard to the Trinity are of vital moment to the Church and the world. He speaks of the plague of Arianism and the mire of Sabellianism. He calls Arianism philosophic heathenism—"the Arian Christ is nothing but a heathen demigod"; and he suggests that the Arians were more pagan than Christian, and far from high in their morality.

"On one side their doctrine was a mass of presumptuous theorizing, supported by alternate scraps of traditionalism and uncritical text-mongering, on the other it was a lifeless system of unspiritual pride and hard unlovingness."

These are harsh words to apply to a great mass of the Christians of the fourth century, and one holding such sentiments is not likely to understand Arians or their movements. But though the work is a failure in its main effort, it shows great powers of historical investigation. Mr. Gwatkin has studied most carefully almost all that has been written on the subject in ancient and modern times, he has exercised his judgment in an independent manner, he has unravelled some difficult chronological questions, and his book is eminently suggestive. It is a pity, indeed, that he did not make his volume more completely a series of particular studies, and treat only those topics on which he thinks he can throw new light. He discusses the value of the history of Rufinus satisfactorily; he exhibits fully the results of recent investigations into the early history of Egyptian monachism; he has examined several dates in connexion with Athanasius in a genuinely critical manner; and he has framed tables of the præfecti urbis Romæ, &c., calculated to be of great value. Part of this work is not so completely done as it might have been, evidently because Mr. Gwatkin was pressed for space. Thus in discussing the date of the return of Athanasius from his first exile he has taken no notice of the important statement of Theodoret that the exile lasted for two years and four months. Similar omissions might be noted. But on the whole the book deserves the highest commendation as a specimen of accurate historical research.

NOVELS OF THE WEEK.

Daisies and Buttercups. By Mrs. J. H. Riddell. 3 vols. (Bentley & Son.)
Allerton Towers. By Annie Thomas (Mrs. Pender Cudlip). 3 vols. (Tinsley Brothers.)
For Old Sake's Sake. By the Hon. Mrs. Fetherstonhaugh. (Bentley & Son.)

IT is a pity that Mrs. Riddell cannot forget for a time that she once wrote an excellent novel called 'George Geith.' She would do well to remember what Mr. James Payn gratefully acknowledged in his 'Private Views,' that the readers of fiction are a faithful public. They would not desert her if she tried something new, though, on the

other hand, they are likely to continue to be grateful for whatever she writes. But if she had any desire to increase her reputation, she might forsake the middle-aged hero, toiling, friendless and unsociable, a mystery, somewhere in the City. It is true that in 'Daisies and Buttercups' the real hero lives in New Inn, which is certainly a few hundred yards west of the site of Temple Bar; and it is also true that he is possibly not the hero. By way of compensation, however, the orthodox hero, who tells the story and marries happily at the end, had been a City clerk, and the third prominent character had an office near Cheapside. If 'George Geith' had never been written, 'Daisies and Buttercups' would have been a more striking book, but it must count as one of the author's many successes. It is, unfortunately, dull at the beginning. Striving, perhaps, for an effective contrast, Mrs. Riddell has run the risk of wearing out her readers' patience. The first volume is almost too placid. The scene is principally laid on the Surrey side of the Thames, somewhere near Chertsey, and the country is prettily described. But the narrator is very wearisome about himself and his friends and his office and the legacy which enabled him to give it up. It is only at the end of the volume that the action begins. When it does begin it is lively enough, and there is plenty of mystery and surprise. The book contains no considerable study of female character; it is, indeed, a novel without a heroine. That a woman should succeed in writing such a story is sufficient proof, if, indeed, any fresh proof were wanted, of Mrs. Riddell's accomplished skill as a novelist.

Mrs. Pender Cudlip in her new novel, as in many of her others, writes a good deal about grand folks. When she is going to introduce a bishop's chaplain she takes occasion to speak rather severely of those writers who are accustomed to represent curates as weak and not very manly people, and she is not disposed to be less severe because she knows that writers do this through ignorance of "good society." She, at all events, it must be inferred, is in no such darkness. It is obvious that she has gained some experience since she wrote 'Eyre of Blendon.' Then she displayed a most diverting ignorance of good society, or perhaps her imagination was freer then than it is now, or it may be that, after all, she had not then made up her mind as to what is good society. But now she has spoken upon the question. If she does announce that the Marquis of Monkstown's eldest son was called Lord E. Kenmare, that proves nothing; for one may no doubt be well acquainted with the best society and yet find some little difficulty occasionally in the intricacies of the peerage. But the company of great people has sometimes a chilling effect. 'Allerton Towers' is certainly a dull book in comparison with Mrs. Pender Cudlip's other works. There is a dead level of vulgarity about the characters, unrelieved by those extravagances which have so often afforded amusement to her readers, and it is to be feared that even the assurance that they are moving in the best society will hardly support them to the end. The machinery of the story is very simple. The deaths, if sudden, are commonplace, and are due to causes so ordinary as heart disease and gout in the stomach. The marriages are brought about in what is, indeed, said to be the orthodox fashion in modern society, by proposals coming very directly from the ladies. One lady who married a bishop went on the stage after his death and became "a recognized Queen of Comedy." That happens, however, only in the last chapter; and just as the reader begins to hope that the author is returning to her own best style the story comes abruptly to an end.

Mrs. Fetherstonhaugh's prettily got-up novelette is avowedly a prose expansion of Mr. Gilbert's ballad 'Sweethearts,' and the theme has not suffered in the hands of the novelist. The story is slight enough, but those who do not despise a mere love tale will not be disappointed in the troubled course run by the loves of Cornet Dundas and Lady Margaret. She is proud, though honest enough; he hot-tempered; and the two manage to be strangers to their better selves for some five-and-twenty years, when the cornet, now a general, makes his peace with the woman he left in pique as a girl. Not an unparalleled situation; but it is drawn with a light hand, and yet not without pathos. The gravity of Dundas's embarrassment, when his pledge has to be exchanged with one kept faithfully for years, and the question arises, "Where the devil did I put that rose?" makes a good foil to his almost too easy recovery of his place in Margaret's affections. Another point is the death of the good horse Royalist in the battle of Balaclava, where so chivalrous a steed might have fitly found his grave.

HISTORICAL AND ANTIQUARIAN PUBLICATIONS.

A Guide to Modern English History. By William Cory. Part II. 1830–1835. (Kegan Paul, Trench & Co.)—Mr. Cory's second volume is more than twice as large as the first, though it discusses the history of barely five, instead of fifteen, years. As the years now dealt with included the passing of the Reform Bill and much other important work consequent on Earl Grey's accession to office, it was only proper that Mr. Cory should pay more attention to them than to the period of something like political stagnation which followed the peace of 1815; but the space devoted to them in this volume is either too little or too much. Mr. Cory has varied the scheme of his work, but not altogether for the better. His first volume was made up of compact criticisms of the principal events and movements of the half-generation to which it referred, no more narrative being attempted than was necessary to remind the reader of the facts which Mr. Cory elucidated with a good deal of epigrammatic force. He now follows much more in the lines of the ordinary chronicler, though without making such a complete statement of details as is requisite for a full presentment of his subject. Far more, for instance, can be easily read in other books as to the origin and progress of the Reform Bill struggle, in Parliament, throughout the country, and at Court, than Mr. Cory's 170 pages record, while fifty or sixty pages would have sufficed for all the critical observations—pithy and well pointed as they generally are—that he has to offer. Hence the volume is heavier reading than it need be. But Mr. Cory is both a laborious and an intelligent student of modern English history, and his book is a storehouse of shrewd judgments on men and sound enforcement of principles. All readers may not agree with him that the Grey ministry was "as nearly faultless as any ministry in any country ever has been"; but few can object to the discriminating praise that he accords to most of the many measures of national importance which it started and helped forward, partly through the political prescience of its leading members, partly through their wisdom in adapting themselves to the reforming humour of the nation itself. Mr. Cory's chapters on the new Poor Law and on other memorable reforms undertaken by Earl Grey's cabinet are shorter and more instructive than those on the Reform Bill. He brings out very clearly also the nature of the change in English foreign policy which began at this time, or, at any rate, first took active form in Lord Palmerston's development of the views of Canning. Here are four sentences on this subject which are a favourable specimen of Mr. Cory's style of writing: "Lord Palmerston would have laughed if any one had praised him, when he was in the keen enjoyment of power, for being a propagator of opinions, a reformer of a people's character, an ally of foreign 'idéologues.' He was an English country gentleman, who trained horses for races. Just as he set himself to bring a colt to the starting-post, just as he desired to win the stakes or the gold cup, so did he, when Lord Grey and the English counties gave him the opportunity, exert himself to make England the winner in competition with Russia. Incidentally he made the pattern monarchy of Belgium, and he rescued Portugal from rapine, Spain from superstition, both from the exclusive patronage of France." Altogether there is so much good work in Mr. Cory's volume that the diffuseness which will deter many readers from it is to be regretted. This volume, however, even more than its predecessor, appears to have been written rather for Mr. Cory's own amusement, as a record of a very extensive study of contemporary history and honest reflection thereon, than for the edification of the public.

The Visitation of Wiltshire, 1623. Edited by George W. Marshall, LL.D. (Bell & Sons.)—This work will undoubtedly be welcomed by most persons on both sides of the Atlantic who are interested in genealogy. It is not, as printed heralds' visitations too often are, an over-edited compilation, in which the added matter tends to obscure the original text; and Dr. Marshall tells us that his sole aim has been to print the original document with as little variation as possible, so that his readers may consult his pages feeling confident that they faithfully represent it. In the years 1620 and 1623 the counties of Cornwall, Devon, Somerset, Dorset, and Wilts were visited professionally by the heralds Henry St. George and Samson Lennard, as deputies to Camden; but the original records of these visitations (of which one is now printed for the first time in the work before us) would appear never to have been laid up, as they should have been, in the College of Arms. It seems that they passed through various hands until they were purchased by the Earl of Oxford, and finally came with the rest of the Harleian MSS. to enrich the treasures of the British Museum Library, in which they now form a very valuable portion of the heraldic collections. They appear to be in the handwritings of St. George and Lennard, with some few additions by Henry Parker, an arms-painter, into whose possession they came on the death of Lennard. From Parker they passed by purchase to Mr. Robert Fisher, who sold them to the Earl of Oxford. The visitations of Cornwall, Devon, and Somerset have been edited for the Harleian Society; and now that Dr. Marshall has published 'The Visitation of Wiltshire,' we may express a hope that the remaining MS. of this important series—viz., 'The Visitation of Dorset in 1623,' Harl. MS. 1166—will shortly find an editor.

We have received a fragment—it is but 144 pages, and goes down only to *Baudouin*—of an index to the first series of the Camden Society's publications. It is not easy to imagine an

index constructed in a better manner, or having its minutest details more thoroughly worked out. We have but one fault to find: arms defensive are classed under one head, but there ought surely to be a cross-reference for each article. "Almaine rivets" does not occur in the general alphabet, but under the above heading only. It is highly probable that a searcher might never think of looking under "Arms." It is conceivable, indeed, that he might not know what "Almaine rivets" were, and consult the index for the sake of gaining information. We have heard it rumoured that this most valuable index will not be continued, but is destined to remain a fragment. We trust this is not so. The Camden Society has conferred a boon on almost every department of English history. It will be a great loss to students, British and foreign alike, if the large collection of books which it has issued is to remain without a key by which to unlock its treasures. We trust if any such determination has been come to that the matter may be reconsidered.

A Provisional Glossary of Dialectal Place-Nomenclature; to which is Appended a List of Family Surnames pronounced differently to what the Spelling Suggests. By Robert Charles Hope. (Scarborough, Theakston.)—Mr. Hope has compiled a small pamphlet on an interesting subject which has been almost entirely neglected by students of dialect. We have no fault to find with it except that it is so small. Somewhat fewer than three hundred place-names are included in his catalogue, while it is certain that more than ten times that number ought to be in if anything like a complete list is to be given. Such well-known forms as Yerk for York and Barkly for the town of Berkeley do not appear. The former is important, as it preserves the memory of what was almost certainly the earlier form of the word, and suggests, if it does not prove, a connexion with the river Ure. Many modern names are mere corruptions of spelling to support wrong derivations. Raventhorpe, for instance, has nothing to do with ravens, but, as Domesday shows, with one Ragnald. If the popular pronunciation, Ranthrup, had been retained the mistake could not have been made. We do not know whether the same use applies to all the shires of England, but in certain parts of the Eastern Counties Thorpe, when it follows two syllables, is pronounced as it is spelt; when, however, there is but one, it becomes Thrup. Althorpe, in the Isle of Axholme, turns into Authrup, but its hamlet of Derrythorpe is pronounced as it is spelt.

We have received *Captain Nicholas Tettersell and the Escape of Charles II.*, a paper contributed to the *Sussex Archæological Collections* by Mr. F. E. Sawyer (*Athen.*, No. 2861). It contains, perhaps, as complete a biography as can now be recovered of the commander of the vessel which carried Charles II. across the Channel after the defeat of Worcester. Nicholas Tettersell was engaged in the coal trade and the owner of a small coasting vessel. He was, no doubt, well paid for the risk he ran, but we may not unreasonably conclude that affection for the royal cause moved him at least as much as the promised reward. His wife, we are told, "suspecting the truth, encouraged him in the undertaking, not caring, as she said, if she and her little ones begged their bread, so that the king were in safety." Tettersell was after the Restoration appointed to a command in the navy.

The Early History of the Mediterranean Populations, &c., in their Migrations and Settlements illustrated from Autonomous Coins, Gems, Inscriptions, &c. By Hyde Clarke. (Trübner & Co.)—Dr. Hyde Clarke's idea of comparing the devices found on ancient coins and gems is good. It has not been attempted before, and if carried out with accuracy and caution ought to lead to some interesting results. Whether it will support the weight of the conclusions Dr. Hyde Clarke imposes upon it is another question. The emblems belong for the most part to too late a period for them to throw any light upon the prehistoric migrations of the populations who employed them. Many of them, too, are derived from common and obvious objects which two nations might easily have hit upon independently. Dr. Clarke's general theories, moreover, lead him to couple together races and tribes between whom other scholars admit no connexion, and his emblems are accordingly collected without much sifting from all parts of the ancient world. It is difficult for any one who is not a Mezzofanti to follow him into those obscure regions of philology in which he delights to tread; but his list of ancient emblems cannot fail to be found useful by many students.

OUR LIBRARY TABLE.

Messrs. Kegan Paul, Trench & Co. have sent us an acceptable addition to the "Parchment Library" in the shape of a Horace. It has been carefully edited by Mr. F. W. Cornish, who has set himself the comparatively easy task of selecting the best readings from previous editions. It would perhaps have been well, in a volume clearly intended as much for *dilettanti* as for serious students, to consult the predilections of old-fashioned scholars by writing *-es* in the nominative and accusative plural, which is now found to be often as correct as *-is*, often more correct. The type is clear and the size of the volume handy, so that the publication ought to make Horace more than ever the cheery companion of men of culture in leisure hours and holiday time.

We welcome the sixth annual number of Charles Friederici's *Bibliotheca Orientalis*. This excellent publication gives a complete list of the books, papers, serials, and essays relating to Eastern literature which were published in England and the colonies, Germany, and France during the past year 1881. Such an annual record is invaluable, and by its help each solitary student, as he works on in his own special line of research, may learn at once what his fellow labourers are doing, and where he can probably find the information which he may be seeking. It is a bibliographical *Bradshaw* for the Orientalist. Herr Schulze is the publisher.

We have received from Messrs. Pickering & Co. a neatly printed little volume entitled *The Banquet of Wit*, edited by James Gray and J. J. Maidment. The publishers have done all that they could be expected to do for this book. It is unfortunately impossible to say as much for the editors. Messrs. Gray and Maidment complain of the "matter-of-factness" and the "plentiful lack of wit" of their contemporaries. These, it seems, are faults due partly to over-education and partly to "the too prevalent mammon-worship," two interesting attributions of cause which we should like to see worked out. The editors look back with a sigh to "the palmy days of their ancestors," when "genuine humour was not the *rara avis* it has since become." This collection is intended to give their readers an opportunity of communing with departed wits. With such discerning and fastidious hosts, one's mouth naturally waters at a promised banquet of wit. Alas, alas! Messrs. Maidment and Gray's anthology consists partly of such venerable Joes as the "Lapsus linguæ" story, partly of anecdotes (such, for instance, as that of D'Assas and "A moi, Auvergne") in which, whatever their interest, wit or humour appears to be totally absent. It is perhaps in consequence of over-education (for we think we may truthfully disclaim having been, in Messrs. Maidment and Gray's elegant language, "placed by mammon-worship on a pinnacle to which we could never have dared to aspire") that we are unable to see anything witty in the well-known story of George III. refusing to take advantage of the young Chevalier's presence in London. The excellence of the editing may be judged from the fact that the story of Erigena and Charles the Bald ("inter Scotum et Sotum") is given as of "a pragmatical young fellow sitting over against John Scot," &c., and from such forms as "Affas" for Assas, "Broughton," in Northamptonshire, for Boughton, "Hatchet" for Daichet, and so forth. In short the book is as bad a one of its kind as we remember to have seen. It is in reality a sort of one-volume 'Percy Anecdotes,' selected without judgment and edited without care.

Mr. Stanley Lane-Poole's pretty little volume *The Speeches and Table Talk of the Prophet Mohammad*, which Messrs. Macmillan have published in their "Golden Treasury" series, deserves a warm welcome. Of course it goes over much the same ground as Lane's 'Selections from the Kurān,' but it is far better adapted for the general public. The compiler has succeeded in his aim of presenting "all that is most enduring and memorable in the public orations and private sayings of the prophet Mohammad in such a form that the general reader may be tempted to learn a little of what a great man was and of what made him great." He has rightly excluded the mass of the Jewish legends which Mohammed repeats so often. "Their only real interest," as he remarks, "is Mohammad's use of them as evidence of the continuity of revelation."

Messrs. Bickers & Sons have been well advised in reprinting that delightful repertory of eighteenth century scandal *George Selwyn and his Contemporaries*, by J. H. Jesse. The reader who wishes to understand the society of the time, to know all about those goddesses the Gunnings—the elder of whom told George II. that the only sight she longed to see was a coronation—and the various other personages whose doings fill the letters of Gilly Williams, Tommy Townshend, and the various other correspondents of "Dear George," cannot dispense with this book. Those whom Mr. Trevelyan's brilliant biography of Fox has interested in Lord Carlisle or Lord Holland will find much information in these volumes; and they also will be of use to those who study the exhaustive 'Catalogue of Satirical Prints' compiled by Mr. F. G. Stephens.

We have on our table *A Catechism of Modern Elementary Chemistry*, by E. W. v. Volckxsom (Kegan Paul),—*Science in a Nut-Shell*, by A. Watt (Johnston),—*Experimental Physiology*, by Dr. R. Owen (Longmans),—*Transactions of the National Association for the Promotion of Social Science, Dublin*, 1881 (Longmans),—*Capital and Population*, by F. B. Hawley (New York, Appleton),—*A System of School-Training for Horses*, by E. L. Anderson (Allen & Co.),—*The Hardy-Fruit Book*, Vol. II., by D. T. Fish (Gill),—*Vegetable Culture for Amateurs*, by W. J. May (Gill),—*How to Live on Nothing*, by Madame Bouchard (Chapman & Hall),—*A Guide to the Upper Thames* (Gill),—*An Hour at the Academy*, 1882 (Pickering),—*Whist for Beginners*, by C. T. Buckland (Allen & Co.),—*Common Sense about Women*, by T. W. Higginson (Sonnenschein),—*A Descriptive Catalogue of Historical Novels and Tales*, compiled by H. C. Bowen (Stanford),—*Childhood at Inverkeithing*, by J. Simson (Baillière),—*A Saint among Saints*, by S. M. S. (Dublin, Gill),—*France in the East*, by F. I. Scudamore (Allen & Co.),—*The Giant Raft*, Part II., by Jules Verne (Low),—*The Monster Municipality*, by "Grip" (Low),—*The Bloody Chasm*, by J. W. De Forest (New York, Appleton),—*Alfreda Holme*, by E. B. Bayly (Jarrold),—*Old Faces in Odd Places*, by U. Rus (Wyman),—*At ye Grene Griffin*, by Emily S. Holt (Shaw),—*Margaret, and other Poems*, by M. Eldryth (Kegan Paul),—*The King of Kent*, by K. Cook (Pickering),—*The Redemption of Work*, by F. Paget (Parker),—*The Trinity* (Cambridge, Johnson),—*The Secret of Power*, by A. Maclaren (Macmillan),—*Parochial and Cathedral Sermons*, by the Rev. E. B. Pusey, D.D. (Parker),—

Die Altchinesische Reichsreligion vom Standpunkte der Vergleichenden Religionsgeschichte, by J. Happel (Leipzig, Schulze),—*Ueber den Geist der Indischen Lyrik*, by Dr. H. Brunnhofer (Leipzig, Schulze),—*Bi-Metallic England*, by O. Haupt (Wilson),—*Briefwechsel zwischen Schiller und Goethe*, Vol. I., by R. Borberger (Trübner),—*Feldrain und Waldweg*, by L. Anzengruber (Trübner),—*Zwei Bücher zur Socialen Geschichte Englands*, by A. Held (Leipzig, Duncker),—and *Ad Odysseam eiusque Scholiastas Curæ Secundæ*, Vol. II., by H. J. Polak (Leyden, Brill). Among New Editions we have *Baedeker's Rhine* (Dulau),—*Marshall's Through America* (Low),—*Hughes's Class-Book of Modern Geography* (Philip),—*Hughes's Class-Book of Physical Geography* (Philip),—*The Money, Weights, and Measures of the Chief Commercial Nations of the World*, by W. A. Browne (Stanford),—*Becker's First German Book* (Hachette),—*Legenda Monastica, and other Poems* (Mowbray),—*Irish Fairy Legends*, by T. C. Croker (Sonnenschein),—*The Great Tontine*, by H. Smart (Ward & Lock),—and *The Odyssey of Homer*, by Avia (Kegan Paul). Also the following Pamphlets: *Affluence, Poverty, and Pauperism*, by J. Polson (Stock),—*The Irish Question* (Ridgway),—*My Country and her Cause*, by an Irish Mechanic (Marcus Ward),—*Import and Export Statistics: a Reply to Mr. Giffen's Theories* (National Fair-Trade League),—*Views on Spelling Reform*, by G. L. Larkins (Stanesby),—*A Letter to Sir James Davidson Gordon, K.C.S.I., from Major Evans Bell* (Chatto & Windus),—*Holidays in Holland*, by P. Lindley (J. Heywood),—*The Argentine Republic*, by Henry St. John Wileman (Odell & Ives),—*Homes and Farms in America*, by G. H. Everett (Dickie),—*The Foundations of Mechanics*, by Walter R. Browne, M.A. (Griffin),—and *Shorthand Shortened*, by D. A. Peachey (Murby).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

M'Millan's (Rev. A. D.) Holy Spirit in Man, 12mo. 2/6 cl.

Law.

Gaius and Justinian (Institutes of), by J. L. Mears, 12mo. 18/

Poetry.

Clarke's (H. E.) Storm Drift, Poems and Sonnets, cr. 8vo. 6/

History and Biography.

McCarthy's (J.) History of Our Own Times, cheaper edition, Vol. I, cr. 8vo. 6/ cl.

Mowat's (W.) Dolerino the Painter, cr. 8vo. 7/6 cl.

Geography and Travel.

On the Equator, by H. De W., cr. 8vo. 5/ cl.

Philips' Handy Atlas of the Counties of Wales, constructed by J. Bartholomew, cr. 8vo. 2/6 cl.

Philology.

Singleton's (J. E.) Notes of Lessons on English Grammar for Use of Teachers in Elementary Schools, cr. 8vo. 2/6 cl.

General Literature.

Adams's (C.) The Coward Science, our Answer to Prof. Owen, cr. 8vo. 5/ cl.

Born to Luck, by Author of 'Wrecked early in Life,' 2 vols. cr. 8vo. 21/ cl.

Ferguson's (S.) Shakespearian Breviates, 12mo. 2/6 cl.

Hamilton's (W.) Æsthetic Movement in England, 8vo. 2/6 cl.

Peard's (F. M.) Princess Alethea, cr. 8vo. 5/ cl.

Wheldon's (J. P.) Beaten on the Post, or Joe Morton's Mercy, 12mo. 2/ bds. (Railway Library.)

FOREIGN.

Theology.

Beiträge zur Sächsischen Kirchengeschichte, hrsg. v. Frz. Dibelius u. G. Lechler, Part 1, 4m.

Bickell (G.): Dichtungen der Hebräer, nach dem Versmasse d. Urtextes übers., Part 2, 1m. 20.

Schaezler (C. v.): Introductio in Theologiam Dogmaticam, 6m.

Schmidt (K.): Die Apostelgeschichte, Vol. 1, 6m.

Fine Art and Archæology.

Lindenschmit (L.): Tracht u. Bewaffnung d. Römischen Heeres in der Kaiserzeit, 6m.

Schliemann (H.): Catalogue des Trésors de Mycènes au Musée d'Athènes, 1m. 50.

Vatican (Le) et la Basilique de Saint-Pierre, Part 2, 40fr.

History and Biography.

Canonge (F.): Histoire Militaire Contemporaine, 1854-1871, Vol. 2, 3fr. 50.

Geiger (W.): Ostiränische Kultur im Alterthum, 12m.

Werunsky (E.): Kaiser Karl IV. u. seine Zeit, Vol. 2, Part 1, 7m.

Philology.

Aristotelis Politicorum, Libri I. et II., recens. M. Schmidt, 0m. 50.

Boehling (G.): Schicksale u. Wirkungen d. W-Lautes in den Indogermanischen Sprachen, 3m.

Bollig (J.): Chrestomathia Arabica, 6m.

Fanta (A.): Der Staat in der Ilias u. Odyssee, 2m.

General Literature.

Grimm (H.): Fünfzehn Essays, 3rd Series, 8m.

THE FIFTH ANNUAL MEETING OF THE LIBRARY ASSOCIATION.

Cambridge, Sept. 6, 1882.

OUR reception at Cambridge is really beyond praise. Nothing could be more cordially hospitable. We mustered about one hundred and twenty on Tuesday, the first day, and though the brilliant sunshine of the early morning was too soon clouded over and followed by a persistent rain, the ardour of the librarians in tramping through the town to visit the various college libraries was not to be repressed. For many of them it was a first visit to Cambridge, and the view of stately seats of learning set in beautiful gardens and green lawns filled them with manifest delight and admiration.

Mr. Bradshaw, the President of the Association, took the chair at the first meeting in the hall of King's College punctually at eleven o'clock, and after the transaction of some preliminary business delivered an address of singular interest. Beginning with answers to the three questions, What is a library? what is a librarian? and what is the Library Association? he communicated to his hearers a mass of valuable knowledge on the subject generally and on the particular aspect of the subject presented by the University and by the town of Cambridge. He dwelt upon the fact that all our great libraries have acquired many more books by donations and bequests than they have acquired by purchase. Referring to the loss of books incurred in past ages by clearance of the *libri vetusti et inutiles*, he pleasantly alluded to a paper delivered at the last annual meeting by the Treasurer of the Association 'On the Elimination from Libraries of Obsolete Works.' The reformation of religion was accompanied by an extensive so-called reformation of libraries, and the destruction of books in England in the reign of Edward VI. was enormous, and was the direct cause of the scarcity of many books sought for by collectors. In the knowledge of rare books and specimens of early printing Mr. Bradshaw is *facile princeps*, and his appreciation of them may possibly colour the view he takes of the development of a library being upward from its elementary condition as a modern free library to the condition of a large college or university library abounding in archæological treasures of print. An historical sketch of the twenty-nine libraries—two belonging to the town and twenty-seven to the University—was highly appreciated by the visitors, preparing them as it did for the afternoon visit to the various college libraries. In conclusion the President invited his hearers to examine for themselves the working of the Cambridge University Library in its details, and to take note of the process through which books pass from the time of their arrival in the library till they are made ready for use and their titles are entered in the catalogue.

The discussion on the Annual Report and balance-sheet was adjourned to Friday. The first paper read was an amusing account by Prof. J. E. B. Mayor of a visit to Cambridge made in 1710 by a German named Uffenbach, which has never yet been published. Unfortunately it was difficult to hear all the words of the professor in that resounding hall. Of Mr. Garnett's paper on the printing of the British Museum Catalogue more next week. H.

THE 'YH KING.'

85, Kennington Road, S.E., Sept. 5, 1882.

I WAS not inclined to answer the rather sharp attack made in the preface to his paraphrase of the 'Yh King' by Dr. Legge, in reply to my letter published in your columns (Jan. 21st), as I thought to do so better in printing the scientific proofs of my discovery. Now the review of his book in your last issue obliges me to beg your insertion of the following remarks. I knew beforehand that Dr. Legge's attempt at translating the 'Yh King' was, as far as the text goes, a hopeless task, and any reader of my letter would have surmised that it could not be other than a total failure. The friendly reviewer of his book last week in these columns has been obliged to say, "We cannot catch the inspiration that gave to Dr. Legge 'the clue to the interpretation' of this obscure book," and further, "We have.....to confess that we do not understand either its drift or its interpretation."

However, we may be sure that the author of this version has done for its understanding all that it was possible to do. He has written a paraphrase, for his translation is far from being literal and is about three times longer than literalness would have required. But he says himself that a literal version is utterly unintelligible, and as to his systematic translation, that he has carried out the scheme more concisely than the interpreters he has followed have done. When you compare the Chinese text with his version and find seventeen Chinese words rendered by three score of English words, it is clear, *primâ facie*, that he says more than the text does. If we consider that the author of this unsuccessful version had at his disposal not only his profound knowledge of Chinese lore, but also all that the host of Chinese scholars who have worked on this book have been able to suggest about its meanings, we cannot help thinking that the task is an impossible one and that the text cannot be translated. More than two thousand Chinese scholars have worked upon it, and in the last century no less than 1,450 different works dealing with it had been selected to figure in the great library of the Emperor Kien-lung.

The hope I expressed in my letter quoted above, that Dr. Legge would illustrate his version by foot-notes extracted from the commentaries and giving a great amount of information, has not been fulfilled. I also remark that it is very difficult, as Dr. Legge has not published the original text, to point out any discrepancies, which could be verified at once by his readers without their taking the trouble of looking for a Chinese edition or for Canon M'Clatchie's edition. The number of meanings made up for the occasion and forced upon the characters is very great, and when we find, for instance, the word *tien*, "heaven," translated by "shaving," without the slightest note or explanation, it cannot be admitted that an interpretation with such licences is a *bonâ fide* version.

The text—*i. e.*, the rows of characters which Dr. Legge affirms, without any valid proof whatever, to have been written by Wen Wang and his son the duke of Chöu—is nothing else than a series of disconnected and broken phrases, the attempt to make sentences out of which is as hopeless as to read a dictionary as a continuous text. As I have previously said, the 'Yh' is a collection of vocabularies, some with incidental remarks and sentences on the populations, customs, traditions, geography, &c., of early China. The chapters which contain the various meanings of the ideographical character which forms their heading are entirely like the syllabaries in cuneiform writing of Western Asia. As we know that the early rulers of the Chinese Bak families, previously to their migration to the far East, borrowed somewhere in the West, probably near Bactria, the pre-cuneiform writing and elements of culture spread from Chaldea through Susiana, it is very likely that they knew the syllabaries, which were drawn for teaching the writing, and probably carried some with them. If the extraordinary similarity which exists between some parts of these syllabaries and several chapters of the 'Yh King' is not a proof that we have in the latter actual copies of some syllabaries, it proves in any case that they have been made of materials drawn from the same source. The early chiefs of the Chinese Bak families had

been taught the process, and they continued it when they arrived in their new country.

It is in this sense that the 'Yh King' is the most valuable of the Chinese classics, the one in which, according to the uninterrupted but unexplained feeling of the Chinese themselves, were embodied the wisdom and knowledge of the sages of yore.

It seems that Dr. Legge has been led astray about the authorship of the 'Yh King' by the facility with which P. Regis and his colleagues in their Latin version of the mysterious classic have accepted the uncritical repetitions of several Chinese authors, and tried to find passages in the text to support their views. The statement that the text of the 'Yh King' was written by Wen Wang and Chöu Kung has not a single authority in its favour amongst the oldest writers who have treated of the 'Yh King.' And the Chinese text of the two quotations given, very likely inadvertently, by Dr. Legge to support it do not bear at all that sense. It is inconceivable that the learned professor previously to his hard work did not investigate the matter in order to avoid the unwarranted assertions which are found in his preface and introduction.

To be able to admit that King Wen actually invented and wrote all these words, more or less disconnected, broken sentences, &c., as moral, social, and political essays, we must be prepared to say that his confinement at Yu-li had seriously affected his mental faculties, for they have all the appearance of being written in a lunatic asylum. The only possibility of avoiding a conclusion so prejudicial to the fame of the high-minded sage of Chinese history is to admit that, as is shown by many proofs I have found, he could not help himself, as he had to use sets of characters and meanings ready made for each chapter, framed a long time before him and which in parts had become unintelligible.

The only work of King Wen has been the addition of many divining words and a rearrangement under each heading of the various meanings and sentences, so as to match as often as possible with the comparative suggestions attributed by him to the individual lines of the hexagram. Besides that he wrote the first wing and his son the second.

Tradition has been kept of the modifications he introduced into the headings of the chapters, and we have in the 'Tso Chuen' quotations of the text of the 'Yh King' as it existed previously to his editorial work. The reader will find many unmistakable proofs of the existence of the old text of the 'Yh King,' before the time of King Wen, in my paper on 'The Oldest Book of the Chinese,' as it is not possible to give them here without the text.

It is not unlikely that the eight *kwas* are connected with the eight divining arrows of old Chaldean culture, turned afterwards into an arithmetical puzzle; and we have reasons to believe that the traditions concerning the map of the Ho and the script of the Lo (of which reproductions have been converted also into arithmetical puzzles) are based upon the finding in China on banks of rivers by the early immigrants of rocks carved with cup-marks, like those found in India by Mr. Rivett-Carnac.

The tradition of the authorship of the 'Yh King' by King Wen, based upon an inexact appreciation of what has really been his share of the work, has been turned into an attribution of authorship to the model king and his son by the feeling, natural to the Chinese, which has attributed so many things to them, and the easy and satisfactory saying that the mysterious classic was the work of the greatest sages, Fuh-hi, Wen Wang, Chöu Kung, and Confucius.

Dr. Legge, followed in this by his reviewer, has dismissed the theory of the Yn and Yang principles applied by Canon M'Clatchie in his version of the 'Yh King.' He says, "Such things never entered into the minds of Chinese scholars." I am sorry to see this assertion contradicted by the statement in the 'Annals of the Former Han,' where we read that during several years of the first century B.C. the Yn and Yang principles of interpretation were applied to the 'Yh' by several scholars. I may say that several coarse pictorial nature characters, still recognizable in the writing borrowed by the Chinese Bak families, were used by them, knowing what they were, during several centuries. The coarseness of the characters in the natural line has been gradually rejected through the transformations of the writing, by the same tendency which has transformed the energy and precision of the old literature into a smooth stream of righteous principles and moral conduct. Had Dr. Legge ever studied Chinese palæography and the evolution of the writing elsewhere than through the ideographical transcriptions of the scholars of the Han dynasty and the commentators, he would have changed his mind about the curious things he has written on the subject. He would have found, as I did, that the Ku-wen writing was an exact phonetic transcription of speech, and that it was only afterwards for political reasons that the writing was made more ideographical. He would have seen that the abyss which exists now between the speech and the book language has not always existed. I hope that I have made all this clear in my forthcoming papers on 'The Oldest Book of the Chinese' and 'The Evolution of Chinese Writing and Speech.' And when my version, without any systematic views or addition of any kind excepting what grammar requires, made with the valuable collaboration of Prof. R. K. Douglas, appears, I am more confident than ever that it will show that if the text of the 'Yh King' has been interpreted by 2,000 scholars without any success, it is because it is a kind of vocabulary containing the meanings of three score of words, with a quantity of information on the writing, language, customs, peoples, &c., of old China. It is the oldest and, for many points of historical research, the most valuable book of the Chinese.

TERRIEN DE LACOUPERIE.

MR. HENRY KENDALL.

THE death is announced by telegram of Mr. Henry Kendall, the well-known poet of New South Wales. The *Athenæum* was the first journal in this country to draw attention to the merits of his works. Mr. Kendall was born at Ulladulla, New South Wales, in the year 1842, so that he had barely attained his fortieth year. When only eighteen years of age he began contributing to the columns of the *Empire*, and he continued to contribute to that journal and the *Herald* until 1869. In 1862 he published 'Poems and Songs,' but three years later suppressed the work. He also wrote prose and verse in the *Sydney Punch* and other periodicals. After first holding a situation in the Lands Department, he went to the Colonial Secretary's office, where he was engaged until the year 1869. Then he resigned and went to Melbourne, where he wrote for the *Argus*, the *Daily Telegraph*, the *Melbourne Punch*, the *Australasian*, &c. He obtained a prize offered for the best poem upon any Australian subject; and in conjunction with Charles E. Horsley he composed the cantata for the opening of the Melbourne Town Hall. For some years back he had been residing near Brisbane Water. Mr. Kendall had a serious illness in 1873, and his constitution never quite recovered the shock which it then received.

THE COMING PUBLISHING SEASON.

MESSRS. F. WARNE & Co.'s announcements of new publications in preparation for the coming season comprise:—'Cinderella,' retold in rhyme by Lieut.-Col. Seccombe, with original illustrations by the author,—'See-Saw: a Book of Songs, Rhymes, and Ballads,' with illustrations, accompanied by original music by Mr. W. M. Hutchison,—an entirely new edition of Hans Andersen, with numerous illustrations and page plates, printed in colours from original designs,—Carleton's 'Our New Way round the World,' with numerous illustrations and maps,—"Aunt Louisa's Gift-Book," 'The Field, the Fox Hunt, and the Farm,' with original designs by Mr. Frederick Grey and descriptive text,—'Father Christmas and his Christmas Cards,' by the author of 'Lennie's Bible,' with illustrations,—"The Oakleaf Library," six volumes, with original illustrations drawn and described on every page by R. André, and printed in tints and colours,—"The Silverland Library," twelve volumes, each with coloured and tinted pictures,—"Aunt Louisa's Toy Books," five new volumes: 'The Little Sportsman's A B C,' 'The Farmyard Hunt,' 'A Country Holiday,' 'Play Hours,' and 'Play Time,'—"The Chandos Classics," six new volumes, containing Hume's 'History of England,'—'School Days of Eminent Men,' by F. E. Foster,—the Rev. Silas K. Hocking's new books, 'Storm-Drift: a Tale of the Sea,' and 'Little Mike: a Story of a Waif,'—"Aunt Louisa's 3*s.* 6*d.* Favourite Gift-Books," with coloured page plates: 'Our Favourites,' 'Old Nursery Friends,' 'Welcome Guest,' 'Picture Favourite,' 'Children's Gift,' and 'Bible Picture Book,'—'The Law of County Courts,' by Mr. Smalman Smith, LL.B.,—"Hans Andersen's Fairy Tales Series," fifteen distinct books, with coloured illustrations,—and a new edition of Armatage's 'Cattle Doctor,' entirely rewritten to the present time.

Miss Kate Greenaway's 'Almanac for 1883,' printed in colours by Edmund Evans,—Mr. Walter Crane's new book, 'Pan Pipes,' with accompaniments by Mr. Theo. Marzials,—and Mr. Randolph Caldecott's new toy books, 'The Milkmaid' and 'Hey-diddle-diddle the Cat and the Fiddle,' will be published in October by Messrs. George Routledge & Sons.

Literary Gossip.

As a sequel to the story of 'The Little Pilgrim' appears in this month's number of *Macmillan's Magazine* under the title of 'The Little Pilgrim goes up Higher,' it may interest some people to know that the writer is Mrs. Oliphant.

THE Bishop of Natal, having completed one volume of his analysis of documents connected with the Zulu war, has made considerable progress with a second volume, which contains much information concerning the recent troubles in Zululand. The bishop's work is being set up at his private printing press at Bishopstowe.

THE editing of the correspondence of Carlyle and Emerson has been entrusted to Prof. Norton, of Harvard University, U.S. The interchange of letters began in 1834, and some specimens of Emerson's letters, our readers may remember, appeared a little time ago in these columns. Carlyle before his death gave his sanction to the appearance of his portion of the correspondence.

MESSRS. SAMPSON LOW & Co. have in the press a new work by Mr. Phil Robinson, author of 'Noah's Ark,' 'In my Indian Garden,' &c., the title of which will be 'Sinners and Saints: a Tour across the States and round Them, with Three Months among the Mormons.'

Apropos of the difficulties existing in Madagascar between the French authorities and the Malagasy Government, we may mention that Mr. A. Kingdon, a former resident in the island, has written a narrative of facts from the native point of view. It will be published in the form of a letter to M. Grévy.

XUM

A BIOGRAPHY of the late Prof. Cairnes, the distinguished political economist, is in preparation.

WE understand that Mr. W. Gunion Rutherford, author of 'The New Phrynichus,' and now a candidate for the Chair of Greek Literature at Edinburgh, has in the press an edition of the Greek fabulist Babrius. It forms the first of two volumes to be entitled 'Scriptores Fabularum Græci,' and is an attempt to clear away, without any sacrifice of learning, the pedantic erudition which has hitherto obscured the merits of this simple and charming writer of choliambics. The text is based upon a new collation of the Athoan manuscript, and upon the recent discovery by Pius Knoell of the long missing Vatican codex, which contains some of the fables wanting in the mutilated MS. from Mount Athos. It will be furnished with critical foot-notes in Latin and philological annotations in English, and will be preceded by introductory dissertations on Babrius, on the history of Greek fable, on the diction of Babrius, and on textual questions. The book will also contain a complete "Index Græcitatis Babrianæ." Messrs. Macmillan & Co. are the publishers.

PROF. BLACKIE'S successor will be selected in October. Among the candidates, besides Mr. Rutherford, are Mr. Butcher, Dr. Donaldson (lately appointed to Prof. Blackie's old chair in Aberdeen), Mr. A. Goodwin, and Mr. J. E. Sandys. It is curious to observe how many more candidates for Scotch chairs are now furnished by the English universities than in former days. When Prof. Blackie was elected to the Edinburgh chair, if we remember right, not a single competitor from Oxford or Cambridge obtained a vote. In fact, no member of either university made a serious effort to obtain the professorship.

A 'HISTORY OF SOUTHAMPTON,' by the Rev. J. Silvester Davies, F.S.A., is about to be published by subscription by Messrs. Gilbert of that town. It will be based upon a MS. of Dr. Speed, now in the possession of the Corporation, and will contain much new and interesting information.

MR. G. W. RUSDEN, for many years Clerk of the Parliament in Victoria, has in the press a 'History of New Zealand,' which deals with the manners and laws of the Maoris, the discovery and occupation of the islands under the treaty of Waitangi, and the history of affairs in the colony during the wars and up to the present time. The work will be published by Messrs. Chapman & Hall.

WE regret to hear of the death of Mr. G. Walker, who for about half a century had been in the house of Messrs. Simpkin, Marshall & Co., Stationers' Hall Court. Mr. Walker was admitted as a partner in the firm about twenty years ago, from which position he retired several months since.

THE death is announced of Mr. Mountague Bernard, the well-known authority on international law. Always a delicate man, he exhausted his strength by incessant toil. At Oxford he performed a great deal of work up to 1874, as a professor, an examiner, assessor of the Chancellor's Court, and member of the Hebdomadal Council. He sat on many commissions, including the Oxford University Commission, and was a member of the Judicial Committee of the Privy Council. His chief publications were: 'Four Lectures on Subjects connected with Diplomacy,' and 'The Neutrality of Great Britain during the American Civil War.'

IT may be remembered that Mr. Bernard was secretary to the Public Schools Commission; and we may add, in view of recent controversies, that only lately he expressed strong dissatisfaction at the neglect of the governing body of Westminster School to adopt one of the two courses pointed out by that Commission as alone possible.

A FREE library, the erection involving a cost of about 20,000*l.*, has just been opened at Newcastle-on-Tyne.

MESSRS. NELSON & SONS inform us, in reply to Mr. Golovin's letter which appeared in the *Athenæum* of August 12th, that Mr. Golovin's MS. was purchased by them for 80*l.*, and was translated at their expense from French into English. The English version was lost by a literary adviser to whom it was submitted; but it had been already decided, on his advice and that of another gentleman who had previously read it, that it was not advisable to print it. The original MS. is supposed to have perished in the fire at Messrs. Nelson's establishment in 1878.

AT a meeting of the Council of the Yorkshire College, held on Saturday, the 2nd inst., Mr. N. Bodington, Fellow of Lincoln College, Oxford, and Professor of Greek and Latin in the Mason Science College, Birmingham, was elected to the Professorship of Classics vacant by the resignation of Prof. Marshall, and to the Principalship of the College.

A TYPE foundry of the Burmese character is about to be established at Rangoon, to meet the demand arising from the increased amount of printing in the vernacular.

THE New York *Nation* has some sensible remarks on the printing of the Museum Catalogue, which are worth the attention of readers on this side of the Atlantic:—

"For 3*l.* a year one can get all that shall be printed during that time of one of the largest and most carefully catalogued libraries in the world. As about 2,800 pages were published last year, the price is certainly not high. It may, to be sure, be forty years before one will have the whole, and it will not then represent the library at any one stage of its existence. But the fact still remains that it will be the catalogue of an enormous collection of valuable books, a mine in which the bibliographer can delve for a lifetime. There is a man who has read the catalogue of the Bodleian Library, in four folio volumes, through twice. No doubt somebody has already begun the work of reading through the Museum Catalogue, an occupation of truly endless delight. Cataloguers, too, in numberless libraries will get great comfort from it, and abridge their own labours by using the investigations of the London labourers. No doubt when all the volumes are in type some means will be devised by which the additions shall be printed also in alphabetical order, and not as now (in the second series publishing by the Museum) in the helter-skelter order of annual accession."

THE same paper remarks on the failure of the negotiations for international copyright:—

"Nothing but unlimited piracy will ever convince the great publishers that their attempts to establish international copyright on the basis of protection to the American book manufacturers will not work. The 'Harper' treaty has broken down because the publishers have attempted, under pretence of making literary property sacred, to compel the foreign author to publish his book in America. Sooner or later the publishers will find out that they must all come into the market on equal terms, or else that they will be permanently driven out of the market by the pirates. The authors' best friend at present is the pirate, for it is the pirate alone who can bring the publishers to their senses. He has already half converted most of the publishers, and in time he will make his work of regeneration complete."

THE German printers will celebrate their annual meeting at Stuttgart from the 23rd to the 25th of this month. The gathering promises to be large.

ACCORDING to the information furnished by recent numbers of the *Ferhan*, the journal of Ispahan, civilization is making considerable progress in Persia. A large college, which was completed last year with Government aid, has now commenced its work in earnest amongst the upper classes of Persian youths, who will have the advantage of tuition at the hands of professors who, if not Europeans, have at least graduated at the principal seats of learning in Europe. Further signs of progress are to be found in the increased employment of Europeans in connexion with railways, telegraphs, &c., and in the recent decree for the assimilation of weights and measures throughout Persia.

SCIENCE

The Coues Check List of North American Birds. Revised to Date, and entirely Rewritten, under Direction of the Author, with a Dictionary of the Etymology, Orthography, and Orthoepy of the Scientific Names, the Concordance of Previous Lists, and a Catalogue of his Ornithological Publications. (Boston, U.S., Estes & Lauriat; London, Trübner & Co.)

FEW American ornithologists can rival Dr. Elliot Coues in his experiences of nature, and probably none can equal him in fertility of the pen. Indefatigable in production, it seems but the other day that he presented us with weighty third and fourth instalments of ornithological bibliography, and now he comes forward with a work whose lengthy title gives but a faint idea of its comprehensive aim. The original 'Check List,' published in 1873, was, with the exception of some comments in foot-notes and an appendix, only a catalogue of scientific and vernacular names, compiled with commendable accuracy. During the last nine years, owing to an increased knowledge of North American birds, especially along the Southern or Mexican frontier, where many species have overstepped the political and non-natural boundary, no less than 120 species have been added to the list, whilst ten have been eliminated, all of which are duly enumerated in this revised edition. In addition, however, to these ordinary features of a catalogue, the lower half of every page of the present list is devoted to the explanation of the meaning, derivation, spelling, and pronunciation of the words employed in the scientific nomenclature, a philological

investigation in which Dr. Coues amply recognizes the assistance he has received from Mrs. S. Olivia Weston-Aiken. Nothing of the kind has hitherto been published, and although on many points there is room for discussion and dissent, yet there can be no doubt that this volume contains a vast amount of miscellaneous information which is always interesting and usually instructive. To quote the principal author's own words:—

"No one who adds a degree of classical proficiency to his scientific attainments, be the latter never so extensive, can fail to handle the tools of thought with an ease and precision so greatly enhanced that the merit of ornithological exactitude may be adorned with the charm of scholarly elegance."

We pass over the authors' rules for pronunciation; but we must call attention to the remarks on accentuation, in which it is laid down that modern proper names of three syllables with the accent on the first keep it there after the addition of the *i* of the genitive case, as *Aud'uboni*, *Rich'ardsoni*. Again, in such words of four syllables as *Troglodytes*, *Lophophanes*, *Phylloscopus*, the authors say, "it is glib to accent the antepenult, but it is done at the sacrifice of the strength and dignity of the stem, which stands penult, and which we should prefer to accent even if short." We do not agree with them, but as they add that they are aware that their views of this matter will not pass current, even if they escape adverse criticism, we may pass on and briefly notice a few of the derivations.

It is hardly to a catalogue of birds that one would turn for a brief reminder of a great crime; and yet on p. 31, after the name of a wren, *Troglodytes parkmani*, we read: "To Dr. George Parkman of Boston, murdered by Professor John W. Webster in 1849." Another curious record is that respecting the ancestry of the founder of the Smithsonian Institution. On p. 34 a new suggestion is given for the derivation of the name of the New World; Madame Blavatsky being quoted as boldly stating, in 'Isis Unveiled,' that "it is most plausible that the State of Central America, where we find the name Americ, signifying great mountain, gave the continent its name"; the same author also seeking to establish a connexion with the Hindoo Meru or Meruah of similar signification! Turning over the pages, we find săvă'nă thus accentuated, with the explanation that it is the Spanish *sabana* or *savana*, and that "the quantity of the penult is marked by the general rule for accentuation in Spanish, that words ending in a vowel have the accent on the penult." Rule or exception, the word in Spanish is undoubtedly pronounced *sábana*, and means a sheet, or a meadow spread out flat like a sheet. The bunting to which Mr. Ridgway gave the name of *Spiza townsendi* furnishes an evolutionary joke, no second specimen of this alleged species being known, whilst it is not improbable that the type came from an egg laid by *Spiza americana*; "but even such immediate ancestry would not forbid recognition of 'specific characters'; the solitary bird having been killed, it represents a species which died at its birth." The derivation of *Quiscalus*, the generic name of the crow-blackbirds, belonging to the *Icteridæ*, has puzzled many authors, who find nothing like it in Latin or Greek, and Prof. Newton has suggested the Spanish word *quisquilla*, given in dictionaries as meaning a trifling dispute, suggestive, perhaps, of the fussy bickerings of the birds in question. But is there no Mexican Indian word like *quezcal* which would be Latinized into *Quiscalus*? *Urubitinga* is cited as a barbarous word of some South American dialect, the first portion, *urubu*, meaning a vulture, the latter being unknown. We may state that *tinga* is a word of the widely diffused Tupi language, spoken throughout a great part of Brazil, and meaning "white," in the sense of "bright," and *Urubu-tinga* is simply beautiful vulture. With regard to the derivation of the principal author's name there is apparently less uncertainty; we are told that it is Norman-French, pronounced Coo-ayz, and that the male line of the bearers is nearly extinct; followed by the confession "the meaning of the word is unknown to us": a remark which would apply to a good many other surnames. On p. 120 is a printer's error, to be corrected in the next edition—a great naturalist of the last century being described as "Jean Louis Le Clerc, Compte [*sic*] de Buffon, the famous French panegyrist of nature." Of the thick-billed guillemot, *Lomvia arra* (Pallas), it is remarked, "Lat. *Arra*, or *Arrha*, was purchase-money, or a pledge in earnest of a contract, and might have been applied by Pallas to a bird in such demand by the natives as to serve as a sort of unit or standard of exchange in barter"—an ingenious suggestion, albeit a far-fetched one. We might multiply quotations indefinitely, but the above will serve as examples of the varied contents of this book, and space will not admit of more.

The appendix contains a catalogue of what are styled Dr. Coues's ornithological publications from 1861 to 1881 inclusive; and by the insertion of reviews, anonymous articles, and even scraps of information furnished to other naturalists, in addition to his really high-class works, the total number of contributions is brought up to 300. Some of the papers which swell the list can, indeed, scarcely be termed ornithological, such as "Small Shot," "How to Shoot," or "Shells [cartridges]—Paper or Brass?" although Dr. Coues's experience has doubtless qualified him to express an opinion upon the respective merits of these materials. On the other hand, he has omitted from his list all mention of some verses recently contributed to an ornithological magazine, and which unite in the happiest manner the tinkle of the brass with the murmur of the shell.

ASTRONOMICAL NOTES.

Two more small planets have been discovered by Dr. J. Palisa at Vienna, each of them only equal in brightness to a star of the twelfth and a half magnitude. No. 228 was discovered on August 19th; No. 229 on the 22nd of the same month. Dr. Palisa has now discovered thirty-six of these bodies.

It was mentioned in the *Athenæum* for August 5th (p. 180) that a new nebula had been discovered at Vienna in the constellation Virgo. Attention is called in *Astronomische Nachrichten*, No. 2452, to the fact that this nebula is not a new discovery, but was found by Mr. Marth when he was at Malta in 1865, and is contained in the catalogue of new nebulæ communicated by Mr. Lassell to the thirty-sixth volume of the *Memoirs* of the Royal Astronomical Society. Prof. Krüger remarks that he has several times observed it at Kiel, and that it is south following a beautiful red star numbered 277 in Mr. Birmingham's Catalogue (=145 in that of Schjellerup).

We learn from the *Sidereal Messenger* for August that the new telescope of the Halsted Observatory at Princeton, New Jersey, U.S., is now at last in position and nearly ready for work. It is at present the second largest telescope in the United States, the aperture of the object-glass being 23 inches, and the focal length within an inch or two of 30 feet. It was constructed by the famous makers Alvan Clark & Sons, of Cambridge, U.S., and the glass discs furnished by Feil of Paris. The lenses which compose the object-glass are separated by a space of nearly seven inches, which arrangement not only, by allowing a free circulation of air between them, secures a rapid equalization of temperature, but also avoids the formation of those troublesome appearances called "ghosts," which are often produced in large instruments by reflections between the lenses. It is intended at present mainly to devote this fine instrument to spectroscopic observations of stars. The spectroscope employed upon it is one of the form in use at Greenwich, contrived by the present Astronomer-Royal, Mr. Christie, who has kindly supervised its construction; it is by Hilger of London, is nearly six feet long, and admits through the prisms a beam of light 2¼ inches in diameter. Prof. Young is to be congratulated on having at last an instrument at his disposal suitable for his researches, which have been hitherto carried on at the small observatory of the John C. Green School of Science, scarcely adapted for more than a means of giving instruction. The Halsted Observatory was built in 1870, but has hitherto remained unprovided with instruments.

GEOGRAPHICAL NOTES.

The papers which appear in the September number of the *Proceedings* of the Royal Geographical Society are not of exceptional interest, but they comprise some useful contributions to geography. The Rev. W. D. Cowan's paper on his geographical excursions in South Central Madagascar conveys information respecting one of those few regions on the earth's surface which still present an almost virgin field to explorers, a country vested with peculiar interest, partly because of its remarkable fauna, and partly, as Sir G. Bowen has pointed out, because of the relations which have always subsisted between the Hovas, or the warlike nationality of Madagascar, and the governors of the British colony of Mauritius. Some notes on the Shaktu valley in Waziristan, sent by Capt. G. F. Young, of the Bengal Staff Corps, describe a tract intermediate between the Kaisor and Tank Zam valleys, and hitherto entirely unknown to Indian topographers, in spite of its close proximity to the frontier station of Bannu. The cause has, of course, been the hostility of the Mahsud Waziris, the most powerful of the three main branches of the great Waziri clan, a tribe whose repeated murders, cattle-liftings, and raids on British villages have twice entailed on them condign punishment at our hands—once in 1860, and again last year, when Generals Kennedy and Gordon were despatched with a couple of brigades to chastise them for their burning of the frontier station of Tank. Capt. Young describes the Waziris as treacherous and degraded, like all other Afghans, but also as brave and of splendid physique. Having few firearms, they fight principally with sword and shield and with stones, which all ages and both sexes are wonderfully expert in throwing. Various publications respecting Assab noticed in these *Proceedings* show that this future colony of the Italian Government contains at present only 177 inhabitants.

The Italian Government is certainly making strenuous efforts to develope the commercial re-

XUM

sources of Assab Bay. Count Pietro Antonelli has just left Italy for Zeila, whence he will proceed to Shoa, and Signor Bianchi will follow him in the course of October, charged with a mission to King John and the Dejaj of Gojam. Both convey rich presents from the King of Italy, and their primary object will be to direct caravans from the interior towards Assab Bay. Prof. Licata, of Naples, will accompany Signor Bianchi. The latter, on the termination of his mission, proposes to build a bridge across the Abbai and to penetrate into the Galla countries. From a report on the commercial capabilities of Abyssinia and Shoa, which appeared in the last number of *L'Esploratore*, it does not, however, appear as if very sanguine expectations of their future development can justly be entertained. The people are poor, their requirements small, and the commercial products of the country hardly such as would justify a costly transport by land, and through regions rendered unsafe by prowling Bedouins.

Dr. Harmand, the French Consul in Siam, and M. F. Deloncle have returned from an exploration of the isthmus of Kra, in the course of which they made a careful survey, with a view to the construction of a ship canal. M. Deloncle is shortly expected in France.

In Admiral Count Fedor Petrovich Lütke, whose death took place at St. Petersburg on the 20th of August, Russia has lost one of her most prominent scientific naval officers. Born in 1797, he won distinction during four voyages into the Arctic Ocean, 1821–24, and as leader of a scientific voyage round the world, 1826–28. He was the virtual founder of the Russian Geographical Society, and in 1864 succeeded Count Bludov as President of the Imperial Academy of St. Petersburg.

The Russian expedition organized by Lieut. Scholz-Ragozinsky for the exploration of Africa has fallen through, and several of its members have already returned to St. Petersburg.

Iceland, after a succession of bad seasons, has been plunged into a state in which it has not found itself for upwards of a century. The winter of 1880–81 was one of the severest on record, and a summer followed so cold that it yielded a hay harvest amounting scarcely to one-half of an ordinary average one, which towards autumn necessitated a large reduction of live stock. Last winter was raw and sleety and excessively changeable—that kind of winter, in fact, which Bishop Hannes Finson declares to be infinitely more hurtful to live stock than a frosty one. The scanty hay proved all but useless; horses and sheep had to be turned out on winter pasture, which meant little but protracted exhaustion, and then down came the Arctic pack ice, which still encompassed the north country at the end of July. Accompanied by persistent northerly gales, it not only nipped spring in the bud, but destroyed the domestic animals by hundreds. In addition to this, measles, brought to the country from abroad, are spreading, accompanied by a mortality which in Reykjavik itself reached 7 to 8 per cent. This, with the exception of the last statement, which is based on trustworthy private information, is the substance of the official reports published in the Government *Gazette* of Copenhagen, July 27th and August 22nd. To be timely, relief must be within reach in the distressed districts not later than October. What the Mansion House Committee want is 5,000*l*. The districts immediately affected contain a population of some 38,000 souls. It is easy to see that operations on a large scale are wanted for the feeding of such a number of persons with their flocks for a whole year.

The new geological map of Belgium will be surveyed and published on a scale of 1 : 20,000, or about three inches to the mile. The director of the Royal Natural History Museum is placed in charge of the survey. The geological surveyors attached to the museum will receive (in addition to their regular pay) an annual allowance of 80*l*., and 1*l*. for every day employed in actual survey. These terms, we believe, are far more liberal than those granted to the gentlemen employed on our own survey. The aid of competent geologists not on the staff of the museum is invited.

Messrs. Philip & Son have sent us a new map of Egypt by Mr. Ravenstein, drawn with that well-known geographer's usual skill. The map is made particularly convenient for general use by containing plans of Port Said, Suez, Alexandria, and Cairo.

MEETINGS FOR THE ENSUING WEEK.

TUES. Horticultural, 11.—Fruit and Floral Committees.

Science Gossip.

THE Society of Arts' Council have issued their programme, and they desire to draw the attention of secretaries of institutions and others interested in their examinations to the important alterations made in the examination system. The complete programme can be obtained from the Secretary of the Society of Arts, John Street, Adelphi.

THE Department of Public Works in France have issued some comparative statistics of the state of the mining industry in Europe for 1880, from which it appears that the quantity of coal and ore raised in that year was 291,362,276 tons, valued at 122,273,188*l*.

MM. JARRIANT AND GRENET have been exhibiting at the Comptoir d'Escompte, Paris, a system of electric lighting by means of the lamps of Swan and the electric arcs of Siemens and Gravier excited by a modification of the bichromate of soda battery. Each battery employed consisted of 48 elements, in two sets of 24 each. The electro-motive force of each set of 48 cells was 82 volts, and the intensity of current was 24 ampères. The constructors estimate that each battery in full working order is equivalent to a horse power and a half of electric energy. M. Corroyer, the engineer, deeming a steam engine dangerous in an establishment full of valuable documents, proposed the installation of this voltaic battery, and his experiment has been crowned with complete success.

M. JULES BERGERON described to the Académie des Sciences at the Séance of the 14th of August a method by which he obtains imitations of lunar craters. A current of hot air is driven through a brass tube inserted obliquely in a metallic alloy (such as Wood's, composed of bismuth, 7 parts; cadmium, 2 parts; tin, 2 parts; lead, 2 parts) which has been liquefied and is slowly cooling. The bubbling clears away the pellicle which begins to form, and the heaped-up matter produces a miniature crater. As the mass by cooling becomes pasty, a prominence or cone is formed in the middle, while the crater becomes hollower.

FINE ARTS

DORÉ'S GREAT WORKS, 'CHRIST LEAVING the PRÆTORIUM,' 'CHRIST ENTERING JERUSALEM,' and 'MOSES before PHARAOH,' each 33 by 22 feet, with 'Ecce Homo,' 'The Ascension,' 'Dream of Pilate's Wife,' 'Soldiers of the Cross,' 'A Day Dream,' &c., at the DORÉ GALLERY, 35, New Bond Street. Daily, Ten to Six.—1s.

Bartolozzi and his Works. By A. W. Tuer. 2 vols. Illustrated. (Field & Tuer.)

THE printing, paper, and binding of these volumes are in all respects so excellent and tasteful that they demand and deserve the warmest praise. The style of the books is that proper, or supposed to be proper, to the early part of the last century, including such additions to the model as the use of "y^{e}" for the, and "Presse" for Press, on the title-pages, but not elsewhere. The binding is a pleasant white, the paper of the stoutest substance which is consistent with flexibility, as becomes a material intended to remind the reader of the fine hand-made leaves of the days of Queen Anne. Every reader of old books knows how great is the difference between turning over the thick yet brittle modern paper which often does duty in what are quaintly called "antique" volumes, and the old-fashioned material on which were printed the best publications of Herringman, the Tonsons, and B. Lintot, to say nothing of the rest of the "crew" of publishers whom Pope belaboured and before more than one of whom poor Dryden stooped, if he did not cringe, as he told Bolingbroke he had been compelled to do with regard to "Jacob the First." Pope would have been delighted had it been possible to issue his Homer in as sumptuous guise as Mr. Tuer's two volumes. Mr. Tuer is at his best in these respects, and the book is, like other publications by Messrs. Field & Tuer which we have already reviewed, a model of good craftsmanship.

Apart from this, 'Bartolozzi and his Works' is scarcely a success. We are quite within the mark in saying that three-fourths of the book seem to have been written to be printed rather than to be read, not to say referred to by those to whom time is of value. The "works" of Bartolozzi are pretty, and famous enough to be worthy of a memoir and a correct and exhaustive descriptive catalogue, if not of what the title of these volumes promises, "the most extensive record yet compiled of the great engraver's works." The compiler has certainly kept his word as to the extent of his "list of upwards of 2,000" examples. His is, beyond question, the largest—at least the longest—list of Bartolozzi's prints; but it is so far from being a valuable account that, apart from the portions borrowed from the British Museum hand list and from Bartsch, the record is not correct, nor descriptive, nor exhaustive.

So many defects of description occur in the body of the book that most readers will suppose that the author can only recently have turned his attention to a subject which is very far indeed from being difficult; at least signs of haste, if not of insufficient observation, are frequently apparent. Let it suffice to mention, by way of example, that on pp. 27 and 28, vol. i., Mr. Tuer twice speaks with high praise and in particular detail of Bartolozzi's transcripts from Guercino as "etchings"; and he says that "the rapid play of his etching point on the copper was aptly compared to 'the contact of flint and steel,' and, indeed, from that point leapt the spark of genius." The statement is picturesque enough, but it is fallacious. So far from there having been any "rapid play" of the etching needle on the plates, they were not etched at all, but carefully and laboriously drawn in line! On p. 121, line 1, Bartolozzi's "etchings after Guercino" are again mentioned. On p. 70, vol. ii., in a perfectly supererogatory memoir of Charles Turner, it is stated that he engraved in aquatint with great success, and in that "method produced the early numbers of J. M. W. Turner's 'Liber Studiorum.'" This is so far from being correct that one plate only of the 'Liber' was executed in aquatint throughout, and that—'The Bridge with Goats'—was produced, not by C. Turner, but by F. C. Lewis. C. Turner mezzotinted many

"Libers," but he aquatinted none. J. M. W. Turner, finding that aquatint, even in the hands of Lewis, the best practitioner of the day, did not answer his purpose, abandoned that process for mezzotinting, which till then had been little used except for engraving portraits, and the result was so fortunate that C. Turner adopted it with triumphant success, as in the lovely 'Junction of the Severn and the Wye.' On p. 15, vol. ii., Mr. Tuer speaks of Morland's prints as being mostly aquatints; the fact is that they are mostly mezzotints, few of them are aquatints. Yet there is no difficulty in distinguishing a mezzotint from an aquatint. The criticism on Bartolozzi's or Chamberlain's reproductions of the Holbein heads at Windsor is as correct as it was easy to make; but the notices of the technical process employed are incorrect. Mr. Tuer's experience of the skill of modern engravers must be but limited if he thinks (see p. 60, vol. i.) that Bartolozzi's prints can never be successfully imitated by "any living engraver." On p. 77 are some questionable statements about Angelica Kauffman, to the effect that the rascality of her first husband "ruined her life as a woman, though it did not mar her artistic career," and that "Sir Joshua Reynolds had previously admired her, and proposed for her hand." The facts are that, however sweetly she "set her cap at him," it was well for Reynolds he did not "propose for her hand," and that, after the death of her first husband, she married Zucchi, A.R.A., and lived happily with him for many years. A note on p. 80, vol. i., says that steel engraving was first practised by George Maile: this is a mistake.

Such are a few of a number of slips which ought not to have occurred in a book of the pretensions of this one. We might fill a page with examples. Turning from these matters to the catalogue proper of Bartolozzi's works, which ought to be the staple of Mr. Tuer's labours, it is hard to express the depth of our disappointment. We hoped to find, by the aid of "a list of upwards of 2,000—the most extensive record yet compiled—of the great engraver's works," sufficient material to enable any one to arrange a collection of the charming and popular prints in question. A list so copious as this might well have been constructed on the lines laid down by Bartsch in the preface to his 'Peintre-Graveur,' *i.e.*, so that "each print is described with sufficient details to enable the reader to recognize it without difficulty." We supposed that Mr. Tuer would supply with each entry describing a print a concise description of the subject, the designer's name, the manner of engraving, and the shape and size of the plate. But unfortunately he gives little more than a bald enumeration of titles, not always correct, and arranged capriciously under eighteen heads! Such a list, however deficient in details such as measurements and the like, might have been, to a small extent, useful if its classification had been good, and the names of the prints always recognizable; but this cannot be said of Mr. Tuer's compilation. A *catalogue raisonné* is to the print collector what a dictionary is to the student of a language, but what help can the tyro get out of such entries as these?—"25, Commerce"; "37, Contentment"; "70, Infancy"; "74, Justice"; "220, Doralice"; "1037, Ancient Ruins"; "1160, The Moralist"; "1249, Profane History," and so on. What would a member of the Index Society say to Mr. Tuer's method of cataloguing when he found one hundred and ninety entries under "The," and about eighty under "A" or "An"? Mr. Tuer divides his subjects into eighteen classes, and he adheres so loosely to his own classification as frequently to enter a print under two or three separate heads! Without assuming to have made an exhaustive examination of the list, we have noted two hundred and thirty prints which are entered twice under different numbers, sixty-three prints which are entered thrice under different numbers, and three prints which are so entered five times, and in no instance is there a cross-reference. The double entries are often side by side, as "234, Imogen lying asleep (Cymbeline), W. Martin"; "235, Iachimo in Imogen's Chamber, W. Martin,"—"1423, Bas-relief, drawn at Ephesus, by W. Pars"; "1424, Bas-relief, drawn at Ephesus, by W. Pars,"—likewise Nos. 1484 and 1485; 1503 and 1504; 1505 and 1506; 1762 and 1763; 1966 and 1968. In these instances the identity of the two prints is obvious, but it is not always so. The inexperienced collector would certainly be puzzled by the following double entries: "58, Genius raising the Fine Arts, B. West"; "112, The Archangel and the Arts and Sciences, B. West,"—"81, Love and Music, Tresham"; "1107, La gara fra l'Amore e la Musica, K. Tresham,"—"87, Mercury flying between two women—Commercial Ticket or Bill, 'Blessed are the Peacemakers'"; "1523, Minerva giving her hand to another goddess to raise her from the ground, Mercury above them; on the top is written 'Il Mercurio Italico,' Burney."

There is a singular upright print of some size (12½ in. by 17½ in.) which bears the following signatures: left, "Anibale Caracci inv."; right, "F. Bartolozzi sculp., 1765." The method is etching and pseudo-mezzotint in imitation of a washed sepia drawing. The subject is an allegory of the 'Indifference of Fortune to Human Suffering.' This print appears in the list before us three times: "53, Fortune, A. Caracci"; "433, Fortune sitting leaning on a Globe, with a humorous subject above, N. del Abate"; "1012, A Group of Three Men, and a Child laughing, a Dog on the left; beneath them on the right is an Angel seated and resting her elbow on a Globe, A. Caracci." Compare likewise Nos. 211, 1429, and 1475; Nos. 231, 244, and 1230; these are examples of triple entry. Quadruple entries occur in Nos. 78, 179, 1473, and 1577; Nos. 290, 520, 922, and 1015, which have differing titles (!); and Nos. 994, 1180, 1375, and 1451.

Among Bartolozzi's prints not any are more sought for than the tickets, especially the cards done for Giardini. There are twelve of these, all bearing Giardini's name. What has Mr. Tuer to say about them? "Tickets for Giardini's Concert in London, G. B. Cipriani, eight plates." He then enumerates only six plates, for his No. 2193 was not done for Giardini, and No. 2194 is unknown to modern collectors. The first account of Bartolozzi's engravings was given by C. H. de Heineken in vol. ii. of his 'Dictionnaire des Artistes,' Leipzig, 1788, and Mr. Tuer's list of Giardini's tickets is plainly copied from this rather obsolete work. His preference for Heineken is remarkable from the fact that in his first volume, pp. 137, 186–7, in extracts from sale catalogues, he enumerates twelve Giardini tickets under their proper designations. This is not a solitary instance of the compiler's indebtedness to Heineken; he owes to him "No. 231, Henrietta and Rosamond." See also Nos. 2057 and 766, where Elijah is called "the Elysian Prophet," a statement derived from Heineken's "L'Ange arrivant auprès du Prophète Elisée."

Mr. Tuer, when speaking of book illustrations, has not followed the proper practice of citing the first editions in which those works appear. He sometimes mentions third editions. We have not space for examples of this slip. Under the head of female portraits we notice No. 1676, Lais; 1679, Lucy of Leinster; 1688, Mulines Marie (Sterne's "Maria"); and 1691, which are purely fancy subjects. No. 1791, 'Vestris standing on one leg,' is not the female Vestris; compare Nos. 931 and 1720, the same differently described. Among the male portraits are six females, Nos. 1730, 1735, 1802, 1803, 1814, and 1858. Nor are Mr. Tuer's occasional descriptions more trustworthy than his enumerations and grouping. We have not space for more indications of the need for revision of this very unsatisfactory catalogue, which, errors apart, is not complete. As it is, more than three hundred numbers ought to be struck out.

The two volumes of the work contain eleven illustrations, of which only two are from coppers engraved by Bartolozzi. The Wilkes ticket, p. 48, vol. i., is a photogravure, and this ought to have been stated, since as published there is nothing to prevent its sale to the unwary as a genuine engraving. At the head of the list it is stated that copies have been struck off for "the use of the British Museum." It would be interesting to know what use Mr. Reid has made of them.

Pompeii: die neuesten Ausgrabungen von 1874 *bis* 1881 *für Kunst und Alterthumsfreunde.* Von Emil Presuhn. Mit 80 Tafeln in Chromolithographie. (Leipzig, Weigel.)

IT is true but inevitable that the excavation of Pompeii dooms much that is most interesting to a second and final catastrophe. Even when weather does not speedily detach painted stucco from the walls, colours fade in a few years under exposure, and some of the more delicate designs live only a few days after they are brought to light. Slight success has attended a variety of schemes of preservation and protection, and fac-similes under official direction have not been executed very abundantly. Designs of archæological interest are, indeed, invariably well cared for by the Roman Institute, which, however, is not concerned about colour; and Pompeii without colour, says the editor of this gracefully illustrated book, is landscape without the sun. Chromo-lithography is here applied to reproduce the most important decorations recovered within the last seven years; these were copied in their first freshness as they were brought to light, by the official draughtsman Signor Discanno

and a very accomplished English assistant, Miss Amy Butts. Those who are familiar with Pompeii will certify to the conscientiousness with which the true Pompeian character has been conserved even where there is usually irresistible temptation to falsification of style, in figure subjects; the brightness of colour given to the purely decorative designs does not exceed authority, and is welcome assistance to the effort which always has to be made on the spot to revive in imagination original effects.

This ornamental work will be valued and enjoyed by those who are familiar with the scene of the uncovered city, but nevertheless may be glad to have the hurried impressions of the excursionist from Naples confirmed and defined. The descriptions are written in a popular style, and at the same time scholars and antiquaries are provided in each section with a page of references to the copious literature and apparatus of criticism that would encumber a publication which rests its chief claim upon elegance.

A general plan shows that only half the city is at present laid open—literally, we may say, exhumed; and there remains work for a century, if excavation continues at the present rate of progress, which we would not wish quickened if it were only to be quickened by a reduction of the present high standard of care and thoroughness.

The excavations of the eight *insulæ* or groups of houses here illustrated penetrated to almost the exact centre of the city, and disclosed one of the most important dwellings yet discovered. The scheme of the author is to give a detailed ground plan of each *insula*, and then chromo-lithographs of the chief mural paintings and decorations and mosaics, and some plain lithographs of other designs. Enumerations are given of the objects recovered, but not illustrations except in a few instances. Three plates represent victims of the catastrophe, the reproduction being obtained by pouring plaster into the moulds of ashes which hardened round their prostrate forms, and within which all but their skeletons have decayed. One of these victims was a house dog, that reappears as it expired, very miserably contracted, yet even so retaining a curious identity with his semblance in mosaic.

In one house, which was that of a well-to-do man of business, as many as ten skeletons were found; of these four were crowded in one small room and three in another. The author remarks on the strangeness of such numbers perishing here, considering that the bulk of the population surely escaped. But he fails to notice that a special cause of alarm amidst the general horrors of the time very probably contributed here to paralyze a panic-stricken group of refugees. The adjacent house, as appears from his description, was severely struck by lightning, and so also was another close at hand. These Pompeian houses, large and small, adhere with pertinacity to a single type. The two open courts, the atrium with impluvium at entrance, the garden-like viridarium with its colonnade at the rear, and the intermediate ceiled but open apartment, the tablinum, may vary in proportion, but it is only reluctantly that any element of the combination is entirely omitted. Exigencies of restricted space occasionally oblige the architect to renounce that complete vista from end to end from the entrance passage which gave such picturesqueness to interiors; but some maimed semblance of it is preserved wherever possible, at even considerable sacrifice. It is even so that the typical London private house is repeated through small streets and large, with an identical distribution of rooms. Imitation has some influence in both cases, but no doubt at Pompeii, as in London, the popularity of the prevalent type was mainly due to accordance with the requirements of the prevalent organization of family and household.

If the Londoner may ever be fairly excused for envying the Pompeian householder, it is in respect of his cheerful and fanciful mural decorations, or perhaps, in the first instance, of his smokeless atmosphere, which encouraged and permitted such a style of embellishment as this publication sets before us to tantalize us. As the case stands it is perhaps matter for congratulation—for gloomy congratulation—that fashion allows us to baffle the smoke of London by anticipating it with sombre tints, even as the New Zealander was studious to conceal the ravages of age by a system of tattooing early in life which left old age nothing to ravage.

For some unexplained reason the desertion of Ariadne by Theseus was a favourite subject for a picture with the Pompeians, whether from sympathy with Ariadne or with Theseus does not appear; some dozen repetitions have been found. The example which is reproduced for us is deserving of note for originality of conception, little as there is to be said for accuracy of draughtsmanship. The false lover has already one foot on the plank between shore and galley as he looks back to his ill-requited benefactress, who lies under an awning asleep; his face and flinching hand betray his guilty alarm as a slight but well-expressed movement gives token of her restlessness; and a comrade seizes him by wrist and elbow to guide him in his confusion and hurry him aboard.

Not the least interesting details of the book are fac-similes of inscriptions—"graffiti," scribbled lines, sometimes of satire, sometimes of sentiment—and of the tablets of the factor L. Cæcilius Jucundus, which, charred as they appear to be, still retain legibly on their waxed surfaces the quittances and obligations which were carefully put away by the punctual man of business, to recover importance again, but such as he little dreamed of, after the lapse of exactly eighteen hundred years.

MR. MURBY has sent us No. 1 of *The Imperial Drawing Books*, which contains diagrams of simple objects delineated according to the plan adopted at South Kensington, that is, with measuring lines setting out the cardinal points of each subject. Blank spaces serve for the pupil's copies. Printed instructions accompany each example. The simplicity, good style, and good arrangement of these examples are excellent points, and the book, which is very cheap, is likely to be as useful as a drawing copybook can be.

THE WORCESTER EXHIBITION.

THE Worcestershire Exhibition of Fine Arts, Industries, and Historical Objects has increased largely in interest since the period of the opening in July last, and may be said now to have attained maturity. Many objects of importance have recently been added to the Fine-Arts Court, and considerable changes have taken place in the section of Art Needlework and Tapestry, under the superintendence of Lady Alwyne Compton. In the latter, in accordance with a preconcerted arrangement, a magnificent series of ecclesiastical vestments and embroideries was withdrawn to make way for lace, which is of great excellence.

Very recently the portrait of Lord Beaconsfield by J. E. Millais, R.A., was added to the collection, having been lent by the Right Hon. W. H. Smith. The picture has improved in general effect since it was exhibited to the public at Burlington House. It is mellower, and the glaring red colour of the lower lip seems advantageously subdued. Few historical pictures of any consequence have been added since the commencement, and in this department it must indeed be admitted that the gathering does not shine conspicuously.

The building in which the exhibition is held is conveniently near to the principal railway station, and has a very imposing external appearance. In plan it is a simple square, divided down the middle by two cross walls into three longitudinal sections. The middle one, somewhat less in width than the others, is called the nave, and is kept clear for promenades, having only isolated showcases and groups of plants down the centre, with an orchestra at the upper extremity. The space to the left of the centre is devoted to pictures and needlework, that to the right to industry, the further corner being occupied by machinery in motion.

Next to the ever memorable exhibition of Leeds this Worcestershire exhibition is the most perfect local collection that has been achieved in England. The portraits of "Worcestershire Worthies" follow close upon the "Yorkshire Worthies," and although woollen fabrics appear in both, the beautiful porcelain works and productions of the potter's art give to the faithful city of Worcester a very marked pre-eminence.

The nature of the building at Leeds, appropriated as it was for a time to works of art of every possible variety, but intended finally to become an infirmary, with long wards and separate galleries, was singularly well adapted for the display of works of art and favourable to their subdivision into different classes according to schools. At Worcester, on the other hand, spacious though the ground plan dimensions really are, the whole is brought into a condensed form requiring artificial subdivision, and therefore less favourable to the circulation of visitors. The pictures are hung closely together, and the narrow passages which they line are rendered narrower still by the introduction of lofty showcases. But the exhibition as a whole is one eminently deserving of attention. The great liberality shown by the wealthy possessors of works of art in freely lending them is not likely ever to be repeated on the same magnificent scale. The well-known private galleries of art and historical portraits, for which the county of Worcester is so distinguished, have been freely placed at the disposal of the Fine-Arts Committee; and it will suffice to mention the names of the Marquess of Hertford, Earl Beauchamp, Earl Somers, Lord Northwick, Lord Lyttelton, Lord Hampton (Packington), Sir F. Winnington, and Sir Edmund Lechmere, to guarantee the superior quality and historical interest of the artistic treasures now, and for only a short time longer, on view. The larger full-length portraits, many of them in cumbrous frames, are placed in a very imposing line on both sides of the central division. Many of these are official dignitaries in scarlet and embroidered robes; but near the entrance are two very quaint Elizabethan portraits of thin-legged gentlemen, with enormous ruffs. They are contributed by Lord Hampton, and represent Sir John Packington,

the sturdy favourite of Queen Elizabeth, and Sir John Packington of Hampton Lovett, befriended by Henry VIII., who bestowed upon him the monastic building which has now developed into the mansion of Westwood Park. The latter picture is a curious piece of costume, but apparently later than the date of 1560, at which time this worthy is said to have terminated his mortal career. A very different portrait from these, but still connected with the Packington family, is one on the same wall, calculated to awaken a warm interest in readers of the *Spectator*. It is the portly and benign figure of Sir John Packington, the fourth baronet, traditionally believed to be the person from whom Addison drew his immortal Sir Roger de Coverley. He is exhibited in an ample flowing wig and cravat, with long falling lace ends, and ruffles of the same material, enveloped in a rich brown mantle of many folds. The benevolent but complacent countenance is well rendered by the pencil of Riley. This portrait is contributed by Lord Hampton. Another, a full-length bearing the same name, and contributed by the Corporation of Worcester, is scarcely recognizable as representing the same individual. It is attributed to an artist named Shuter, and is the essence of vulgarity. The knight is here attired in a long wig, with the pseudo-classical peculiarities of costume in vogue at the end of the seventeenth century. Two fine pictures, full-lengths of Sir George Winter and his wife, are placed between them, and help by their excellence to moderate the violence of the contrast. These two pictures of comparatively unknown characters are fine specimens of the period of Van Dyck, the figure of the lady being quite worthy of the master; that of the gentleman is disfigured by a curious arrangement of legging between the top of his boots and his knees. Another Packington portrait lent by Lord Hampton is that of Dorothy, Lady Packington, a picture of the middle of the seventeenth century, representing a young lady seen to the waist, wearing her rich dark hair in ringlets, and a white satin dress partly covered with a pale blue drapery, which she supports with her right hand. To this lady has been attributed the composition of 'The Whole Duty of Man.'

Lord Northwick is a liberal contributor from Northwick Park, and his pictures are of the most varied character. The 'Presentation in the Temple,' attributed to Giotto, and a pleasing little scene from the story of 'SS. Cosmo and Damian,' a small long predella picture by Angelico da Fiesole, are excellent specimens of the early Italian school. A complicated picture of the early Flemish school, 'The Mass of St. Gregory,' exhibits a singular variety of saints and emblems crowded together. The elaborate workmanship of the dresses and ornamentation is characteristic of the early fifteenth century. No gilding is introduced in the picture, excepting upon a large flat round nimbus to each saint, the flames of the burning candles, and on the shield of arms held by St. Gereon at the left extremity of the picture. A very impressive half-length portrait of an Italian ecclesiastic, called 'Cardinal Fisher,' holding a square red biretta, is a fine specimen of the school of Pontormo in grandeur of style and rich brown well-massed shadows. Two full-length standing figures of a boy and a girl in courtly dresses are more correctly designated 'Prince and Princess of Orange' (the parents of our William III.) than attributed to Van Dyck. The heavier shadows incline nearer to Honthorst. Two half-length figures of warriors in armour, with very marked countenances, are erroneously named 'Prince Rupert and Prince Maurice.' They are, in fact, the Earl of Newport and Lord Goring. A similar picture may be seen at Knole, in Kent.

A stately full-length of the beautiful Duchess of Argyll is in fine condition, and contains one of Sir Joshua's rich landscape backgrounds. The well-known engraved picture, by Sir Joshua Reynolds, of Warren Hastings seated at a table, appears somewhat pale, but the forms are admirably modelled and the shadows rich in tone. It is almost difficult to reconcile the youthful features in the portrait of this Worcestershire worthy (he was born at Daylesford, a property which he eventually succeeded in obtaining, and where he closed his chequered career) with others of a later period by Zoffany and Abbott, which are also in this exhibition, contributed respectively by Col. Davies, of Elmley Castle, Pershore, and by Mr. W. H. W. Hastings, of Malvern.

Lord Hertford contributes a rich store of portraits that had till recently remained in London, and which now have been removed to Ragley. There are several Conway portraits, and a very quaint picture of the Countess of Hertford, afterwards Duchess of Somerset, wearing a pointed black hat and a basket on her arm, attributed to Hayman or Hogarth, but worthy of neither. The well-known standing figure of Horace Walpole, resting his cheek on his right hand, by Sir Joshua Reynolds, is here. It is ghastly pale, with very dark shadows. The eyes are intensely black. Lord George Seymour as a boy, on the contrary, is one of Reynolds's freshest and best preserved portraits. Mrs. Robinson (Perdita) in hat and feather is a lovely Sir Joshua, with an effective combination of pure black and white. 'Van Helmont the Chemist,' attributed to Lely, is of very superior quality, singularly rich in tone, and one of the most impressive portraits in the collection. A large and rather pretentious picture of the 'Garden of Love,' by Rubens, calls to mind the exquisite smaller versions at Dresden and Madrid, in which variations occur. This is roughly painted on canvas and exhibits a crowd of people in the porch, with the statue of Venus on the fountain seated. A standing figure, nearly full length, in amber-coloured satin and called 'Nell Gwynne,' belongs to one of Lely's well-known costumes, and may be seen at Savernake and in the National Portrait Gallery with the countenance of Barbara, Duchess of Cleveland. The face here is not that of Nell Gwynne, nor is the building held in her hand "a model of Chelsea Hospital," as stated in the catalogue. It is simply the conventional tower of St. Barbara, in which character, holding also the palm branch of martyrdom, the lady is represented. 'Lady Cheeke' is a very good Lely portrait contributed by Lord Windsor, who shows also a clever picture by Ferneley, a skilful animal painter, of the 'Quorn Hunt.' Lord Windsor's group entitled 'The Kitcat Club' shows an assemblage of ugly-looking persons of the time of Queen Anne, but not any of them to be identified with the eminent characters connected with the celebrated club at that period. Of the beautiful Miss Gunnings there is nothing really striking. The two pictures by old Morland of a girl ironing and a girl washing, arbitrarily associated with the names of Mary and Elizabeth Gunning, are interesting as the productions of Henry Morland and well known by the engravings. A charming crayon of Maria, Countess of Coventry, is lent by Mrs. W. Coventry.

Lord Lyttelton contributes several pictures of historical interest, many of which were seen at the great loan exhibitions in London of 1867 and 1868. It is to be regretted that the error observed during the Portrait Exhibition at London, 1866, in describing the full-length figure of Sir Edward Lyttelton, Keeper of the Great Seal, who died in 1641, as "Judge Littleton, author of the 'Tenures,' who died in 1481," has been repeated on the present occasion. The Hagley picture is known to be a copy by Arthur Pond in the last century after Van Dyck. The mistake may have been caused by the engravings in Nash's 'Worcestershire,' where portraits diversely named really represent the same person. An admirable portrait of the late Lord Lyttelton by Mr. George Richmond, R.A., is one of the most successful productions of modern portraiture, considering the peculiarities of the original subject. Sir Edmund Lechmere contributes three Rembrandts, one of which is 'The Vision of Daniel,' which formerly belonged to Sir Joshua Reynolds. An excellent Opie, entitled 'The Lovers,' represents a young soldier in scarlet uniform persuasively addressing a young lady in white, sitting in a garden. The figures are the size of life and nearly seen full length. The forms, expression, and sentiment are far more refined than are usually to be met with in the works of this painter. This picture comes from Hadzor, the residence of Mr. Galton, who also contributes a fine specimen of Nicholas Maes, 'St. Anne teaching the Virgin Mary to Read.' It consists of two figures the size of life, a scale very rarely adopted by this painter, and will be remembered as having held a prominent position in the Manchester Exhibition of 1857.

One of the leading features of this exhibition is the very extensive and valuable collection of portraits of the Bishops of Worcester, arranged as nearly as possible in chronological order. To this the Universities of Oxford and Cambridge, the Bishops of London and Worcester, and the Deans of Westminster, Canterbury, and Worcester, are large contributors. In connexion with this series may be named a fine and not generally known portrait of Archbishop Juxon, who was eleven years Dean of Worcester, painted by Sir Peter Lely. It is the counterpart, with exception of the countenance, and alteration in colours of curtain and table-cover, of one in the present exhibition of George Morley, Bishop of Winchester, lent by Christ Church, Oxford. Another portrait contributed by Christ Church is the famous one of Samuel Butler, author of 'Hudibras,' who was born at Strensham, in the county of Worcester.

Among the modern pictures will be gladly welcomed Sir Frederic Leighton's 'Elisha raising the Widow's Son,' 'The Shadow of Death,' by Holman Hunt, 'The Death of Sarpedon,' by Richmond, jun., and 'The Rider on the White Horse,' by G. F. Watts, followed by a noble series of modern portraits by the last-named artist, which were recently seen at the Grosvenor Gallery. There is also in the same department the very powerful portrait, by Mr. Ouless, of Sir R. Paul Amphlett, in scarlet robes. An excellent idea, but rendered abortive by the clumsy manner in which the materials were arranged, is traceable in the assemblage of old English furniture, musical instruments, kitchen utensils, and garments, meant to realize a Worcestershire house of the seventeenth century. A magnificent collection of Sèvres china and Limoges enamels has been lent by Earl Beauchamp, and the Earl of Dudley contributes a choice selection of old Worcester porcelain. In addition to these may be named a fine rosewater dish of Limoges enamel, by P. Courtois, the property of Sir Edmund Lechmere, and an instructive series of Worcester ware, lent by Mr. Frederick Bodenham.

Many cases are filled with ancient charters and manuscripts, lent by the Dean and Chapter and the Corporation of Worcester, the Corporations of Bewdley and Droitwich, and the Rev. Francis Hopkinson. Choice specimens of early printing, including the 'Godly Sayings of the Old Ancient Fathers,' imprinted 1550 at Worcester, and the first edition of Butler's 'Hudibras,' 1663–73, have been contributed by Earl Beauchamp. They fill a large table-case.

The general impression produced by the exhibition is that it is too crowded, and that half the quantity now shown would have been ample for the space available. The pictures, especially the modern ones, owing to the light coming directly from above and the projection of the frames, placed upon the screens, are not shown to advantage. The catalogue, which has been compiled with much care, defeats its own purpose in one respect by an arbitrary division of the pictures into an historical and a fine-art section without the distinctions being properly observed

in the paintings themselves. The exhibition will close on the 17th of October, and the opportunity of seeing so many fine things from private collections of the Midland Counties is not likely ever to occur again. GEORGE SCHARF.

Fine-Art Gossip.

THE sixty-second annual exhibition at the Royal Manchester Institution opens on Wednesday next. The private view is on Tuesday. The press view took place yesterday (Friday).

ALL our readers who have personal and artistic associations with Hastings will remember with regret that on the 29th ult. a high tide swept away all but six of the picturesque net and rope drying sheds, not "shops," under the East Cliff of that town, which have been the subjects of innumerable studies and sketches by painters since the first days of English landscape art, and have furnished materials to draughtsmen from Cozens to the tyros of the present, including especially J. J. Chalon, Turner, W. Hunt, Linnell, and David Cox. The whole of the sea-front of old Hastings has been irreparably damaged; vast masses of shingle have been carried off, and the remainder of the drying sheds may have been engulfed while we write. It appears that more than two years ago a storm swept on to the land, above the range of the tides, on the Pevensey side of the bay, a prodigious quantity of the shingle which, under ordinary conditions, travels to the eastward, from Beachy Head to Dungeness. The shingle being thus stranded failed to fill the place of that which was removed from the front of Hastings. The absence of the latter has resulted in the destruction of the sheds, the devastation of the esplanade, and threatened demolition of the sea-wall, from the summit of which one used to step to the shingle, which is now twelve or fifteen feet lower than of yore. This is not the whole of the bad news we have from Hastings. The well-remembered profile of the East Cliff as seen from the esplanade, the dignity of which was almost architectural in its severity and beauty, has been irreparably injured by the paring away of its crown of rock and earth, an operation performed because it was assumed to be in a dangerous state. Incursions of 'Arry and 'Arriet have deprived Fairlight Glen of its purest charm and strewn the once beautiful place with greasy papers and broken bottles; bill-stickers have defiled the posts and walls with advertisements; the ferngatherer and the excursionist have left but few fronds; Clive Vale has become the prey of building societies; and many of the trees about Fishponds have been blighted or cut down.

A NEW hall has been opened in the Exposition des Arts Décoratifs, Champs Élysées, Paris, and is dedicated to the illustration of costume by engravings largely taken from the magnificent contributions of M. Sardou, who has edited the catalogue of the whole.

THE late M. Henri Lehmann has bequeathed to the Académie des Beaux-Arts a number of *objets d'art*, which his will directs shall be sold by auction and the proceeds invested to found a triennial prize, to be given to that young artist (the age is limited to twenty-five) who during the previous three years shall have produced the work which by subject and style "protestera le plus éloquemment contre l'abaissement de l'art, que les doctrines préconisées aujourd'hui semblent favoriser." The prize is intended to be of the value of 1,000*l*.

THE magnificent "Collection Timbal," comprising ivories, bronzes, &c., of the true Renaissance, recently acquired by the Louvre, has been placed in the Salles de la Colonnade.

THE Luxembourg was reopened on the 9th ult. with ten additions, including 'Paye des Moissonneurs,' by M. L'Hermitte; 'L'Intérieur d'Église,' by M. P. Sautai; and what it is hoped will be the last of its kind, a picture by M. Courbet.

THE French papers record the death of M. Émile Renard, an able designer connected with the manufactory at Sèvres.

THE Union of German Architects and Engineers has issued an appeal to the German people to aid in a partial restoration of the Schloss at Heidelberg. This is somewhat alarming news. By all means let further decay be prevented; but any attempt at restoration will ruin the artistic charm of the place. German architects have not been more fortunate than English ones when they have practised restorations, and their doings are by no means calculated to inspire much confidence in them.

MUSIC

THE WEEK.

BIRMINGHAM MUSICAL FESTIVAL.

IT will give some idea of the attraction exercised by M. Gounod's 'Redemption' to state that the official returns show that the sum realized by the sale of tickets for the first performance reached the astonishing total of 2,305*l*. 16*s*. Such an amount is absolutely without precedent at a provincial festival, and has only in very exceptional cases been surpassed even in London, and the result is the best justification of the bold course adopted by the Birmingham committee in commissioning the composer to write his new work.

Wednesday evening, the 30th ult., may be described as an "English night," the two chief works brought forward at the concert being Mr. A. R. Gaul's cantata, 'The Holy City,' and Mr. C. Villiers Stanford's Serenade for Orchestra in G, both of which were composed expressly for the festival. Mr. Gaul, a professor of music residing in Birmingham, has been hitherto known chiefly as a writer of several flowing and melodious part-songs, one of which, 'The Silent Land,' has been given with much acceptance by Mr. Leslie's choir. In 'The Holy City' the composer has taken a higher flight. The words of the cantata are chiefly reflective, and are taken partly from the Scriptures and partly from various sacred poems. The only objection that can be made to the selection of passages is a want of sufficient contrast. This necessarily reacts to a certain extent on the music, and is more noticeable in the solos of the work than in the choruses. Moreover, Mr. Gaul has been injudicious in the way in which he has laid out his cantata. For example, towards the close we find in succession a contralto song, a soprano song, and a duet for two soprani—in all three pieces for the female voice following one another. To complete what little fault-finding there is to be done, we may add that two of the choruses in the first part ("No shadows yonder" and "For thee, O dear, dear country") are too simple in style for a work designed for an important festival, being a kind of cross-breed between a part-song and a psalm tune with orchestral accompaniment.

Coming now to the much more pleasant duty of commendation, we must first recognize the genuine musical feeling shown by the composer. Of this traces may be found in almost every number. Mr. Gaul always writes naturally and intelligibly; there is no straining after effect, no attempt to be original, even at the cost of ugliness; the composer knows what he wants to say, and says it in a simple and straightforward manner. There is no very striking individuality of style in the music; but this may be said of nineteen out of twenty modern composers. The influence of Mendelssohn, and in a less degree of Spohr, is to be traced in Mr. Gaul's work, but positive reminiscences are very rare. The vocal writing is excellent, and in the specimens of fugal work which he has given the composer shows good command of the resources of counterpoint. Furthermore, he deserves special praise for being able to write a fugue which is not dry. To sum up, 'The Holy City,' though not a great, is a musicianly and pleasing work, which does credit to its composer, and which justified the selection of the managers of the festival. The performance was admirable. The work was conducted by Mr. Stockley, and the Birmingham chorus, desiring to do all honour to their townsman, sang their very best, which is equivalent to saying that their share of the work was perfect. The solos were given by Miss Anna Williams, Mesdames Trebelli and Patey, and Messrs. Joseph Maas and F. King. The reception of the work was very hearty, the composer being called for at the close, and bowing his thanks from his seat in the gallery.

English art scored another success with Mr. Stanford's Serenade. The conductor of the Cambridge University Musical Society is no novice in his art, and his claims as one of our representative musicians have not now to be recognized for the first time. His new work will certainly rank as among the best which he has yet written. It is symphonic in its general character, though not in its form, as it consists of five movements, or more strictly of six, the last two of which are linked together. The opening *allegro*, in the ordinary "binary" form, is very attractive in its themes, and perfectly clear in treatment. The succeeding *scherzo*, though somewhat reminiscent of Beethoven—in style, be it understood, not in its subjects—is most vigorous and effective. The third movement is a *notturno*, full of grace and elegance, and one of the best portions of the work; while the *intermezzo* which follows it, though not the most original number (the influence of Schumann being clearly discernible), is perhaps the most taking with the general public at a first hearing. The *finale* is again in symphonic form, concluding with a truly charming lullaby, constructed upon a tonic pedal. The scoring of the work is thoroughout most interesting, and Mr. Stanford deserves especial praise for the moderation of the instrumental effects; his fortes never degenerate into mere noise. The performance of the work, which was conducted by the composer, was most excellent, and its enthusastic reception by the large audience was fully warranted by its merits. A miscellaneous selection concluded the concert.

Passing over the performance of so familiar a work as the 'Messiah,' which was given on the Thursday morning, with the mere record of the fact that the solo parts were sung by Mesdames Albani, Trebelli, and Patey, Mr. Joseph Maas, and Signor Foli, we have next to notice the concert of Thursday evening, at which two more of the novelties of the festival were brought for-

ward. These were Niels Gade's cantata 'Psyche,' and Mr. Hubert Parry's Symphony in G. Herr Gade is no stranger to Birmingham. For the festival of 1876 he composed his 'Zion,' and on the same occasion he conducted his cantata 'The Crusaders.' He therefore came as an old friend; and the reception accorded to him showed the esteem in which he is held in the Midland metropolis.

The argument of the new cantata is thus given in the published score:—

"Psyche, a daughter of a king in Hellas, a maiden beautiful and pure, excited the wrath of Venus by refusing to join in the rites of that goddess, and at the command of her from whose altar she had turned away she was borne off to a lonely height, there to be made the bride of a fearful demon. At night, when at length, overcome by terror and despair, she falls asleep, a Zephyr and some Genii are sent to bear her to a place of safety and happiness. When she wakes, darkness still around her, an invisible Chorus tells her she is destined to become the bride of a god, who will hereafter disclose himself. The god calls to Psyche, without discovering himself, and tells her he wishes to espouse her, but warns her, on pain of separation from him and death, never to give way to her curiosity, and ask who he is. They thereupon plight their troth, and an invisible Chorus invokes night to conceal the lovers' joy. Before daybreak he departs, to return at nightfall. During the day the Zephyr and the Genii beguile the loneliness of Psyche by assurances of his certain reappearance. Psyche, however, doubts whether the revelation of the god may not be some malevolent device of Venus, or if not, whether the jealousy and envy of the goddess will allow him to return. The remembrance of her former sufferings so overpowers Psyche, that, in renewed terror and despair, she demands from the Chorus the name of her husband. They lament her fatal question, and announce her predicted doom. Her husband appears, and in him she recognizes the beautiful god Eros, who in sorrow declares to her that he has not the power to alter the decree of fate and of Venus. But as Psyche passes away in death, he proclaims his intention of appealing to Zeus for a reversal of the doom. In the third part of the cantata the scene is laid in Hades, whither Psyche has descended. She is counselled, but in vain, to drown the memory of her love in the waters of Lethe. Her tears and prayers prevail with Proserpine, the queen of the lower world, who grants her permission to revisit earth, in order to obtain from Eros the forgiveness of her fault. When she leaves Hades, she is met by Eros, who freely forgives her. Assured of pardon, she would cheerfully have returned to Hades, but Eros transports her with himself to the celestial abodes of the gods, where she receives from Zeus the gift of immortal youth."

In his setting of this beautiful story Herr Gade is heard at his best. He is not one of those pioneers of music who strike out an entirely new path; his style has not the individuality of that of Brahms or of Schumann. He is rather a disciple of the Mendelssohn school, though he is far from being a mere imitator. He speaks the same language, but in that language he expresses his own thoughts. We find in his music the same limpid clearness, the same highly artistic finish of workmanship that characterize the composer of 'Elijah.' His themes are always melodious, and frequently full of charm, though they seldom or never rise to the lofty heights of the inspirations of a Beethoven. We can imagine Gade writing a 'Pastoral,' but not a C minor or a 'Choral,' Symphony. In 'Psyche' the interest of the music is sustained throughout; while some numbers are superior to others in musical value, it can at least be said that none is dull. Among the more specially striking may be mentioned the trio, "Psyche, hear thou what we have to tell thee," and the long and expressive duet between Eros and Psyche in the first part of the work, and the charming trio and chorus of Zephyr and Genii which opens the second part—in which, by the way, the composer has written his chorus of spirits without any bass voices, just as Weber has done in the opening chorus of 'Oberon.' Of rare beauty also is Psyche's solo, "With meekness, godlike Eros," with its striking refrain, "Forgive thou me," while the concluding chorus of the second part, "Thou art mighty, O Eros," is very broad and vigorous. The whole of the scene in Hades, which forms the third part, is admirable and highly dramatic. The fourth part is as a whole hardly equal to the preceding, but the air with which it commences, "Still rests the morning twilight," is one of the gems of the work. We think 'Psyche' likely to be one of the most popular of its composer's works. It presents no excessive difficulties to the executants, though it undoubtedly requires finished orchestral playing; but even without orchestra it will be found effective, and is well suited for choral societies of fair acquirements. The performance was admirable; the part of Psyche was exactly suited to the talent of Madame Marie Roze, while Mr. Santley did ample justice to the music of Eros, and Miss Eleanor Farnol, Madame Trebelli, and Mr. Lloyd rendered most effective aid in the trios of the Zephyr and Genii. The choir, with whom Herr Gade is evidently a favourite, sang splendidly throughout, and the orchestral accompaniments were given to perfection. The cantata unquestionably scored one of the greatest successes of the festival.

Mr. Hubert Parry, whose Symphony in G opened the second part, is one of the most earnest musicians whom we have among us. Whatever he writes is characterized by loftiness of aim and by a devotion to art for its own sake which it is to be wished were more frequently to be met with. His works, therefore, will always appeal rather to the cultivated musician than to the general public. His style resembles that of Brahms more nearly than that of any other composer; there is a similar vein of deep thought and of contrapuntal ingenuity, occasionally with a slight tendency towards obscurity, which is to be found in the German master. It is therefore with much pleasure that we are able to say that in his new symphony we find a distinct advance towards clearness of expression as compared with his earlier works. There are passages in the symphony, more particularly in the slow movement and the *finale*, which require more than one hearing for their due appreciation; but in general there is little difficulty in following the train of the composer's thought. His ideas are often full of charm, their treatment is musicianly, and the orchestration well balanced and effective. The symphony was received with a warmth which agreeably surprised us, and which said not a little for the good taste of the Birmingham audience. The remainder of the programme requires no detailed notice.

The miscellaneous concert given on the Friday morning was one of the most interesting of the whole festival. It commenced with an excellent performance of Mozart's ever-welcome Symphony in G minor, the composer's later version of the work (with clarinet parts) being used, greatly to the advantage of the music. The applause at the close of the work was so prolonged that Sir Michael Costa, evidently pleased with the compliment paid to his orchestra, repeated the *finale*. We cannot but think this an error of judgment, as destroying the artistic balance of the work. To the symphony succeeded Brahms's 'Triumphlied,' for double choir with orchestra. This very remarkable work had only once before been attempted in England, at Herr Henschel's concert in St. James's Hall, on December 2nd, 1879. As it was then noticed in these columns (*Athen.*, No. 2719), we confine our remarks now to the performance. This was a veritable "Song of Triumph" for the Birmingham choristers; for such absolute certainty and such precision of attack in music which is unquestionably among the most difficult ever written for a chorus were simply marvellous. We speak advisedly when we say that we never heard finer singing from a choir than on this occasion; and Mr. Stockley, the choirmaster, cannot be too warmly congratulated on the results of his zeal and patience. The incidental bass solo in the work was finely declaimed by Mr. F. King.

Cherubini's Fourth Mass (in C major), which came next in the programme, though not equal in grandeur or extent to the great Mass in D minor, which has been performed by the Bach Choir, and which was also given at the Worcester Festival last year, is a work of great beauty. Its most striking feature is its deeply devotional feeling. Such movements as the "Kyrie," the "Et incarnatus," and the "O salutaris" are in their way unsurpassed by anything in church music, while the fugues ending the "Gloria" and "Credo" are masterly examples of the skill of one of the greatest theorists of modern times. The instrumentation is never heavy, no trombones being used in the score, but is full of fancy, and of those delicate orchestral tints so characteristic of Cherubini's music. In this respect the lovely duet "O salutaris," for soprano and tenor—perhaps the gem of the whole work—may be especially noticed. It is scored for strings only, with two solo violoncellos, yet the combinations obtained from these few instruments leave nothing to desire, either in variety or beauty. The old Florentine master understood the art (now, unfortunately, but too seldom practised) of obtaining the most effect with the fewest notes. The performance of the mass was fully up to the level of excellence which has been maintained, with hardly an exception, throughout the festival. The solo parts were sung by Madame Albani, Miss Anna Williams, Madame Trebelli, Madame Patey, Messrs. Joseph Maas, W. H. Cummings, and F. King, and Signor Foli. A remarkably fine rendering of Beethoven's 'Mount of Olives,' in which the solos were sustained by Miss Anna Williams and Messrs. Maas and King, concluded the concert.

The repetition of 'The Redemption,' with which the festival was brought to a close on the Friday evening, was in all respects as

great a success as the first performance on the preceding Wednesday. The soloists were the same as before; and increased familiarity with the music on the part of all concerned naturally led to an even finer rendering of the work than on the previous occasion. As before, the hall was crowded to excess, the demand for tickets being far greater than it was possible to meet.

After what has been already said, it is almost superfluous to add that the festival just concluded has been artistically a most brilliant success. Indeed, we can recall no recent musical gathering which for interest and variety of the programmes has equalled it, and certainly none which for general excellence of execution has surpassed it. It is gratifying to be able to add that the attendance at the festival showed an advance of over 7,000 on that of 1879, while the receipts were about 3,300*l.* in excess of those of three years ago. The enterprising and energetic action of the new committee of management has thus been completely vindicated; it has been proved that novelties, when judiciously selected, can be made to pay, and that the public is not necessarily frightened away from a concert-room by the presence in the programmes of the names of English composers. We heartily congratulate the managers of the festival on the result of their endeavours, and feel sure that they will be encouraged in the future to persevere in the course which on the present occasion has proved so successful, and which has enabled them completely to recover the prestige of their celebrated meetings, which a mistaken policy had previously endangered.

NEW ORGAN MUSIC.

ALTHOUGH original compositions for the organ are now issued in greater abundance than formerly, the so-called king of instruments does not seem to attract much attention from the best composers, and very few of the new pieces which come under our notice deserve higher commendation than is due to technical skill and sound musicianship. Messrs. Novello, Ewer & Co. send us a large number of new publications, from which we shall select for primary mention some numbers of *Original Compositions* by Gustav Merkel. The eminent Dresden organist has written extensively for the instrument, and much of his music is extremely pleasing and effective. The present series already extends to ten numbers, of which three are before us. No. 2 consists of a Fantasia in E minor and major, elegant in style, and rather suggestive of Mendelssohn. It presents no inordinate executive difficulties. No. 3 contains a dozen brief preludes, possibly useful as voluntaries. No. 4 includes a Pastorale in G and an Adagio in F, the former of which may be pronounced very pretty.—*Original Compositions for the Organ* is the title of a series of pieces by miscellaneous composers. No. 3, a Christmas Postlude by Dr. Garrett, introducing the old carol 'Good King Wenceslas'; No. 4, an Andante con moto, by the same composer; No. 8, another 'Voluntary for Christmastide,' by Sir F. G. Ouseley, somewhat pastoral in style; and No. 12, a spirited Postlude in C minor and major, by Dr. Steggall, are the most likely, of those now to hand, to meet with the approval of organists.—*The Organist's Quarterly Journal*, edited by Dr. Spark, continues its useful existence. Part 53, for January, 1882, contains a Postlude in E flat, by Julius Katterfeldt, and an elaborate fantasia on an air of Mendelssohn's, by George Hepworth, both these composers being organists at Schwerin; also smaller pieces in various styles. Part 54 is chiefly noteworthy for a set of variations on Henry Smart's tune 'Lancashire,' by J. Matthews. Part 55, the last issued, consists entirely of a sonata in three lengthy movements by Otto Dienel of Berlin. The work is elaborate, but orthodox as to form; and the second and third sections, a solemn march in G minor and an *allegro* in D minor, are exceedingly effective and by no means easy.—*First Sonata*, in D, by B. Luard Selby, is a work in three movements, a prelude, *grave e sostenuto*, a *larghetto* in F sharp minor, and an *allegro con brio*, of which the last is by far the longest and most elaborate. The writing is for the most part patchy and commonplace, but there are some passages which seem to imply ability of a natural as well as of an acquired order on the part of the composer.—We have also received the first book of a new edition of Bach's organ works edited by Dr. Bridge and Mr. James Higgs. This section contains the eight short preludes and fugues (Peters, Book 8) which form such exceedingly useful practice for students. A feature of the edition is that the distribution of the parts between the hands is in all doubtful cases clearly indicated. Some pedal marks have been added, and as the edition is not only accurate, but remarkably well printed, it may be warmly recommended to the notice of organists.

Messrs. Weekes & Co. send us *Four Select Pieces*, arranged by J. C. Bridge. It is only natural that organ players should prefer transcriptions of high-class music to original compositions of third or fourth rate merit; and so long as the arranger does not lay his hand on works unsuitable for the instrument he is scarcely to be blamed for inartistic procedure. Mr. Bridge has selected a romance from a concerto of J. B. Cramer, a Bourrée of Handel, the same composer's Overture to 'Ætius,' and a trifle from Schumann. These excerpts have been dealt with fairly well, and the series may perhaps be found useful. Mention may also be made of a *Minuet and Trio*, by W. S. Hoyte, originally composed as an orchestral piece for the Philharmonic Society; and a fairly effective *March* by W. A. Blakeley.

Musical Gossip.

THE one hundred and fifty-ninth meeting of the Three Choirs takes place at Hereford next week. The principal vocalists announced are Madame Albani, Miss Marian Fenna, Miss Anna Williams, Madame Patey, Miss Hilda Wilson, and Messrs. Edward Lloyd, Frank Boyle, C. W. Fredericks, F. King, and Santley. Mr. Carrodus will be the leader, and Mr. Langdon Colborne, the organist of Hereford Cathedral, will conduct. The festival will commence with 'Elijah' on Tuesday morning in the Cathedral. On the same evening the first miscellaneous concert will be given in the Shire Hall, when the most important item of the programme will be Mrs. Meadows White's setting of Collins's 'Ode to the Passions.' On Wednesday morning Handel's 'Judas Maccabæus,' or rather a large selection from that work, is to be performed, followed by Beethoven's Fourth Symphony, Goetz's '137th Psalm,' and Bach's "Magnificat." 'St. Paul' is to occupy Wednesday evening; and on Thursday morning Dr. Garrett's sacred cantata 'The Shunammite,' Beethoven's Mass in C, and a selection from Molique's 'Abraham' will be performed. On Thursday evening there will be a second miscellaneous concert in the Shire Hall. The 'Messiah' will be given on Friday morning, and a chamber concert in the evening, at which quartets of Beethoven, Mendelssohn, and Haydn will be performed, will conclude the festival.

MR. F. H. COWEN has been unanimously selected as Principal of the proposed Academy of Music in Edinburgh. A better choice for the post could not have been made. It is hoped that the arrangements will be so far completed as to enable the Academy to commence operations early next year.

THE performances of 'Parsifal' at Bayreuth came to a close on the 29th ult. The *Musikalisches Wochenblatt* states, on what it considers the best information, that a series of performances will be given in the Wagner Theatre next year, for which the services of Frau Materna and of Herren Scaria, Winkelmann, and Reichmann have already been secured. The last performance but one (on the 27th) was attended by the Crown Prince of Germany. After the second act he is reported to have said to a member of the Committee of Management, "I find no words for the impression I have received; it surpasses all that I had expected; it is grand. I am deeply moved, and understand that the work cannot be given in the modern *répertoire*."

Le Ménestrel states that M. Carvalho is projecting a grand performance of Gounod's 'Redemption,' to be given under the direction of the composer, at the Opéra Comique, Paris.

AT the Munich Opera the novelties intended to be produced during the coming season are 'The Vikings,' by the Swedish composer Ivar Hallstroem; Schubert's 'Alphonso and Estrella,' and Gluck's 'Der Betrogene Cadi' ('Le Cadi Dupé'). Among other interesting works to be included in the *répertoire* are Marschner's 'Templer und Jüdin,' Spohr's 'Jessonda,' Spontini's 'Vestale,' and Schumann's 'Genoveva.'

MR. R. LANE POOLE writes from Riesbach, Zürich:—"In thanking your reviewer for noticing an omission of mine, namely of Bach's concerto for four harpsichords, I should like to explain that the 'rather odd expressions' which he finds in my book are, in two cases out of three, simple misprints. 'Figured subject' (p. 83) should of course be 'fugued subject,' and 'multiplying with the parts' (p. 54) 'multiplying the parts.' I take this opportunity of correcting a mistake of my own, which, in view of the constant comparisons that are made between Bach and Handel, is more serious than it looks. I wrote on p. 121 that Mattheson decided that as organists 'their names must stand in alphabetical order'; in other words, that Bach must rank above Handel. But the truth is that Mattheson, after dwelling upon their different and characteristic excellences, merely concluded that 'their names must stand *outside* the alphabetical order' of organists. They ranked by themselves; both were greater than any others; but which was the greater of the two Mattheson did not attempt to decide."

THE death is announced from Paris, at the age of seventy-six, of Pierre François Wartel, formerly a tenor at the Grand Opéra, and a well-known teacher of singing, among his pupils having been Mesdames Nilsson and Trebelli.

DR. WÜLLNER, of Dresden, has been offered the post of Director of the Hoch'sche Conservatorium at Frankfort-on-the-Main, rendered vacant by the death of Joachim Raff; but it is not yet known whether he will accept the invitation.

THE theatre of La Scala, Milan, will commence its autumn season with 'L'Étoile du Nord,' with M. Maurel as Peter the Great and Mdlle. Dalti as Catherine.

Two more journals devoted to music have just appeared: the *Musical Album* in Montreal, and *La Revista Musical* at Havana.

MISCELLANEA

Briefs.—Referring to your observations on briefs (p. 142), I beg to furnish the following extract from a list of briefs contained in a register book of Pirbright, Woking. The list itself is probably complete from 1660 to 1690 inclusive. "June 6, 1689.—Collected for the Releif of ye Irish Protestants ye sum of Three Pounds six shillings and Ten Pence halfpenny. 3*l.* 6*s.* 10½*d.*" F. OWSTON.

TO CORRESPONDENTS.—J. S.—M. E. P.—A. H. G.—J. H. R.—D. D.—E. M. G.—T. F.—J. B.—J. F. H.—received

SATURDAY, SEPTEMBER 16, 1882.

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LITERATURE

The British Navy: its Strength, Resources, and Administration. By Sir Thomas Brassey, K.C.B., M.P. Vol. III. (Longmans & Co.)

THE third volume of Sir Thomas Brassey's work is wholly a compilation, consisting entirely of a collection of opinions on the main subjects of controversy with reference not only to our own, but to all the foreign policies of building ships for purposes of war. The Civil Lord of the Admiralty has brought together the most varied and opposite views of naval officers, nautical authorities, architects, engineers, and ministers of marine of other naval powers; and even amateurs are not excluded from the list of contributors.

The compiler claims, with justice, to have made an impartial selection of matter, and certainly all who interest themselves in problems of shipbuilding will find ample means of forming their own judgment on the subject. The collection embraces every variety of opinion and discussion from different points of view, taken with great discrimination from all sources, such as official reports, speeches on naval estimates, papers read at institutions, articles in service magazines, and periodical literature generally, each arranged, however, under convenient headings, so that the ephemeral bibliography of the subject can readily be referred to. Sir Thomas Brassey has not attempted either to paraphrase or condense the numerous extracts from the press and technical publications, as, although more homogeneity of character would be assumed by the volume, the main object of the compiler has been to bring together the most correct information as well as to acknowledge freely the sources whence it was derived. The third volume, of necessity less interesting than its predecessors, possesses also the same defect noticeable in them, viz., that the statistics and figures are only of dates anterior to 1879; and in these days three years of progress in departments where novelties are ever being introduced represent a considerable advance, and sometimes even a revolution of opinion. For instance, the late bombardment of the forts at Alexandria has taught us a practical lesson in naval gunnery *versus* earthworks, which, it is to be hoped, has not been lost upon the authorities. Had the forts and batteries at Alexandria been defended by more skilled artillerymen, the fleet, whose ammunition was all but, if not entirely, expended for the time, could not have renewed the combat on the succeeding days, and the delay would have enabled an active commander to replace a large proportion of his dismounted ordnance. The returns of the number of rounds expended per gun during the bombardment and the number remaining after the action will be interesting when (if ever) they are published.

The greater portion of the volume is taken up with the questions of type of vessel, limitations as to tonnage, armoured *versus* unarmoured ships, their internal cellular construction, armament, &c.

The American *Army and Navy Journal* is frequently quoted, and its pages are full of incident and example. Take the following:—

"Our ships of war must be either destined for a specific service, like the ram or the torpedo-boat, or else, if designed for general service, must be a compromise between different aims and needs. Commodore Parker, in his history of the battle of Mobile Bay, from which we quote elsewhere, tells the story of one famous episode thus: 'As the Hartford and Metacomet were slowly passing the Brooklyn, her captain reported "a heavy line of torpedoes across the channel." "Damn the torpedoes!" was the emphatic reply of Farragut. "Jouett, full speed! four bells, Captain Drayton!" So across the torpedoes the flagship went. Admiral Farragut told us the same story in a little different language. He said, as nearly as we remember, that when the alarm of torpedoes was sounded he could not help saying, "Torpedoes? Why they're all torpedoes! Those guns in the forts are torpedoes. We're here to fight torpedoes! Go ahead!"' The war-ships must evidently be built with a view to all contingencies. Of what use is it for some of the finest ironclads to carry enormously thick armour down to the water-line, when below it they are vulnerable to an ordinary torpedo? Of what use is armour if there is not quickness enough to avoid the attack of the ram?"

The most valuable document in the volume is, however, the translation of a *Pro-memoria* on the shipbuilding policy of the German Admiralty distributed to the North German Parliament as late as last year, and its general tenor of argument is in favour of small ironclads. The naval policy of Berlin must ever be of great interest to Great Britain, and an extract or two will not be out of place:—

"The contest between the armour which protects the battle ships and the heavy breech-loading guns, in which the victory seems always to incline more and more on the side of the gun, has led to much discussion as to whether armour affords a protection to ships of sufficient value to justify its retention, when we consider the grave objections which can be urged against armoured ships, not the least important of which is the enormous cost, both in the original construction and in the maintenance and repairs. It may be said by those who object to the policy of building armoured ships, that there is nothing to justify the retention of armour, now that it is no longer impenetrable at the distance within which ships must approach one another in order to bring an action to a decisive issue. The advocates of this view point to the recent innovations in naval warfare in confirmation of their opinion. They argue that the invention of the torpedo has placed a new weapon in the hands of seamen. The power of the gun had already been so greatly developed that the most thickly armoured ships could be destroyed by a single well-directed shot. The torpedo has rendered it possible to attack the powerful Colossus of the seas with small vessels, with every prospect of success."

The *Pro-memoria* then proceeds with a brief survey of the history of ironclad construction and its development from the days of the Gloire in France and the Warrior in England, after the Crimean War, followed by the ironclad Merrimac of the Southerners, and the Monitor of the Northerners in America during the Civil War. The effect of the famous action of Lissa is next discussed:—

"The battle of Lissa gave a further proof of the value of armour protection, and supplied a strong impetus to the construction of ironclads at a comparatively early stage. It also showed the necessity of the system of internal construction already extensively adopted, in which the interior of the hull was subdivided into numerous compartments separated from one another by watertight bulkheads. Such a subdivision is a most effective method of avoiding a catastrophe like that which befell the Rè d'Italia. In modern ships of war it has been largely developed."

The relative value of the gun, the ram, and the torpedo is thus discussed with considerable acumen:—

"The principal naval weapon is still the gun. Rams and torpedoes must be regarded as nothing more than auxiliaries, which indeed give a most valuable support to the gun, and under special circumstances are equally destructive and produce even more decisive results. They are not, however, to be regarded as a substitute for guns, and can only be used with effect in action under special circumstances. In an engagement between ships and forts they are of necessity quite useless, and in an engagement between ships the opportunities for using them will be so few and far between that we are obliged to regard the guns as of primary importance in the armament of the ship.....The decisive effect of a well-delivered blow with a ram is indeed indisputable. On the other hand, it is difficult, by the use of the engine and the rudder, to penetrate the side of an adversary with an oblique blow, and the probability is so great of a small error of judgment, both as to the distance and the speed, that very few instances are on record of a successful attempt to ram an uninjured ship in action. It is when the gun and the torpedo have done their work, and deprived the enemy of his motive power or the use of the rudder, that the rams can be brought into play for the purpose of bringing the engagement to a speedy close..... Torpedoes will exercise a great influence on naval warfare and on the tactical movements of fleets. The torpedo will make it necessary to use extreme caution in the attempt to ram. Commanders will take care not to fight an action at close quarters. But, as compared with the gun, the torpedo will play a distinctly subordinate part. In the present day, as in the past, it is by the gun that victories will be gained at sea. Ships must be designed mainly with the view to develope the power of the gun to the best advantage. The ram and the torpedo must be ranked as of minor importance."

The extracts from the 'Report of the Debate on the Navy Estimates for 1881 in the Italian Chamber' are also new to the British public, and will be read with interest. The speeches of Admiral Acton, the Minister of Marine, and of Capt. Albini, so well known for his newly invented gun-carriage, are full of information and common-sense argument.

Here is a characteristic letter from Hobart Pasha, March 23rd, 1879:—

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"What we want are small, heavily armed, fast vessels, that can, as it were, 'hop round their enemy like a cooper round a cask,' hitting him on every vulnerable point, shelling his decks at long range, and worrying him to death.....Of course the small vessels would be liable to a hard knock now and then; but you cannot go to war in kid gloves. As to bombarding forts, rely on it, in these days of 35-tons in masked batteries, or batteries cased with thirty inches of iron, the idea is obsolete—no sane man would think of such a thing. Fleets' guns can only be used against land defences in making a diversion while landing troops. Remember also the immense cost of losing by torpedoes or otherwise one of the new monsters such as Italy has built."

The following anecdote, referring to the eccentricities of character possessed by the Whitehead torpedo, is given by Admiral Porter, U.S.N.:—

"To show the unreliability of the Whitehead torpedo, I will refer to the engagement between the Peruvian ironclad Huascar and two British men-of-war. The Shah, one of the latter, sent a fish torpedo against the Huascar, which, seeing the bubbles of air rising to the surface, avoided the machine, and it ran straight into a harbour near by; there, the compressed air being gradually expended, the torpedo rested quietly alongside a Dutch merchant vessel at anchor with no power to do harm. The Dutch captain, seeing what he supposed to be a live fish alongside, got out his fishing tackle, but was disgusted at not getting a bite; only after several unsuccessful attempts with a harpoon did he discover the nature of his visitor."

The incident reminds one of the opening scene in the 'Vingt Mille Lieues sous les Mers,' by Jules Verne.

A selection of Sir Thomas Brassey's Parliamentary speeches forms the conclusion of his third volume, and the pith of his own opinion in regard to our future policy in naval construction is embodied in the following. Quoting Capt. Colomb's observations in the prize essay of the United Service Institution, he proceeds:—

"Viewed in this way, and assuming that the object of strategy is to ensure the right force being at the right time in the right place, Capt. Colomb would, as a matter of sound policy, increase the number of ships rather than attempt to gain tactical results satisfactorily in one ship by the sacrifice of strategical qualities. I rejoice that these principles have prevailed in the latest decisions of the Admiralty in respect to shipbuilding. The four largest ships now building are under 9,100 tons, and the Conqueror seems to be designed especially to meet the suggestion put forth by Mr. King, the chief engineer of the United States navy. In his report on the ironclads of the European navies, he concludes the description of the Inflexible with a suggestion that two vessels of smaller dimensions, each carrying two 80-ton guns instead of four, would probably have been a safer and, in some respects, a better investment. We have an excellent example of the fighting powers which can be obtained within comparatively narrow limits as to tonnage in the Belleisle and the Orion, built by Messrs. Samuda for the Turkish Government, and purchased out of the vote of credit. These ships would have been an invaluable adjunct to the squadron in the Sea of Marmora."

Since the foregoing was written the Orion, under the command of Capt. Fitzroy, has proved herself of value in the Suez Canal and in Lake Timsah.

Records of the English Province of the Society of Jesus. Vol. VII. Part I. By Henry Foley, S.J. (Burns & Oates.)

"In addition to a number of interesting particulars respecting the early Mission of the Society in England, now for the first time given, a complete *statistical history of the English Province*, with its numerous Colleges and Residences at home and abroad, will be found in detail almost year by year from its first formation in 1619 until the temporary suppression of the Society, effected in 1773."

This is Mr. Foley's account of the contents of his latest volume. Let no man for the future say that the Jesuits are a mysterious body, who work in the dark, and of whose doings no account can be found. Perhaps no other religious society has ever made so clean a breast of it as the Society of Jesus has made through the mouth of its accredited spokesman, Mr. Foley, during the last ten years. For the future there will be no excuse for such random statements as platform orators have been wont to fling about at their pleasure. It has been resolved to put forth in print an immense mass of statistics hitherto only existing in manuscript, and so to rescue from the danger of destruction documents which have run too many risks already, and which if once lost would be sure to be much more injurious to the reputation of the society by their absence than they ever can become by being made public property.

Henceforth any one who chooses may find out the income of the Jesuits in any one or all of their colleges for any year, the number of their fathers, their names, their previous history, their parentage, education, and career. If he has a taste for such researches, he may decipher the secret letters of the Jesuit emissaries by the help of the keys now printed by Mr. Foley. If he wants to find out how many Jesuits there were labouring in England during any given year and what their names were, and to make a fair guess as to where they were to be found, he has only to consult this volume, and with some little trouble he may get what he wants. Thus in 1593 there were six fathers in England at large; in 1598 there were fourteen; in 1610 there were fifty-one; and in 1659, *the year before the Restoration*, no less than a hundred and fifty priests of the society were labouring up and down the land. They who only know Dr. Oliver's 'Collectanea,' and they who peradventure may have been vainly seeking for a copy for years, may comfort themselves with the assurance that Mr. Foley's book incorporates all that is trustworthy in Dr. Oliver's thin volume, and supplements it by matter much more accurate and with the stamp of authority upon it; while Mr. Foley's new materials will, when complete, make up at least six times the bulk of the old 'Collectanea.' As a handy book of reference this new work will go far to supersede the long labours of the learned editor in his previous volumes. Those are more adapted for the study and edification of the faithful; this, for the student who desires a convenient biographical history of the English Jesuits without being compelled to wade through a great deal of reading that to most men is distasteful and repulsive. All who value hard work and who honour the resolute workman, unsparing of himself and unselfish in his aim, will rejoice that Mr. Foley has been permitted to bring his labours to the point which they have at present reached, and that he has recovered his eyesight sufficiently to see this huge volume through the press. May he be spared to complete a series of works which was begun without hope or thought of gain or reward, and has been carried on with an enthusiastic devotion and indomitable perseverance unhappily seldom to be found!

BOOKS ABOUT JAPAN AND CHINA.

Genji Monogatari: the most Celebrated of the Classical Japanese Romances. Translated by Suyematz Kenchio. (Trübner & Co.)

Abstract of Four Lectures on Buddhist Literature in China delivered at University College, London. By Samuel Beal. (Same publishers.)

The Divine Classic of Nan-hua: being the Works of Chuang-tsze, Taoist Philosopher. With an Excursus, and Copious Annotations in English and Chinese, by F. H. Balfour, F.R.G.S. (Same publishers.)

Historic China, and other Sketches. By Herbert A. Giles. (De La Rue & Co.)

China. By R. K. Douglas. (Society for Promoting Christian Knowledge.)

The strange story which heads our list carries us back a long way in the history of the world and in the progress of morals. It transports us into an entirely new atmosphere of life and thought, and gives us a curious insight into the manners and customs of the Japanese of the tenth century. "The aims which the authoress" (for it was the work of a lady) "seems always to have kept in view are revealed to us at some length by the mouth of her hero," says Mr. Suyematz Kenchio in his introduction:—

"'Ordinary histories,' we thus learn, 'are the mere records of events, and are generally treated in a one-sided manner. They give no insight into the true state of society. This, however, is the very sphere on which romances principally dwell. Romances are indeed fictions, but they are by no means always pure inventions; their only peculiarities being these, that in them the writers often trace out, among numerous real characters, the best when they wish to represent the good, and the oddest when they wish to amuse.'"

Neither of these types was, however, chosen by the writer, who seems to have had a desire to try her hand at a third, and to describe the adventures of one of the worst characters—an endeavour in which, it must be confessed, she has been successful. Her hero is an imperial prince who is as beautiful as he is high born and as fascinating as he is rich, possessing also numerous accomplishments, not the least conspicuous of which is his power of improvising verses. Occupying the vantage ground so liberally bestowed upon him by nature and fortune, he finds it easy to follow the bent of his inclination for amatory adventures. Through a succession of these the writer leads him, and describes, occasionally with power, the passions of all kinds to which his wayward temperament is the victim. As the translator points out in his preface, there is, as there always is in Oriental romances, a certain want of continuity in the narrative. The whole history is made up of a succession of episodes which bear little or no relation to each other. Nor does he regard it mainly as a work of absorbing interest, but as reflecting a state

of society sufficiently interesting to justify its publication in English. The translation is excellent, and we can heartily congratulate Mr. Suyematz Kenchio on the mastery he has acquired over our most difficult language. The thanks of the reading public are also due to Messrs. Trübner & Co., who have placed within our reach so many translations, this among the rest, from Oriental literatures and so many works on the languages and nations of the East.

No one else in England has devoted so much time and energy to the study of Buddhist literature in China as Mr. Beal, and no one, therefore, is more fitted to be an exponent of the subject. He has, however, another claim to be listened to on this occasion. Until lately we did not possess in England a complete set of 'Tripiṭaka' as they are known in China and Japan; and it was originally at the instigation of Mr. Beal that the Japanese ambassador, Mr. Iwakura Tomomi, procured for the India Office library a copy of the edition known in Japan as the 'Ming-tsong,' or 'Tripiṭaka' of the (Chinese) Ming dynasty. A similar request was made to the Chinese Government; but the Peking mandarins, being possessed by the idea that in any such request there must be concealed some deep political motive, declined to accede to it. However, having now got what we wanted, we can afford to smile at the ignorant jealousy of the Peking officials.

The religious effect produced in China by the introduction of Buddhism was prodigious, and was facilitated, Mr. Beal considers, by the presence at Magadha, the earliest headquarters of the faith, of the Vajjians, or Yue-chi of Chinese history. This fact would doubtless tend to favour the introduction of Buddhism among the tribes of Central Asia in communication with the Yue-chi, but we should doubt whether it had more than a very slight and indirect influence on the reception of the religion in China. But apart from the results to religion of the adoption of Buddhism by the Chinese, the gain to the literary wealth of the country was very great. An entirely new literature was introduced into the empire, opening out a new intellectual life not only in matters of religion and philosophy, but also of the imagination. The industry of the Indian translators was extraordinary. The Shaman 'An-tsing, who arrived in China in the year 149 A.D., translated in the interval between that year and 171, when he was killed in a riot at Canton, no fewer than one hundred and seventy-six distinct works. And this was but a type of the energy which these men, one and all, displayed. With reference to the history of the sounds of the Chinese language their writings are of great value, as in the transcriptions of Indian names which they contain we have preserved the sounds of the characters as they existed at the time in the dialects of the provinces in which they wrote. But not only this, in their works we find translations of the various editions of the Buddhist Sutras published in the different dialects of India. Thus in the Chinese 'Tripiṭaka' there are three or four distinct versions of the celebrated Pali work called 'Dhammapada,' corresponding to as many translations of the original in the Prakrit dialects.

In the present lectures Mr. Beal has confined himself almost entirely to the religious aspect of the question, and from time to time takes occasion to point out the remarkable similarities which exist between some of the doctrines of Buddha and of those held by Christians on the one hand and by the Essenes on the other. In connexion with this part of the subject, the sermons of Asvaghosha given in the third lecture are extremely interesting, and plainly point to the probability of his having derived many of his allusions and illustrations from Christian sources. As a *résumé* of Buddhist literature in China, Mr. Beal's lectures form a very compendious handbook, and they contain also much which will be new to those who have studied Buddhism only from an Indian standpoint.

In his translation Mr. Balfour has opened up a new field of Chinese studies. With the exception of Laou-tsze, the early Taouist philosophers have found no place in English literature. This probably is mainly due to the difficulty of rendering into English the obscure style and still more obscure thoughts of these philosophers; but the fact that, after all, there is very little worth reproducing in their writings may also have had its share in preserving their obscurity. They all follow in the footsteps of Laou-tsze, only differing from him in a tendency more or less pronounced towards the heretical opinions which afterwards prevailed. But though professing to be followers of Laou-tsze, they never perfectly understood him, and perverted his doctrines into childish babblings about the identity of existence and non-existence, the evolution of species, and the sublimation of matter. On one point, however, they were all in entire agreement with him, and that was in their hatred of Confucianism. Page after page of Chuang-tsze's work is devoted to attacks upon Confucius and his disciples. There was something particularly distasteful to these advocates of meditation and retirement in the pushing, self-satisfied attitude of the Confucianists, and they, therefore, never wearied of reproducing accounts of the discomfitures inflicted on these prophets of mannerism by more enlightened philosophers.

But since Mr. Balfour has elected to translate the writings of Chuang-tsze, it is to be regretted that his translation is not more accurate. We cannot believe that Chuang-tsze wrote such nonsense as this: "In loving one's mother it is not her outward body that one loves, but that which gives her body life. When a man dies and is buried, there is no longer any occasion for expense on his behalf. No one wants the boots of a man whose feet have been cut off. Both such persons are devoid of virtue." We have not had an opportunity of consulting the original in this case; but we have compared the text of an allegory related by Chuang-tsze as a rebuke to the conceit engendered by a little knowledge with Mr. Balfour's translation, and the result is not such as to make us place confidence in the general accuracy of his version.

In this instance Kung Tsze-nou says to a presumptuous Confucianist: "Have you alone never heard of the frog at the bottom of the well who said to the Turtle of the Eastern Sea, 'My delight is by myself to hop about self-reliantly on the well curb; to enter on repose on the edge of the broken brick lining; when jumping into the water, with joined fore-legs to press my cheeks; and to slip into the mud until my feet and toes have disappeared. [Mr. Balfour's version runs thus: "'Would you find any pleasure in having a dance with me upon the parapet of this well, resting on the broken brick-work at the bottom, and swimming arm-in-arm with me while we look in each other's faces? Three leaps and your feet will be hidden under the water.'"] Looking at the red insects, crabs, and tadpoles (about me, I see that) they are not able to do as I do. Thus, then, to be despot of the waters of a pit, and to excel in going and stopping, are the pleasures to be enjoyed in a well, and they are supreme ones. Why do you never come to behold (such delights as mine)?" [Mr. Balfour: "'Then we will look behind us at the cockles, crabs, and tadpoles, none of which can compete with me in swimming.' Now this pluming oneself upon the delights of a narrow well was a most unwarrantable injustice to the deep. 'Sir,' continues the frog, 'why do you not come here often to see me?'"] But before the Turtle of the Eastern Sea had got his left foot down, while his right knee was drawn up, he hesitated and shrank back. Then he informed the frog about the sea, saying, "A thousand le are not enough to measure the greatness of the ocean; a thousand jin (=100,000 feet) are not enough to probe its depth. In the days of Yu nine years out of ten were years of flood, yet the water (of the ocean) did not seem to be abundantly increased. In the time of T'ang seven years out of eight were years of drought, and yet the banks did not seem to lose. [Mr. Balfour: "'Yet the river banks did not find the water at all diminished.'"] Neither in a moment nor in a long time does it appear to shift or change, neither much nor little to advance or recede. [Mr. Balfour: "'The sea changes not according to whether the drought be of long or short duration; nor does it expand or shrink according to whether the water is plentiful or scarce.'"] This is the great delight of the Eastern Sea."

If such is the translation in the green tree of narrative, what must we expect to find it in the dry tree of abstract reasoning?

Mr. Giles always writes well, and as his knowledge of China and the Chinese is the result of many years' residence in the Flowery Land, he has always something to say which is worth listening to. The present volume is made up of a number of articles which have appeared from time to time in periodicals both in China and in England, together with some dynastic sketches and judicial records. Mr. Giles accepts without question the statements of Chinese historians concerning the origin of their race, and is content to consider that its history began with the establishment of the "black-haired people" on the plains of Northern China. Perhaps he may have considered that a deep survey of such a subject was beyond the scope of a book of sketches, but we should have been glad to have learnt to what conclusions his wide reading in Chinese literature has led him with regard to the origin of the language and the racial affinities of the people.

The chapter on the penal code of China is very interesting, but should be read care-

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fully, for Mr. Giles appears to take a pleasure in explaining with elaboration that certain generally accepted judicial cruelties do not exist, and then in quoting the words of the code to prove that they do. At p. 125 he says:—

"The punishments of the Chinese, under the present dynasty, are confined to (1) flogging with the bamboo, (2) banishment for a given time or permanently to a given distance, and (3) death by decapitation or strangulation."

And on the following page he writes:—

"It is also worthy of note that the 'lingering death,' about which so many horrible stories have been told, is not among the punishments here formally enumerated. Mention of it, however, occurs in another part of the code, as the proper punishment for high treason. But again all evidence tends to prove that though many are condemned, no one is ever subjected to this truly barbarous process, the very exceptions which might possibly be discovered forming, of course, part of the proof."

Many as they read these words will believe that the Chinese have really given up this "truly barbarous process"; and with a glow of pleasure they will reflect that the humanitarian influences of the nineteenth century are producing their effects even at so great a distance from the centre of civilization as China. But so far they have only been allowed to share Mr. Giles's views, and the process of arousing them from their dream has to be performed by means of a quotation from the code. At p. 133 we are told:—

"Book VI.....opens with the terrible punishment of 'a slow and painful execution,' commonly known as the 'lingering death,' for all persons found guilty of high treason, which crime includes destruction, as principal or accessory, of the tombs of the emperors of the present dynasty. The same punishment is set apart for the equally hideous crime of parricide; and once every now and again the *Peking Gazette* records the due execution by this process of some unnatural child. A slave who kills his master is also similarly liable."

Unfortunately it is more than "now and again" that the *Peking Gazette* bears evidence of the due execution of this process. In 1877 nine cases were there recorded, and in 1878 seven criminals suffered the same fate.

The chapters containing "Judicial Sketches" well represent the practice of the law in China. The absence of all lawyers and the more than usual difficulty of extracting truthful evidence throw an undue weight of responsibility on the presiding judges. That there are many who possess equal acumen with the judge whose decisions Mr. Giles quotes there can be no doubt; but the difficulties of arriving at a just finding, which he describes without exaggeration, are such as to make one shudder for the suitors in a majority of the courts in China, where men possessing no other knowledge than that depicted by Mr. Giles in his chapter on "Education in China" have the lives and fortunes of their fellow subjects at their disposal.

The concluding sketches on social subjects are well worth reading, and we are glad to see them here reproduced in a permanent form. Mr. Giles is an able though a somewhat crotchety writer, and no one who reads his present volume with discrimination can fail to learn much that is strange and interesting about historic and modern China.

Prof. Douglas has produced one of those readable and yet complete volumes that only one who has an entire mastery of his subject can write. After a brief sketch of Chinese history, Prof. Douglas gives a series of chapters on the government, customs, arts, language, literature, and religion of the Chinese. Prof. Douglas writes in a kindly spirit, and takes care to point out the good qualities of the Chinese. A quotation may be given from the chapter on Chinese honours (in China both sexes are recipients of Government rewards):—

"The following edict in the *Peking Gazette* of May 25th, 1877, affords a good example. Le Hung-chang, the Viceroy of Chih-li, there reports the case of a Miss Wang, who, from her earliest youth, 'exhibited a decorous propriety of conduct and a love of study. She was a diligent reader of Lew Heang's 'Lives of Virtuous Women,' and the poems of Muh Lan. At the age of thirteen it was proposed to betroth her. At the first hint of this reaching her ears, she retired to her room, and drew, with a pointed instrument, blood from her arm, with which she wrote a sentence declaring her intention to remain single in order to devote herself to the care of her parents. At the age of eighteen she refused in like manner; and when, in 1852, the remains of her father and second brother, who had perished at the taking of Woo-ch'ang by the rebels, were brought back to Kao-yeo, she exclaimed, amid her tears, that since she could not follow her father to the tomb, her mother being still alive, her blood should at least serve to varnish his coffin; so saying she gashed her arm with a knife, allowing a stream of blood to mingle with the lacquer of the coffin. She had reached the age of twenty-six when her father's obsequies were completed, and her mother and elder brother were anxious that she should marry; but she steadfastly refused to do so, and devoted herself to attending upon her mother, with whom she shortly afterwards removed to Choh-chow, on her brother receiving an appointment at Peking, as a reward for his services. She allowed no other hands but her own to wait upon her mother, and when, in 1862, her mother was attacked with dangerous illness, she cut a piece of flesh from her left thigh to be administered as a remedy. In less than a year a fresh attack of illness supervened, and she cut a piece of flesh from her right thigh on this occasion, recovery ensuing as before. On subsequent occasions, when her parent was attacked with slight ailments, she applied burning incense-stick to her arms, and used the calcined flesh to mingle with the remedies prescribed, with invariably successful results. After her mother's death, in 1872, she refused all sustenance during a period of three days, and was with difficulty persuaded at length to take food. Her brother shortly afterwards died, whereupon she escorted his remains to the ancestral home at Kao-yeo, and afterwards, returning thence, performed the same journey once more in attendance on her mother's coffin. The devotion and energy she has displayed, exceed what might be expected from one of the opposite sex, and it is solicited, in view of the wide repute which has been gained by her virtues at Choh-chow, that a monument may be erected to her honour under imperial sanction.—Granted by rescript.'"

The Gypsies. By Charles G. Leland. (Trübner & Co.)

Mr. Leland possesses the knack of gossiping pleasantly on many subjects, but he is at his best when he is discoursing about his gipsy friends. He can sympathize with the scholar who derives from staid books a sober and decorous pleasure, and he can appreciate the artist who pays a willing obedience to the laws and traditions of society; but he is apparently most thoroughly in accord with the possessors of ancient lore to whom a library would convey the idea of a prison, the workers in metal who wander untrammelled through a world stiff with conventional ties, or the singers who set at defiance the cultured circles through which their untutored strains send a thrill of rapture. The Russian gipsies whose acquaintance the author made at Moscow seem not to have been very far wrong when they recognized him as a brother, for if not by descent, at least by sympathy, he can put in a claim to be considered, at all events, an amateur Bohemian.

Of these Russian gipsies Mr. Leland gives an amusing account, to which the flame of his imagination has, if we are not mistaken, communicated a somewhat rosy colouring. But as his recollections of the visits he paid them at Moscow have been made familiar to many readers by their appearance, not long ago, in one of our magazines, there is no need to dwell at length upon this part of his volume. It is interesting, however, to know that in 1878 he met his Moscow friends in Paris, where they formed one of the numerous attractions of the Exhibition. Unfortunately, in the midst of the moving crowds which encompassed them their music was at a disadvantage, and they did not sing with their old barbaric spirit. "The voices were the same, but the sweet wild charm of the Romany carolling, bird-like, for pleasure was gone." For this comparative failure full amends were made by the immense spirit with which a gipsy band performed in the Hungarian *café*, their dance music having in it an apparently diabolical element which turned the heads and stirred the heels of their Parisian hearers, and led their American brother to describe it as "music whirling the soul away as on a rushing river, the violin notes falling like ripples, the flute tones all aflow among the rocks." Three other Austrian gipsies Mr. Leland once met as he was walking down Chestnut Street, Philadelphia, and he would have had an interesting conversation with them had it not been for the curiosity of a number of "inquisitive, questioning, well-dressed people," who put a stop to the talk by their determination to listen to it. These Philadelphian gipsies wore their hair hanging in black ringlets down their shoulders, and were dressed in "very good clothes of a quite theatrical foreign fashion, bearing silver buttons as large as and of the shape of hen's eggs." Later on Mr. Leland made the acquaintance of several other gipsies in Pennsylvania, all of whom seemed to be thriving to their hearts' content. On one occasion he found a tent pitched in the outskirts of Philadelphia, with a waggon and horse hard by, and he soon settled down into conversation in "the black language" with its inmates.

"It was a fine autumnal day, Indian-summery,—the many in one of all that is fine in weather all the world over, put into a single glorious sense,—a sense of bracing air and sunshine not over-bold or bright, and purple, tawny hues in western skies, and dim, sweet feelings of the olden time. And as we sat lounging in lowly seats, and talked about the people and their ways, it seemed to me as if I were again in Devonshire or Surrey."

America, according to these nomads, is "a good country for travellers," being a land which, as one of them remarked, is "big enough to go to a warm side in winter and a cool one in summer," and inhabited by sensible persons, who, if they are cheated in horse-dealing, "stand it as gentlemen always ought to do among themselves in such games." Here and there, however, the gipsy immigrants have been received in America with some suspicion, as in Tennessee, where, "when an old Romany mother had succeeded in hoaxing a farmer's wife out of all she had in the world, the neighbouring farmers took the witch" and burned her alive. American gipsies, we are told, "do not beg, like their English brothers, and particularly their English sisters"—a fact which Mr. Leland attributes not only to their greater prosperity, but also to "the influence which association with a proud race has on the poorest people." However, they continue to tell fortunes, and they sometimes get into trouble by selling quack medicines; for in America, as elsewhere, "it makes an enormous difference whether you sell by advertisement in the newspapers or on the sidewalk, which shows that there is one law for the rich and another for the poor, even in a republic." Another time Mr. Leland paid a visit to a river dell near Williamsport, in Pennsylvania, which is "the favourite camping ground of the Romany." There he found a number of low round tents, with smoke rising from their tops, and near them gaily painted vans. The whole scene was so English that Mr. Leland felt a flutter at his heart. "It was a bit from over the sea; it seemed as if hedgerows should have been round, and an old Gothic steeple looking over the trees." Inside one of the tents, wherein prevailed "a perfect Rembrandt blending of rosy-red with dreamy half-darkness," he was received by "as regularly determined a lot of hard old Romanys as ever battered a policeman," whose black eyes all "flashed up" together at him "like those of a row of eagles in a cage." However, they received him very kindly when he had proved his brothership by replying to an ancient sorceress, who spoke to him in her own tongue, "with a burning gush of the same language." She was an incarnation of gipsyhood in its advanced stage, being "so quadruply dark, so fourfold uncanny, so too-too witch-like in her eyes," that she rendered commonplace the four other hags in the tent, who were sufficiently startling when seen apart from her. As the conversation went on the wind howled outside, and the rain pattered a kind of refrain on the canvas covering, and the whole scene made a weird impression on the mind of Mr. Leland, who says:—

"In after days I became quite familiar with the several families who made the camp, and visited them in sunshine. But they always occur to me in memory as in a deep Rembrandt picture, a wonderful picture, and their voices as in vocal chiaroscuro; singing to the wind without and the rain on the tent,—*Dum, dum, dum, patter, dum!*"

A separate chapter, written by the author's niece, Miss Elizabeth Robins, gives an account of a gipsy house in Philadelphia. Just as the type of the tent is to be found in the dwellings of many once nomad races, so was a suggestion of the tent and the waggon to be found in the arrangement of the furniture in the principal room, which was evidently the common home of a large family. On the wall hung an engraving which often figures in gipsy tents, representing a very dark Italian youth. "It is a favourite also with Roman Catholics, because the boy has a consecrated medal. The gypsies, however, believe that the boy stole the medal." In the room were several young people, including "a girl of the pantherine type, and one damsel of about ten, who had light hair and fair complexion, but whose air was gypsy and whose youthful countenance suggested not the golden, but the brazenest, age of life." With the children and their parents an interesting conversation ensued, turning for the most part on fortune-telling and stealing and lying and other accomplishments of the race to which Mr. Leland is so devoted, and terminated by him with a parting address: "Child of the old Egyptians, mother of all the witches, sister of the stars, daughter of darkness, farewell!"

Mr. Leland remarks that there are poets of the present day "who cast their gold ornaments hollow, as jewellers do, lest they should be too heavy." In reading his present work we cannot too much admire the skill with which he has made a very small amount of gipsy gold go a very long way in ornamentation. The actual facts he has to chronicle about his gipsy friends might have been recorded in a cold-blooded manner within the space of an ordinary magazine article. He has dallied with his fascinating subject, often making it a thread on which to string poetic fancies, sometimes even deserting it for a scamper through alien fields, or a daydream in which he can surrender his soul "to tender and vague reveries, in which all definite thoughts swim overpowered, yet happy, in a sea of voluptuous emotions inspired by clouds lost in the blue sea of heaven and valleys visioned away into the purple sky"; and so he has produced a respectably substantial volume, visibly of Transatlantic typographical parentage. It is impossible also, in reading the accounts of Mr. Leland's converse with his unconventional friends, not to admire the mastery which he seems to have obtained over the languages of the world—in spite of his having passed such a misprint as that in "Cives sum Romanus" (p. 261), and his having indulged in such an etymological freak as suggested the following statement: "The progress of degradation is curiously marked in their language..... *Rashai*, a clergyman, even of the smallest dissenting type, rises in the original *rishi* to a saint of the highest order." Now the ordinary English gipsy word for "parson" is given by Smart and Crofton in their vocabulary as *ráshei* or *ráshrei*, which they compare with *rashái*, the form adopted by Paspati in his work on the Turkish gipsy dialect. But it is a venturesome proceeding to connect *rashai*, a parson, with the Sanskrit *rishi*, originally an inspired poet or sage, afterwards a hermit or other ascetic, but never a clergyman of any kind.

Part of Mr. Leland's book is devoted to the English gipsies. In the neighbourhood of Oatlands, near Netley Abbey, at Cobham Fair, and Hampton Races, Mr. Leland found many wandering friends, and he has poetically described his experiences in those happy hunting grounds. Moreover, he has talked about the gipsies with many persons of distinction, including the late Mr. George Borrow, of whom he says, "It is commonly reported among gipsies that Mr. Borrow was one by blood, and that his real name was Boro, or great. This is not true. He was of pure English extraction"; and he has recorded some of their remarks, which have, for the most part, nothing that is very remarkable about them. He has given, moreover, an account of some Welsh gipsies who seem to be superior specimens of their race, especially a young couple of the name of Lee, of whom the husband is a clever violinist, into whose melodies, "when he gave himself up to playing with *abandon* or self-forgetfulness," there came "the same wild gypsy expression, the same chords and tones, which abound in the music of the Austrian Tsigane"; and the wife so splendid a specimen of gipsy comeliness that "in a London ball-room or on the stage she would have been a really startling beauty." So picturesque were these young people, and at the same time so suggestive of a free life out of doors, that Mr. Leland says, "They always seemed to me in the house like two wild birds, and tropical ones at that, in a cage. There was a tawny-gold, black and scarlet tone about them and their garb, an Indian Spanish duskiness and glow which I loved to look at." Something of the same kind may be said of Mr. Leland's book, which is suffused with an Oriental warmth of colouring of a genial and attractive nature, and which is as suggestive of uncontrolled liberty as is the scent of the sea or the music of the forest.

Manual of Greek Historical Inscriptions. By E. L. Hicks. (Oxford, Clarendon Press.)

By the publication of this excellent and scholarly volume Mr. Hicks has begun to fill a notable gap in our philological literature. We are far behind the rest of Europe in any diffused knowledge of inscriptions and their treatment, and the interest in them is only beginning to dawn at the universities. Mr. Newton has led the way in his well-known essays, and now his pupil, Mr. Hicks, in a short, modest, but deeply interesting preface, shows the historical value of this kind of research, which he exemplifies by an excellent selection of documents. In his volume no attempt is made to guide the student in deciphering—a very special study—but rather in comprehending the historical bearing of isolated facts, lists of numbers, names, and the like, for verifying and supplementing our classical texts. This help from inscriptions is peculiarly valuable for the period of the Diadochi, when we are deserted by all literary authorities save Plutarch and Diodorus, and when the simple sequence of events is often hardly to be determined. The contributions to this period printed by Mr. Hicks are very full and instructive, but have already, as he remarks, been utilized by Droysen in the new edition of his 'Hellenismus.' This manual does not profess to give new texts, but an accurate version of the best already published; nevertheless one finds here and there, as in Nos. 174 and 182 from Iasos,

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that the author has added materials not before printed; he has also carefully re-collated many texts now in English museums.

His commentary is in the main sound and cautious; but there are a few points on which we do not feel confidence in his conclusions. For example, we do not hold that the year 776 B.C. can be called in any sense the "beginning of definite chronology in Greece" (p. 2), nor is it at all likely that Pausanias saw any genuine monument of that age. It is probably out of deference to the Germans that Mr. Hicks hesitates (p. 94) about the inscription which Thucydides copied in V. 47, and which has now been recovered in the somewhat mutilated original. There are certainly many variations in Thucydides' copy not to be attributed to the copyists, but to the historian, whose notions of verbal accuracy may be gauged by the speeches he composes for historical characters. The general sense of the inscription is perfectly preserved, and the variations are such as could only assume importance among pedants. Still more decidedly do we differ from the statement (p. 280) that the "sober judgment of antiquity" denied to Novum Ilium its right to be called the site of Troy. One of Mr. Hicks's main authorities, Grote, had long since proved that this scepticism was merely the fad of Demetrius of Scepsis, copied by Strabo, and unknown in earlier times. In the citation of ancient authorities on this question Mr. Hicks also omits the most important, Hellanicus.

There are two valuable Locrian inscriptions, Nos. 31 and 63, which the author reports to be "now missing," or to have "disappeared" from the Woodhouse collection, once in Corfu, but acquired by the British Museum. We are happy to be able to give him such information about the bronze plates containing these inscriptions as may lead to their recovery by some museum or scholar, in whose possession they may be consulted. Both plates were in the possession of Mr. J. H. Taylor, sometime vice-consul at Corfu, in April, 1877, and he had no doubt acquired them directly from the Woodhouse collection. He valued them greatly, and used to show them to scholars landing at Corfu. This gentleman died about two years ago, so that doubtless the plates are in the possession of his representatives, from whom they might be purchased. In addition to the editions mentioned by Mr. Hicks, there were monographs printed in Greece on each of them—the contract between Chaleion and Oeanthia, by Œconomides (Corfu, 1850); the Naupaktian, by G. N. Œconomides (Athens, 1869). The author of the latter held that the tablet was, so to speak, a palimpsest, and that there were traces of the older characters still visible. This is not the case, though there are a good many round dots dug into the plate, which seem to have no meaning, though done deliberately, and to all appearance by the hand of the carver. We trust these interesting relics of a very difficult dialect, with its *digamma* and its *koph*, may soon be recovered by the philological public.

It remains for Mr. Hicks to enlarge the great obligation he has conferred on English scholars by another volume, in which, after an introduction on the deciphering of these inscriptions, which should be accompanied with some fac-similes, he should give a selection of those non-historical inscriptions which introduce us to the private life and habits of the Greeks. Thus, for example, no other inscription from the island of Ceos approaches in interest that on the educational system of the island and the fees paid to the various teachers. A sketch of the history of the Greek alphabet, after the manner of Kirchhoff's 'Studien,' would also be very welcome, since Mr. Paley's heresies on that subject are still cited by some people as of importance. But all these wishes are only evidences of how much Mr. Hicks has excited us to expect from a continuation of his valuable labours.

Memoir of Alexander Seton, Earl of Dunfermline. By George Seton, Advocate, M.A. (Blackwood & Sons.)

Alexander Seton, President of the Court of Session and Chancellor of Scotland, is not only an important figure in the reign of James I., but what may be called an "interesting character." As the godchild of Queen Mary, who gave him the priory of Pluscarden as a sponsorial gift; as a high-born youth studying for the priesthood in the Jesuits' College at Rome, with a probable cardinal's hat before him, and declaiming in the Vatican before Pope Gregory on the Ascension; as a law student in France and a licentiate of the Scottish bar; as an Extraordinary Lord and a member of the Privy Council at the age of thirty; as one of the obnoxious Octavians, under suspicion of Popish leanings, and a special object of the rancour of the extreme Presbyterians; as Lord Provost of Edinburgh — the "Provost Alexander Seytoun of Pleasance" of Birrel's 'Diary'; as tutor of the Duke of York (Charles I.) in babyhood; as President of the College of Justice and Chancellor of Scotland in the days of Kinmont Willie and of the Auchendrane tragedy; as a wise promoter of the abortive attempt at union with England; as an accomplished though pedantic scholar imbued with a passion for architecture; as a patron of the turf; as a good-natured, easy-minded gentleman, who married a third wife of the age of fifteen — he certainly appears in a variety of aspects. He is a fine type of the "canny Scot" in the days of Melville. Although of a courtly turn and suspected of Popish leanings, he showed himself capable of firm resistance to the unlawful and irritating exercise of the king's authority against the Presbyterians. "You are our king," said he, in the case of the Rev. Robert Bruce against the Crown;

"we, your subjects, bound and ready to obey you with our lives and substance; but this is a matter of law, in which we are sworn to do justice according to our conscience and the statutes of the realm."

The reputation he left behind him among both parties in the Church, of being an honest and humane judge, was well deserved. We can hardly agree with Mr. Seton's opinion that he was Erastian; the fact rather appears to be that he wished to keep ecclesiastical squabbles out of the civil courts. "You that are bishops," said he, on the vexed subject of the Five Articles, "should take order with these things, which are mere spiritual, and not trouble the Council with them." He loved retirement, and in true Baconian spirit took pleasure in extending and adorning his country mansions at Pinkie, Fyvie, and Elgin; the second of these is one of the noblest specimens of the domestic architecture of the period. In his last will—he died in 1622 in his sixty-seventh year—the old senator requested his executors to complete his building plans at Pinkie. He left many valuable jewels, including more than five hundred diamonds. The nature of the man is finely shown in a letter written to Sir Robert Ker, of Ancrum, in the summer of 1621:—

"I hope shortlie to discouer my port. Think nocht for this, Sir Robert, that I think me onye neirar to death, farder nor that I knaw thair is sa monye yiers of my mortalitie past.....I haue bein twayis or thrise this spring ellis at Archerie, and the same bowis that serued me 40 yiers sence fittis me als weill now as eiuer, and ar als weill now my command.....It is bot greate viris decayis fast and soune; mediocritie contented me eiuir, and sua sall still be God his grace."

A piece of honest work was to be expected from the practised hand of Mr. Seton, and on the whole the reader will not be disappointed. This volume has been issued as a foretaste of a series of lives of all the presidents of the Court of Session from the establishment of that tribunal in 1532. The author "has done his best to give a human interest to his narrative"; he has aimed at showing that "antiquarian biography" need not be "dry as a bone, hard as a stone, and cold as a cucumber."

Our fear was that the author would display a weakness for prolixity and gossip, and he has done so. Such remarks as that the description of the weather of 1610 "is strikingly suitable for that which has been experienced by the denizens of the Scottish metropolis during the past summer," "which I commend to the attention of the Scottish Meteorological Society," are surely more in the style of a newspaper sketch than of a serious memorial of a great lawyer and statesman, meant to have a place on the shelves for many long years to come.

A still greater fault presents itself. The life of any one president ought to be written as a link in an historical chain, so that the whole may throw a clear and continuous light on the influence of its successive members on the political and social history of the country. Mr. Seton's first instalment is rather a gossiping repertory of information about a distinguished member of a great family. Dunfermline only moves through the book as a somewhat vague political personality; there is no clear outline given of the part he played in the political struggles of the time. For instance, we have no reference to his first political appearance as a member of the coalition ministry after Arran's fall; and when Mr. Seton mentions the Octavians he furnishes no definite idea of the work of these "commissioners of exchequer." Was it because there was no "human interest" in these matters? He might, at least, have supplied an extract from the document in which James appoints Seton and the other auditors (Octavians) to remedy the state of the royal revenues, which had become rotten by neglect of casualties, increase of pensions, diminution of customs, decay of castles, and so forth, when "all things have come to

sick confusion that after tryall takine it is found that there is no wheat nor beare, silver nor uther rent to serve his Hienesse sufficientlie in bread and drink nor utherwayes." As regards style, the work is disfigured by disconnected jottings, inverted commas, and useless petty quotations.

A comparison of this biography with that in Brunton and Haig and with others shows that the author has explored extensively. A work of this kind can hardly be expected to be exhaustive. We may point out in a kindly spirit a few of Mr. Seton's omissions — the Chancellor's connexion with the repairs in Dunfermline Abbey; his receipt of 500*l.* for bringing Prince Charles to England, and of several English manors when in England; his grim suggestion of slow torture by torchlight for the Gunpowder plotters; and more especially some unpublished letters, in which he reveals an acquaintance with Petrarch and other writers of the time, acknowledges to Prince Henry's tutor the receipt of a "most sweet, ornat, and wyse letter" from the prince, and expresses pleasure at the king's acceptance of his "trew purgation" from the imputation that he had absented himself from the Council's consultations on the Orkney disorders in 1614. It is not easy to see why the author should call attention to a word like "lippen," which was not peculiarly Scottish. We may in conclusion remark that "Ainmiller" is not the spelling of the Munich artist's name, and that Lyoun's 'Teares' was issued in 1622, not in 1662.

The Ancient Liturgy of the Church of England according to the Uses of Sarum, York, Hereford, and Bangor, and the Roman Liturgy. Arranged in Parallel Columns, with Preface and Notes by William Maskell, M.A. Third Edition. (Oxford, Clarendon Press.)

Monumenta Ritualia Ecclesiæ Anglicanæ: the Occasional Offices of the Church of England according to the old Use of Salisbury, the Prymer in English, and other Prayers and Forms. With Dissertations and Notes by William Maskell, M.A. 3 vols. Second Edition. (Same publisher.)

About thirty-five years have elapsed since the appearance of the second edition of Mr. Maskell's 'Ancient Liturgy' and the first of his 'Monumenta Ritualia.' So many books relating to liturgical matters or to the study of ritual have been published in the interval that it seems surprising only that the call for a new edition of the works before us should not have come sooner.

Having compared the four volumes, page by page, with the corresponding portions in the preceding editions, we feel that we may congratulate the author or editor on having to make so few alterations, alike in the valuable and learned notes which he supplies and in the text which he places before us. He has kept himself *au courant* with recent publications in England and elsewhere, and it is satisfactory to find that this veteran ritualist speaks on the whole with approval of the work of younger students in this now important branch of literature.

The original publisher, Mr. W. Pickering, was ever famous for the typographical beauties of the works which he produced. It is perhaps partly due to the example set by him (and followed by others of his name) that we are able to compliment the Clarendon Press on the elegance of its type as well as on other traditionary excellence. And certainly there has been an improvement in cloth bindings in recent times, if we may judge by the books before us.

We now proceed to mention, for the benefit of those who know the old editions, the chief alterations which we have noticed in the one before us. We will then add, in the interest of those who are not so fortunate, a general summary of the contents of the four volumes as they now appear.

In the text of 'The Ancient Liturgy' we notice (p. 82) the appearance, in the proper place in the Sarum column, of the words "Acceptum sit . . . novum," which we had supplied in MS. on p. 56 of our copy of the previous edition, in the Ordinary of the Mass. The full Sarum rubric at the Commemoratio pro Vivis is now given (p. 122). In the foot-notes there are more frequent extracts from the 'Layfolks Mass Book' (recently edited by Canon Simmons for the E.E.T.S.), in addition to those which appeared before under the title of "Museum MS."

Among the documents in the Additional Note the Missa pro Rege, which appeared as No. iv. and now stands last, is taken from a Missal of Henry VII.'s (instead of Henry VIII.'s) reign, and some new remarks are added. Also the Præparatio ad Missam is now given (p. 275), as it was commonly attached to it. This has already appeared in the 'Sarum Breviary' (Cambridge, 1879).

The Order of the Communion (1548), which was the step between the Missal and the first Prayer Book of Edward VI., has also been printed in modern times; nevertheless it is quite right that Mr. Maskell should include it in his volume. The late Mr. Coxe appears to have discovered a copy among the treasures of the Bodleian, which was not known to possess one in 1846. Eighty or ninety pages of the old preface (pp. lxv–cl)—which contained a eulogy on that Order and a reference to auricular confession, with a discussion on what was once a burning question, the practice of clergy hurrying from one church to take part in the communion at another at a late point in the service, and a long argument against non-communicating attendance, beside other passages relating to Convocation, a full argument in favour of the reformed English communion service, and such like topics—have been removed. It seems to us rather a pity that Mr. Maskell should have put any other controversial matter in their place. Nevertheless the note to which we allude (pp. lxxii, lxxiii) will be read with interest by many as a criticism on recent ecclesiastical decisions coming from an independent observer. In spite of the omissions the new edition contains about a sheet and a half more than the previous one. This is mainly taken up by many slight additions to the notes.

The index must not be forgotten among improvements. Such things are never perfect to all tastes and requirements; but we should have liked to find such items as "Bangor," "Hereford," "York," or at least a fuller article at "Sarum" or "Use," to include pp. lxx, lxxvii, &c.

But still more in the 'Monumenta Ritualia' will the reader find the advantage of having a general index in vol. iii. It strikes us as being somewhat quaint to find everybody's mistakes (including one by the author in his earlier edition) put into the index. By the way, we recommend any reader who has a taste for funny blunders to refer to the story of an illiterate clergyman given on p. 254 of 'The Ancient Liturgy.'

In the 'Monumenta Ritualia' the editor has controlled the inclination to controversy with which he charges himself. The additional matter which we have noted in these three volumes consists of a slight enlargement of the Dissertation on Service Books (with its index, p. ccxxx); the Benedictio Primarii Lapidis, vol. i. p. 192; a litany sung at the coronation of Queen Matilda (1068), vol. ii. p. 85; a portion of a metrical calendar, iii. 224; versions of the Decalogue and *Quicunque vult*, iii. 254–60; an additional form of the Manner to make a Nun, the Office for King Henry VI., and two Indulgences in English, iii. 360–77. The notes to the Prymer in English contain extracts from a Brit. Mus. MS. which was not used before.

We may describe the work as a whole by saying that 'The Ancient Liturgy' contains (with abundant notes and dissertations) the Ordinary and Canon of the Mass according to the four mediæval "uses" mentioned in its title. It is, in the strictest sense of that word, the liturgy (with its complete rubrics and *cautelæ*) apart from the body of masses, which are the variable portions differing for every feast or other occasion. Expressed in terms of the English Common Prayer Book, it is "The Order of the Administration of the Lord's Supper or Holy Communion," without the "Collects, Epistles, &c., to be used throughout the year."

The 'Monumenta Ritualia,' according to the new arrangement of the volumes, contains (Vol. I.), after the valuable Dissertation on the ancient Service Books of the Church of England, the Occasional Offices (Baptism, Confirmation, Matrimony, Visitation and Unction of the Sick, Burial; Blessing of holy water, bells, banners, bishop's ring, &c.; Consecration of a church and churchyard; Reconciliation after pollution of the same; Form of holding a Synod). Vol. II.: Coronation (ancient and modern); notes on royal obsequies; Ordination services; the pall, inthronization, and other matters referring to episcopal and archiepiscopal honours; likewise forms of degradation, excommunication, and reconciliation, and the tract called 'Defensorium Directorii,' divorced still (as we see) from its companion the 'Crede Michi.' These were the attempts of learned ritualists to appease certain doubts or diverse takings of ceremonial directions in the books of Sarum use. Vol. III.: The Prymer in English, kalendars, and many other pre-Reformation prayers, forms of instruction, &c., in the vulgar tongue; the general index. It is obvious from the foregoing summary that students owe a very great debt of gratitude to the collector of these documents, even apart from the learned notes and disquisitions which accompany them.

On a matter of pure liturgiology we should be very slow to question Mr. Maskell's judgment, but there is one point of historical

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inference on which we venture to join issue. Arguing against the supposition of several modern scholars that Greek was the language of the liturgy used in the primitive Church in Rome, he says it is "scarcely to be believed that St. Peter or St. Paul, having collected a congregation of new Christians, would have allowed them to offer up the most solemn service of their faith in a language which they did not understand." Not to inquire now what proportion of them would be likely to understand Greek, it seems enough to say that St. Paul *did* write an epistle to be read in Greek in their congregation, which according to the judgment of Dr. Lightfoot (now Bishop of Durham), in Dr. Smith's 'Dict. Bibl.,' iii. 1055, was "a mixed Church of Jews and Gentiles, the latter perhaps being the more numerous."

NOVELS OF THE WEEK.

Born to Luck. By the Author of 'Wrecked Early in Life.' 2 vols. (Remington & Co.)

Leone. (Boston, U.S., Osgood & Co.; London, Trübner & Co.)

CHARITY and Evelyn Joyce, the heroines of 'Born to Luck,' are two sisters bred and nurtured in humble circumstances, whereof the younger, being the prettier, the lighter, and the more fortunate, becomes the wife of a lunatic baronet and the mother of an idiot daughter. Charity marries an honest man, with whom she emigrates to Australia; so that if their life histories were arrested at this point it might well be urged that the legend of the title-page would apply better to the elder than to the younger of the two. But Eve has better things in store for her than her melancholy widowhood, and her good fortune fairly matches that of her sister. The tale is simply told, the characters being bright and lifelike, and the incidents sufficiently varied. There is a little too much in the moralizing vein, for the framework of the story is not strong enough to support a superstructure of philosophic maxims, and the simple pointing of obvious morals becomes too commonplace for the mass of modern readers.

'Leone' is well worth introducing to the English public. Save for a few Americanisms, with which it is useless to find fault, it would take a good place amongst the most respectable English romances; though not even the licence which covers "odor," "to be through" in the sense of "to have finished," and so forth, can justify the use of such phrases as "he belongs in our neighbourhood." This is mere verbal criticism, but it clearly affects the chance of any book of Transatlantic origin becoming popular in England. Passing, however, to more general considerations, it may be granted that the story is vivacious, well constructed, graceful, and natural in its narration. The plot is not new. A brigand deposits a child with a monk, and keeps it well supplied with money; the child becomes a noted artist, and encounters a sea of difficulties by being supposed to have a brigand for his father; and eventually the Nemesis of the outlaw brings relief for everybody else. But if the matter is not original, its treatment is inoffensive and, for the most part, fresh. All the leading characters have our sympathy throughout, and under these conditions it is not surprising that the story as a whole should be pleasant to read.

GUIDE-BOOKS.

MR. C. S. WARD'S *Guide to North Devon and North Cornwall*, which Messrs. Dulau publish as part of the "Thorough Guide" series, is very well done. It contains much information in a small compass and the maps are excellent.

Tourists' Guide to Warwickshire. By G. P. Bevan. With a Map. (Stanford.)—Mr. Bevan's effort to produce a cheap and portable guide-book has been successful. In a terse and systematic manner he indicates rather than describes the leading places and objects of interest in the central English county, a shire of woodland, downs, green lanes, bright streams, and one world-famous river, the beautiful Avon of Shakspeare. The county contains in Sutton Coldfield a phenomenal place "which enjoys a unique freedom from rates." This distinction is due to Bishop Vesey, whose altar tomb is in the church. He bequeathed the manor to burgesses, and they have so utilized the estate as to make it produce about 3,000*l.* a year. Mr. Bevan asserts that this benevolent prelate died at the age of 103. An equally remarkable object is the church at Stivichall, which is said to have been built by the sole hands of William Green, a mason, who spent forty years in the execution of his task. This little book is one of the best of its class, being compact and, so far as we have been able to test it, correct in all respects. The archæological portions are marked by exceptional good taste and variety; they are, allowing for the bulk of the volume, copious and animated. In respect to the enumeration of so-called fine pictures in private collections which shall be nameless, Mr. Bevan, having followed the old-fashioned authorities without discrimination, is unfortunate in scattering broadcast the names of Van Dyck, Holbein, and Titian, where, except popular and family belief, no justification exists for such liberality. It would have been as well if the compiler had abstained from speaking of the curious prostrate and erect stones near Cherrington, called the Whispering Knights, as "of Druidical origin." He ought to know that they are, as every Warwickshire man believes, the weather-reduced relics of five gigantic Danish thegns and their king, who were turned into stones because they had invaded the shire of shires.

Tourists' Guide to Essex. By E. Walford. With a Map. (Stanford.)—Mr. Walford has given much of the history of the towns and villages of Essex, but he has not expended equal labour on the by no means important or numerous relics of architecture existent in the county. Undoubtedly the greatest of men's construction in Essex is that marvellous embankment, probably the work of British slaves and Roman legionaries, which defends more than one hundred miles of its shore against the Thames and the North Sea. As to the inhabitants of the county river, there is a probably unintended touch of humour in Mr. Walford's notice:—"Curiously enough, the only fish which seems now to thrive on the filthy condition of the lower Thames is the whitebait." Turbots, congers, whiting, and even ling—King James's much abhorred ling—turn up their noses at the stream and speedily retrace their ways. Not so the bathers of Southend. As a sketch of the history of the shire and its inhabitants, Mr. Walford's book is at once compact and handy, but it is less useful as an itinerary than we have found the "Tourists' Guides" of other counties to be. The bicyclist, to whom the level ways of Essex offer most tempting facilities, may improve his mind by reading Mr. Walford's notes, but he will not be quite so fortunate in using this work as a road-book. This inferiority is, however, only comparative.

THEOLOGICAL BOOKS.

APOCRYPHAL books of the Old or New Testament, of whatever date or language, are of some importance in religious history. We welcome, therefore, the Rev. S. C. Malan's translation of an apocryphal book written in Ethiopic, which bears upon the history of the early Eastern Church, and contains chiefly a history of the first man. It is censured in the Apostolic Constitutions among other works, such as the Apocrypha on Moses, Enoch, Isaiah, &c. They were all published in Ethiopic, in which language they are preserved complete, and have been translated into German, and the last two also into English. By an oversight Mr. Malan quotes only Bishop Laurence's text and translation of the 'Ascension of Isaiah,' and not the later translation by Dr. Dillmann, with a more accurate text. *The Book of Adam and Eve, also called The Conflict of Adam and Eve with Satan*, by Mr. Malan, is a translation based upon the Ethiopic text edited recently by Prof. Trumpp, of Munich. The translator had the advantage of making use of Prof. Dillmann's edition of the less perfect Arabic text of this apocryphal book with his German translation, and of the essay by Dr. Meyer of Munich, 'Vitæ Adæ et Evæ,' from Greek and Latin texts. We agree with Mr. Malan that the Ethiopic translation is made from an Arabic text, but we do not think that the Arabic is the original. Mr. Malan, in the preface, after having mentioned that no Greek or Egyptian original of it is as yet known to exist, says: "There is, indeed, a Syriac work of the early Church, called 'M'ārath Gāze' ('The Cave of Treasures'), mentioned by Asseman.....Judging from its title, it may have much in common with the present work; yet in the absence of all knowledge of that Syriac MS., one can, for the present, only look upon the Arabic copy, written in Egypt, as the probable original." Mr. Malan must have overlooked the statement of Prof. Trumpp, from Dr. Wright's Catalogue, that a Syriac MS. of it exists in the British Museum, which, if it is not the original, was no doubt the text from which the Arabic is derived. Mr. Malan is right in saying that whilst "the apocryphal books of Moses, Enoch, and Isaiah are apparently of Jewish origin, this 'Conflict of Adam' is altogether a Christian work, and of a later date than those writings." Indeed, it can scarcely be earlier than the fifth century, and is certainly not later than the beginning of the ninth century, since it is quoted by writers of the ninth century. This apocryphal book having nothing to do with Jewish ideas, we fail to understand why Mr. Malan accumulates comparative notes from Jewish writers, and not only from the Targums and the Midrash, which might through some channel have influenced the author of the 'Conflict of Adam,' but from Maimonides (twelfth century), from the 'Zohar' (thirteenth century), and even from the 'Yalkut Reubeni' (seventeenth century). The translator's not giving the dates of his authorities will certainly mislead readers unacquainted with Rabbinical literature. Or does Mr. Malan mean to say that these later Rabbis have read a translation of the 'Book of Adam'? We are astonished that he does not mention that the 'Zohar' names a 'Book of the First Adam.'

DR. WRIGHT'S critical edition of the *Chronicle of Joshua the Stylite*, composed in Syriac A.D. 507, with an English translation and notes (Cambridge, University Press), will not only be useful to students of the Syriac language, but also to historians. This is one of the earliest chronicles in Syriac, which are not very numerous. It contains an account of the wars between the Greeks and the Persians in Mesopotamia from the years A.D. 362 to 507. The well-known Syriac scholar M. l'Abbé P. Martin prepared an edition of it based on the unique manuscript of the Vatican Library, and published it with a French translation in 1876. This MS. being

in some parts difficult to read, and, as it seems, M. Martin having had no time for a thorough collation, his text and consequently his translation are in many respects inaccurate. Dr. Wright, having obtained Prof. Guidi's collation of the MS., now gives us an accurate text, a trustworthy translation, and copious notes, geographical as well as historical. Thanks to the Syndics of the University Press, we possess this valuable document in a satisfactory state.

MR. NASSAU MOLESWORTH'S *History of the Church of England from* 1660 (Kegan Paul, Trench & Co.) may be anything else, but it is certainly not what it professes to be. For writing ecclesiastical history Mr. Molesworth has not a single qualification. An author who confesses in his preface that he was "not made aware [!] of the existence of the very elaborate essays of Abbey and Overton until a great part of this book was already in type" is ingenuous as far as he goes; but it would have taken a very long preface indeed to notice the authorities which an historian ought to be familiar with and of the existence of which Mr. Molesworth was not "made aware." The "history" of the Church of England in the eighteenth century is dismissed in less than forty pages. Mr. Molesworth evidently thinks that he has given the century as much as it deserves. Such men as Berkeley and Butler and Waterland are beneath his notice. For that matter, he does not even mention the names of Bingham or Wall or Bull, and it may be doubted if he has ever heard of Cudworth or Whichcote. He knows so little of Isaac Barrow as to call him a bishop, and he passes by with serene contempt so inconsiderable a personage as Jeremy Taylor. After this it is hardly worth while to notice the loose and slovenly style of the writing or to point out mistakes in the manner and the matter of this volume.

OUR LIBRARY TABLE.

English Political Leaders.—Lord Palmerston. By Anthony Trollope.—*William Pitt.* By Lewis Sergeant. (Isbister.)—After a very long interval these two volumes follow the memoir of Sir Robert Peel, which started the series. The notion of condensing into short and cheap books all that is most important in the lives and exploits of prominent statesmen is a good one, and it is hardly a serious fault in its working out that, the different volumes being written by different hands and prepared without regard to chronological order, a good deal of repetition, contradiction, and incoherence is inevitable. There is a special art in writing such books well, however, which is by no means certain to be possessed by writers famous in other and perhaps higher kinds of literature. The selection of Mr. Anthony Trollope as the compiler of a small memoir of Lord Palmerston, at any rate, has not been judicious. Mr. Trollope has the advantage of being an enthusiastic admirer of Palmerston, and of having watched his public life during its later and more important half. This gives point and originality to many of his reminiscences and to some of his criticisms, and Mr. Trollope could probably write a very racy and instructive review of Lord Dalling's and Mr. Ashley's biographies. But the personal flavour imparted to some of the episodes and comments set forth in this volume is not in harmony with the bald and slipshod statement of facts about which the author's recollections were not exact, and which he has not taken the trouble to correct or amplify by consulting competent authorities. The book, moreover, has evidently been written too hastily for care to be taken with regard to artistic arrangement of its materials or grace of style. It abounds in shrewd remarks, and fairly illustrates Lord Palmerston's character, which Mr. Trollope admiringly sums up in the words, "He was ready to fight any man who was not an Englishman for any point, and any man who was an Englishman who opposed him as long as he had a leg to stand upon." But it is by no means a sufficient or satisfactory account of Palmerston as an English political leader.—Mr. Lewis Sergeant's companion volume is a less pretentious book than Mr. Trollope's, but more in keeping with the plan of the series. It is a careful and, within its limits, comprehensive review of Pitt's public life and its political surroundings. It shows under what conditions the "boy without judgment," as Fox called him, jumped into the most responsible office in the state, and, in a time of peculiar difficulty, administered its affairs with such skill as perhaps no other English Premier has shown. Mr. Sergeant attempts nothing more than an honest epitome of facts that have been often and more fully set forth in other works, and his admiration of Pitt's genius does not prevent him from taking exception to some important lines in his hero's policy; but he has succeeded in compiling a very interesting little volume, from which "the general reader" may learn much.

Scottish Myths, a book by Dr. R. Craig Maclagan, has been sent to us by Messrs. Maclachlan & Stewart, of Edinburgh. Three or four years ago the author prepared for private circulation a little tract on the Maclagans, entitled 'The Clan of the Bell of St. Fillan,' in which he quoted an opinion of the late Bishop of Brechin that this old sacred bell bore a phallic emblem. Although he does not even refer to his previous *brochure*, it may be presumed that this slight circumstance led the author into the daring speculation of the 'Scottish Myths.' He shows immense industry, ingenuity, and confidence; but the "Notes" he has ventured to publish, without a single break in the whole 233 pages, are a mass of incoherent conjectures and daring assumptions, and, in fact, are scarcely intelligible. The subject of the book is not capable of discussion in a public journal, while its utter lack of method or signpost, its crudeness, its inconsistencies, its contortions of every possible word, historical statement, or fabulous narrative—even poor old Boece's invention as to the origin of the Hays is pressed into the author's service—in favour of a preconceived theory, place the work beyond the pale of serious criticism. Dr. Maclagan's conjectures, however obviously inconsistent, from whatever quarter fetched, are always so pointed as to bear out his theory. Take the word Scot, as it appears in different parts of the book. *Scocha*, we are told, is Walloon for a pea, and has reference to the pulse used in certain religious rites—"a 'pease bannock' is not an unknown form of diet at the present day in Scotland"; Σκότιοι are those born of unlawful nuptials; "*Scoth* or *scoacc*, in modern Breton *skoe*, *skoaz*—also signifying a vine branch, of which the modern form is *skod*." In actual historic times—so late as the close of the thirteenth century—the familiar story of the Inverkeithing priest, given in the Book of Lanercost and reproduced by Kemble (after all, a second-hand story, transmitted to a great distance, perhaps invented, and at best recording what was palpably no more than a local custom), would seem to furnish evidence of the survival of a lascivious pagan worship, and there are traces of other forms of superstition; but the study of our ancient myths is not likely to be advanced by such imprudent productions as that of Dr. Maclagan.

A NEW edition of *Longfellow's Poetical Works* has been sent to us by Mr. Warne. It is a reprint of the last American edition. From the same publisher come a neat little *Longfellow Birthday Book* and a *Shakspeare Birthday Book*.

Life's Pathway, and other Poems, by Mr. T. Leech, of the Metropolitan Police (Satchell & Co.), is a volume creditable to the writer, having been written amid what he calls "disenhancing" associations. He should be a little less licentious in his rhymes. Even a constable of Irish descent has no right to make "joy" rhyme with "high" and "shook" with "struck."

WE have received from Messrs. Cornish, of Birmingham, the *Calendar of the Mason Science College at Birmingham*, from which it would seem that Sir Josiah Mason's foundation is prospering.—We have further received from Newcastle-on-Tyne the *Calendar of the College of Physical Science*. It is rather shabbily printed.—We have also on our table the *Catalogue of the Lending Department of the Central Library at Sheffield* (Sheffield, Robertshaw), which contains both a list of authors and an index of subjects.—*The Handbook of Jamaica*, printed by the Government Press, is compiled by Mr. A. C. Sinclair and Mr. L. R. Fyfe, and is an elaborate work, containing, among other things, a chronological history of the island.

THE *Specimens of Brass Rules* published by Messrs. Stephenson, Blake & Co. are neat and clear.

WE have on our table *Early Shorthand Systems*, Part I., by J. Westby-Gibson (Wade),—*The Rapid Shorthand Writer*, by F. J. Lock (Dawson),—*Standard Stenography*, by A. Janes (Author),—*First Series of Examples in Book-keeping by Double Entry* (Burns & Oates),—*John Byrom's Journal, Letters, &c.*, by J. E. Bailey (Manchester, Gray),—*Country Notes*, Parts I. and II., reprinted from 'The Manchester City News': *The Arsenical Springs at La Bourboule*, by G. H. Brandt (Lewis),—*Madeira Meteorologic*, by C. P. Smyth (Edinburgh, Douglas),—*Worms and Crustacea*, by A. Hyatt (Boston, U.S., Ginn & Heath),—*Art in Everything*, by H. Fawcett (Houlston),—*Holt Castle*, by Prof. H. Tanner (Chapman & Hall),—*The Relation of Political Economy to the Labour Question*, by C. D. Wright (Boston, U.S., Williams),—*The Crops of the Farm*, edited by J. C. Morton (Bradbury),—*Handbook to Chester Cathedral*, by the Rev. J. S. Howson (Chester, Phillipson & Co.),—*The Rise and Progress of the Order of St. John of Jerusalem*, by E. Surtees-Allnatt (Griffith & Farran),—*Bicycles and Tricycles of the Year* 1882, by H. H. Griffin (Gill),—*Dogs and Cats and how to Manage Them* (Ward & Lock),—*The Burgomaster's Wife*, by G. Ebers (Macmillan),—*Prudence*, by Lucy C. Lillie (Low),—*My Watch Below*, by a Seafarer (Low),—*Benderloch*, by W. A. Smith (Paisley, Gardner),—*The New Clarissa*, by Lord Monroe (Remington),—*National Pictures*, from the Spanish of F. Caballero (Burns & Oates),—*Peace and War in the Transvaal*, by Mrs. W. H. C. Long (Low),—*The Drama as an Element of Education*, by F. S. Dumaresq de Carteret-Bisson (Simpkin),—*An Introduction to the Study of Poetry*, by H. B. Cotterill (Kegan Paul),—*Translations from Heine*, by E. Radford (Reeves),—*Poems*, by H. I. D. Ryder (Dublin, Gill),—*Alfonso Petrucci, an Historical Tragedy*, by R. C. Jenkins (Kegan Paul),—*In Memoriam of Bishop Utterton*, by G. Dewdney (Prentice & Co.),—*Day-Breezes, and other Poems*, by E. W. Spawton (Blackwood),—*Cien Sonetos Nuevos*, by N. P. Llona (Lima, De Carlos Prince),—*Interrogaciones, Poemas Filosóficos*, by N. P. Llona (Lima, De Carlos Prince),—*Reflexionen Kants zur Kritischen Philosophie*, Vol. I., by B. Erdmann (Williams & Norgate),—*Les Révolutions du Droit, Études Historiques*, Vol. II., by H. Brocher (Geneva, Georg),—*Der Buddhismus in seiner Psychologie*, by A. Bastian (Berlin, Dümmler),—and *Polyeucte dans l'Histoire*, by B. Aubé (Paris, Firmin-Didot & Co.). Among New Editions we have *More than Coronets*, by Mrs. G. L. Banks (Simpkin),—*Maude Bolingbroke*, by Emma J. Worboise (Clarke),—*Fanny Lee's Testimony*, by Mrs. Hanson (Heywood),—*Philæ, a Drama of Ancient Egypt* (Chapman & Hall),—*An Essay concerning Human Understanding*, by J. Locke (Sonnenschein),—*The Spirit of Saint Francis de Sales*, by M. Camus (Dublin, Gill),—*Collins's Guide to London* (Collins),—*Practical Geometry for Art Students*, by J. Carroll (Burns & Oates),—*Forewarned, Forearmed*, by the Right Hon. Lord Henry G. Lennox, M.P. (Ridgway),—and *Notes on Ceremonial: the Order of Holy*

XUM

Communion with Prayers and Rubries from the Sarum Missal (Pickering). Also the following Pamphlets: *Employment of Women in the Public Service*, by Lady John Manners (Blackwood),—*A Fragment on Political Education*, by G. Whale (Ridgway),—*Copyright in Books*, by S. E. Dawson (Montreal, Dawson Brothers),—*An Essay on the Transfer of Land by Registration*, by Sir Robert Torrens, K.C.M.G. (Cassell),—*Sprengel's Vacuum-Pump*, by H. Sprengel (Spon),—*The Uselessness of Vivisection upon Animals*, by L. Tait (Birmingham, 'Herald' Press),—and *The Pope and Italy*, by A. Wood (Burns & Oates).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Thomas's (D.) The Book of Psalms, Exegetically and Practically Considered, Vol. 1, 8vo. 10/6 cl.
Whitaker's (G.) Sermons preached in Toronto, cr. 8vo. 5/ cl.

Law.

Guiry's (M. G.) Bills of Sale Acts, 1878 and 1882, with Notes, 8vo. 5/ cl.

Poetry.

Bloomfield's (R.) The Horkey, a Ballad, with Illustrations by G. Cruikshank, 4to. 5/ bds.
Capper's (E. N.) Voices of the Twilight, and other Poems, 2/

History and Biography.

Baker's (J. B.) History of Scarborough from the Earliest Date, 8vo. 25/ cl.
Faithful to the End, the Story of Emile Cook's Life, adapted from the French by L. S. Houghton, cr. 8vo. 3/6 cl.
Girling's (G.) Outlines of the History of England, 12mo. 2/6
Old Yorkshire, edited by W. Smith, with Introduction by W. Wheater, Vol. 3, 4to. 7/6 cl.
Wilman's (G.) Sketches of Living Celebrities, cr. 8vo. 10/6 cl.

Geography and Travel.

Barety's (Dr. A.) Nice and its Climate, trans. by C. West, 4/6

Philology.

Heatley (H. R.) and Kingdon's (H. N.) Excerpta Facilia, a Second Latin Translation Book, 12mo. 2/6 cl.
Knox's (K.) English Lessons for Schoolroom Use, 12mo. 2/

Science.

Brehm's Zoological Atlas, folio, 12/6 cl.
Fleming's (G.) Animal Plagues, Vol. 2, 8vo. 12/ cl.
Meyrick's (J. J.) Stable Management and the Prevention of Disease among Horses in India, 8vo. 2/6 cl.
Reynolds's (R. S.) An Essay on the Breeding and Management of Draught Horses, 8vo. 3/6 cl.
Robinson's (Rev. J. L.) Treatise on Marine Surveying, 7/6 cl.

General Literature.

Allen's (E. C. A.) The Westons of Riverdale, cr. 8vo. 5/ cl.
British Letter Writers (The), compiled and arranged by the Editor of the 'English Essayist,' roy. 8vo. 5/ cl.
Callow's (E.) The Phynodderree and other Legends of the Isle of Man, roy. 16mo. 5/ cl.
Campbell's (H.) Katy's Adventures at Grandpa's House, 2/6
Confession Album, a Mirror reflecting the General Sentiments, &c., of my Friends, sm. 4to. 5/ cl.
Delitzsch's (Prof. F.) José and Benjamin, a Tale of Jerusalem in the Times of the Herods, trans. by J. G. Smieton, 3/6
Ewing's (J. H.) A Week spent in a Glass Pond, illustrated by R. André, 4to. 3/6 bds.
Good Times, Pictures by Dora Wheeler, Words by Candace Wheeler, 4to. 5/ bds.
Grimm (Household Stories from the Collection of), trans. from German by L. Crane and done into Pictures by W. Crane, cr. 8vo. 6/ cl.
Kent's (Mrs. J.) Gabrielle De Bourdaine, 3 vols. cr. 8vo. 31/6
Marryat's (F.) A Broken Blossom, 12mo. 2/ bds.
Morwood's (V. S.) Facts and Phases of Animal Life, 12mo. 2/6
Pym's (T.) Pictures from the Poets, oblong, 3/6 bds.
Riddell's (Mrs. J. H.) The Senior Partner, cr. 8vo. 6/ cl.
Rudolph's (Prof.) The Wonders of Nature, cr. 8vo. 3/6 cl.
Russell's (W. C.) An Ocean Freelance, cr. 8vo. 6/ cl.

FOREIGN.

Theology.

Rohrbacher (Abbé): Universalgeschichte der Katholischen Kirche, Vol. 13, 4m. 50.

Fine Art.

Ballu (T.) et Deperthes: Reconstruction de l'Hôtel de Ville de Paris, Series 1, Parts 1 and 2, 32fr.
Saint-Planchez (S. de): Galerie de Rubens, Part 1, 2fr. 50.

Philosophy.

Noiré (L.): Die Lehre Kants u. der Ursprung der Vernunft, 9m.
Stirner (M.): Der Einzige u. sein Eigenthum, Part 2, 4m.

History.

Petersen (H.): Über den Gottesdienst u. den Götterglauben d. Nordens während der Heidenzeit, übersetzg. v. Minna Riess, 4m. 50.

Philology.

Culmann (F. W.): Etymologische Aufsätze u. Grundsätze, Part 5, 1m. 20.

Science.

Haeser (H.): Lehrbuch der Geschichte der Medicin u. der Epidemischen Krankheiten, Vol. 3, Part 7, 3m.

General Literature.

Chaillu (P. du): Le Pays du Soleil de Minuit, Ed. Illustrée, 15fr.

LOVE AND VISION.

My love is more than life to me,
And you look on and wonder
In what can that enchantment be
You think I labour under.

Yet you, too, have you never gone
Some wet and yellow even
Where russet moors reach on and on
Beneath a windy heaven?—

Brown moors which at the western edge
A watery sunset brushes
With misty rays yon sullen ledge
Of cloud casts down on the rushes.

You see no more; but shade your eyes,
Forget the showery weather,
Forget the wet, tempestuous skies,
And look upon the heather.

Oh, fairyland, fairyland!
It sparkles, lives, and dances;
By every gust swayed down and fanned;
And every rain-drop glances.

Never in jewel or wine the light
Burned like the purple heather;
And some is the palest pink, some white,
Swaying and dancing together.

Every stem is sharp and clear,
Every bell is ringing,
No doubt, some tune we do not hear
For the thrushes' sleepy singing.

Over all, like the bloom on a grape,
The lilac seeding-grasses
Have made a haze, vague, without shape,
For the wind to change as it passes.

Under all is the budding ling
Grey-green with scarlet notches,
Bossed with many a mossy thing,
And gold with lichen-blotches.

Here and there slim rushes stand
Aslant like carried lances.
I saw it and called it fairyland;
You never saw it, the chance is.

Brown moors and stormy skies that kiss
At eve in rainy weather—
Pronounce on that—what the heather is
I know, for I saw the heather.

A. MARY F. ROBINSON.

THE FIFTH ANNUAL MEETING OF THE LIBRARY ASSOCIATION.

Cambridge, Sept. 9, 1882.

TO-DAY our proceedings were brought to a close by a visit to the University Library under the guidance of Mr. Bradshaw, who, with infinite patience, explained in minute detail the system of cataloguing, shelving, and distributing the books under his charge. A better conclusion of the visit could hardly have been conceived.

Mr. Garnett's review last Tuesday of the progress which had been made in printing the catalogue of the British Museum Library, beginning with 1841, when the volume containing letter A was published, seemed to admit that the Association was entitled to some share of the glory which justly redounds to Mr. Bond and the Trustees for having boldly grappled with that onerous undertaking. Six years ago the subject was discussed with great animation at the first conference of librarians, at which presided Mr. Winter Jones, the late Principal Librarian of the British Museum. It is certain that then "very few," as Mr. Garnett said, "expected that at the sixth meeting it would be possible to announce that the work was actually in progress." Public discussion must have had some effect in stimulating to action. The prudent manner in which the expense of this great work is spread over a series of years is doubtless grateful to the feelings of the taxpayer, but forty years is a long time to wait for the completion of a work which is of comparatively little use till it is complete. Three pounds ten is not a high price to pay for fourteen hundred pages of such a work every year, and it is to be hoped that the portion of the public which is to benefit specially by its publication will subscribe that sum annually, thus helping to swell the Treasury grant. None the less fervently is it to be hoped that the grant will be enlarged by the Government, and Mr. Garnett's aspiration for the completion of the catalogue by the end of the century become an accomplished fact. No doubt the volumes devoted to one particular subject, such as the Bible or Shakspeare, will command a profitable sale. The reduction of the two thousand folio manuscript volumes now in use in the Reading Room to five hundred quarto volumes will in itself be a great gain to the readers who gather there. That photography may be introduced to cheapen the multiplication of the catalogue and its various parts is not the least valuable of the many admirable suggestions with which Mr. Garnett's paper abounds. A lively discussion followed the reading of the paper, in which it was generally admitted that the catalogue when complete will be as nearly a universal catalogue of literature as is attainable in these present days. Mr. Cornelius Walford's suggestion of a catalogue of books *not* in the library of the Museum would, of course, if it could be carried out, make the universality of the work less nominal. The paper of Mr. Magnusson, on 'The Spread of Books in Early Times,' was in the main a treatise on the book-migration from England to Iceland in the twelfth century. Evidence from ancient records was given to show that the Icelanders got their alphabet from England, and drew all their ideas of the philosophy of sound and word formation, their pronunciation and orthography, from this country. The English alphabet of Ælfric's time was the current alphabet of Iceland.

Mr. C. Walford's account of early book fairs contained very much that was new to his hearers, and excited a general desire for an exhaustive treatment of the subject. Starting with an allusion to the fairs held at Stourbridge in the fourteenth and fifteenth centuries under the patronage of the great religious houses, he spoke of the monkish transcribers, and pointed out the natural connexion of the precincts of Westminster Abbey and of St. Paul's Cathedral with the production of books, a connexion that has been maintained in the case of St. Paul's to the present day, when Paternoster Row, Ave Maria Lane, and Amen Corner continue to be the home of the producers of books. He also gave some account of the German book fairs held at Frankfort and Leipzig, not forgetting Augsburg and Nuremberg. The dissemination of books in America in the seventeenth century by Harris and Duncombe, who employed pedlars for the purpose, was referred to by Mr. Henry Stevens.

Mr. Bowker, of New York, in an epigrammatic paper on 'The Work of the Nineteenth Century Librarian for the Librarian of the Twentieth,' endeavoured to show that the arduous labours of the former in helping to organize knowledge would confer a great boon on the people to come after by smoothing the way for all learners. By classifying and cataloguing, he said, bringing the books to readers and the readers to books, the librarian becomes the merchant, the middleman of thought, and makes time for his fellow mortals by saving it. He is a bridge-builder, and not so much a keeper as a liberator of books, his missionary relation being one of the discoveries which the nineteenth century will hand along to the twentieth.

The question of lighting libraries by means of electricity, which has been tried at the Liverpool Free Library as well as at the British Museum, was well discussed after a paper read by Mr. Peter Cowell, of Liverpool. The superiority of this mode of lighting over gas was generally admitted, but the expense at present of setting it up and keeping it in order was held to be prohibitive for all but the largest libraries. Mr. Yates, of Leeds, spoke earnestly on the subject of giving to the principal libraries in the kingdom all the Blue-Books and other publications printed by order of the Government, and

the discussion which ensued ended in a resolution of the meeting, "That it should be an instruction to the Council to promote the necessary measures to secure that those documents which were printed at the public expense be regularly distributed to at least the larger libraries established under the Public Libraries Act."

The consumption of time in the reading of these several papers and the subsequent discussions compelled the Council to rearrange the papers put down for Thursday. Mr. H. R. Tedder led off with a paper on 'Librarianship as a Profession,' in which he set before his hearers the elevated views of their work which they should entertain, and intimated that their profession had risen already in public consideration since the formation of the Association, and had still a great future before it. He advocated a more systematic study of library science and the training of students, who should submit to examinations by an authorized body, as do the members of other liberal professions. The Report of the Committee on the Training of Library Assistants, which was then read, was in consonance with Mr. Tedder's views, and recommended the granting of certificates of proficiency to all candidates who pass an examination.

A pleasant three-cornered duel then ensued between Mr. Henry Stevens and two experts, Mr. Blades and Mr. Wyman, on the subject of the manufacture of English books. The title of Mr. Stevens's paper, 'Who Spoils our Books?' was a challenge, and the answer, "the uncritical consumer and untrained manufacturer," very freely enlarged upon, drove the charge home. Mr. Stevens's æsthetical aspirations for beautiful books provoked the reply that the matter is entirely one of expense. *Éditions de luxe* are to be had if you will pay for them, but the diffusion of literature by means of very cheap editions of books can only be accomplished by the use of coarse materials and inferior workmanship in their manufacture, unless the booksellers will forego a large share of their profits. The subject of binding and that of classification were hurried over at the close of Thursday's meeting, owing to the pressure of other business. For the same reason Mr. Wright's paper on librarians and local bibliography was taken as read. Mr. Nicholson brought forward a resolution which seems likely to become annual in favour of opening libraries on part at least of Sunday. A decision on the subject was evaded by the passing of the previous question. A motion by Mr. Campbell, pledging the Association to urge upon Government and the Legislature the importance of consolidating and amending the law relating to free libraries, was more fortunate, being carried by a large majority. Liverpool was chosen as the scene of the next annual meeting, and Sir James A. Picton, chairman of the Free Libraries Committee there, was elected President of the Association for the ensuing year.

Mr. Bowker had warmly urged upon the meeting an invitation he had been instructed to offer to the members of the Association that they should visit the United States in 1883 or 1884. Special arrangements could be made that the cost of the journey should not amount to more than 50*l.* or 60*l.*, a notion that rather tickled some of the auditors as they reflected on the amount of their stipends. During the week visits to various college libraries, where the respective librarians gave an historical account of the collections under their charge, were diversified by an evening reception at King's College by Mr. Bradshaw, another at the Free Library by the Mayor of Cambridge, and by a dinner on Thursday, to which the assembled librarians invited Mr. Bradshaw, the Vice-Chancellor of the University, Dr. Porter, and other hospitable friends.

Among the pleasant incidents of the meeting was that of photographing the group of librarians seated in front of the venerable porch of King's College Chapel. Every librarian present will doubtless carry away this memento of his colleagues, of the time, and of the place, for it may be said with confidence that this has been one of the most successful meetings that the Association has enjoyed, and that it has justified the policy, once considered doubtful, of making the librarians come together at least once in every year. H.

P.S.—May I ask for a correction of my previous letter by inserting the words "in English" after "never yet been published" in the fifth line from the bottom? 'Uffenbachs Reisen' were published at Frankfort and Leipzig, 1735–54, in 3 vols. 8vo.

THE 'QUARTERLY REVIEW' ON SWIFT.

Everything may be pardoned to the critic who brings us nearer to a mind so noble yet in many ways so inaccessible as Swift's, except inaccuracy; each blunder the *Quarterly* reviewer has made must impair the general value of his testimony, and so mar the service he has rendered to all of us who have long hoped to see Swift more reverently appreciated. Permit me, then, as a matter of more than passing interest, to point out that your contributor has been misled, in most cases very pardonably, as to all the supposed errors which he cites from the *Quarterly* article.

1. Swift's own autobiography (printed in Forster's 'Life,' p. 12) distinctly states, "By the time he was *three* years old he could read any chapter in the Bible." F. G. in correcting this to "his *fifth* year" has been misled by Scott.

2. The statement of the *Quarterly* reviewer that in 1713 Pope was busy with the second edition of the 'Rape of the Lock' is confirmed by Pope's own words in a letter to Caryll dated December 15th, 1713: "I have been employed since my being here in the country in finishing the additions to the 'Rape of the Lock'" (Elwin's edition, vol. i. pp. 198–9).

3. The *Quarterly* is probably right in saying that Pope was engaged on the translation of the Iliad in 1713, for to Johnson's statement, "He began it in 1712," Mr. Cunningham (p. 29) adds the note, "This is not quite correct; he began the Iliad in 1713."

4. There is no discrepancy in describing Swift as "uncouth" when he was a youth of twenty-one, and as of a most striking and impressive appearance at forty-four, for the *Quarterly* reviewer distinguishes between these very different periods. I do not know upon what evidence he relies, but his epithets are at least plausible, inasmuch as the prominent, strongly pronounced features which lend force and majesty to age sit uncouthly enough on the face of youth. E. P.

BENGALI TRANSLATIONS OF SANSKRIT TEXTS.

Protap Chandra Roy, whose name is well known to Oriental scholars by his Bengali translations of Sanskrit texts, has undertaken two new publications of great importance, an edition of the 'Mahâbhârata' and an edition of the 'Râmâyana' in Sanskrit, followed by Bengali translations. It is interesting to learn from his preface that he published his first translation of the 'Mahâbhârata' in an edition of 3,000 copies in seventy-six parts. This edition was partly subscribed for by natives, partly distributed gratuitously. Protap Chandra Roy then founded a society for the gratuitous distribution of Bengali translations of Sanskrit texts, the Dâtavya Bhârata Kâryâlaya, and he states that the number of copies of the 'Mahâbhârata' thus distributed by the society amounts to 9,000, and of the 'Harivamsa' to 2,000. Encouraged by this success he is now bringing out an edition of the 'Râmâyana' in Sanskrit and Bengali, in monthly parts of 2,500 copies each, of which ten parts have appeared, and of the 'Mahâbhârata,' of which two parts [illegible] peared. The chief patron of the unde[illegible] is the Mahârâjah of Kashmir, Ranaviras[illegible] but many other native noblemen and gentlem[illegible] have joined the society. Protap Chandra Ro[illegible] is a true patriot, and in his Sanskrit preface speaks out very strongly, mourning the decay of Sanskrit scholarship and the absence of all real interest in the ancient literature of India. Yet he is not discouraged, and with the help of his countrymen, poor as they are, he hopes to be able not only to continue the gratuitous distribution of his Bengali translations of Sanskrit texts, but to publish also a complete English version of the 'Mahâbhârata.'

RAINSBOROUGH.

Will you allow me to point out in reply to your reviewer that if he had referred to the Reports on Historical MSS. he would have seen that the Colchester municipal records are to be dealt with in due course; also that, as he charges me with being "singularly incorrect" in speaking of "Fort Rainsborough" (*sic*), he will find the name so spelt in the well-known siege map of Colchester published at the time? Such, indeed, is the usual spelling, as is seen in Clarendon's description of this "bold and barbarous" Independent. Moreover, it is "singularly incorrect" to say that I am "strongly on the side of" the Parliament in the Civil Wars, the precise reverse being the case, though in dealing with the second civil war I have called attention to a fact not sufficiently realized, namely, that the gallant defence of Colchester, by removing the pressure of "the Army party" (as it was well termed at the time), gave free play to the Royalist reaction in Parliament, while the fall of Colchester ultimately led to Pride's purge and the triumph of the sword. It can hardly be expected that this reminder should prove agreeable to Cromwellians.

The Author.

*** By a slip of the pen we wrote "latter" for *former*. We intended to say that our correspondent is a strong partisan of the royal cause. So far we owe him an apology, but the proper spelling of Rainsborough is certainly Rainborowe. In every letter of "the fanatical seaman" that is known to be in existence the signature is Rainborowe. His father and others of his family signed the same way. It is frequently printed Rainsborough, but none of the family ever deviated from the Rainborowe spelling. When our correspondent said, "We are looking right into Fort Rainsborough. We smile as we think of the fanatical seaman who commands it—they have transformed him into a colonel now," he was altogether wrong. There is not the slightest shadow of evidence that Rainborowe was a fanatic, and the inference to be drawn from "they have transformed him into a colonel now" is erroneous. He was brought up to the sea, but the greater part of his services were on land; for instance:—June, 1643, on the sea, vice-admiral; September, 1644, at the muster at Tiverton as a soldier; December, 1644, took Crowland; July, 1645, at Naseby, commanding the reserves, in conjunction with Hammond and Pride; September, 1645, at siege of Bristol, and later in the month took Berkeley Castle; winter, 1645–1646, at Abingdon as colonel; May, 1647, in command of a regiment; September, 1647, appointed admiral; May, 1648, ships revolt and put Rainborowe on shore; June, 1648, Rainborowe as a soldier before Colchester. There is no need to trace his career further. He was murdered at Doncaster in October, 1648. Nearly every event in his whole career that is of importance is connected with his actions as a soldier on land.

XUM

LOLO AND VEI CHARACTERS.

32, St. George's Square, S.W., Sept. 8, 1882.

THE Royal Geographical Society in printing the 'Travels and Researches in Western China,' by E. Colborne Baber (*Athen.* No. 2862), have thought it right to reproduce several pages of Lolo MS. The Lolos, and none the less their handwriting, constitute one of the most remarkable discoveries of Mr. Baber. For the purpose of giving some notion of what these Lolo characters are I call attention to the following selection, with corresponding characters in Vei :—

	Lolo.	*Vei.*		*Lolo.*	*Vei.*
1.			14.		
2.			15.		
3.			16.		
4.			17.		
5.			18.		
6.			19.		
7.			20.		
8.			21.		
9.			22.		
10.			23.		
11.			24.		
12.			25.		
13.			26.		

It is not necessary to dilate on the coincidences of these characters. They speak for themselves. It may be noted that the position of the characters varies in Lolo and Vei or Vy, as   ,   , &c. It will be seen that the characters here compared are to be found in many a syllabary and alphabet, old Chinese, Cypriote, Tamashek, Iberian, Albanian, Rune, Lepcha, &c. Further, many of the characters are the same in the other MS. brought from Western China by Capt. Gill, R.E., and styled Moso. Although some of the Lolo and Vy characters are to be found in Khita (or Hittite), the latter have a greater resemblance to Moso, and, as I have stated, there are passages nearly parallel in Khita from Carchemish and in Moso.

The Vy language is spoken and written, alongside of English, in the republic of Liberia in West Africa, remote enough from West China. For Vy we are chiefly dependent on the account of the special mission of the Rev. Dr. Koelle. It is described as of modern invention according to the statement made to Dr. Koelle by Duala. If this were true this black philosopher must have been a more remarkable man than he was, for he must have invented, as is seen, characters which are now written thousands of miles off on the other side of the continent. That account I have, therefore, rejected, and classed the Vy as an ancient syllabary.

Just as the Lolo characters are taken from Capt. Baber's MSS., so are the Vy from a communication just sent me from the Bishop of Cape Palmas. Dr. Koelle was much interested to find that Vy has extended so far south since his time, but the bishop describes the Vy people as dying out. At all events, we have in actual use in these regions so remote from each other syllabaries such as were used in the ancient world, and from which the alphabets, ancient and modern, were selected.

Closer observation of the Vy enables me in some degree to reconcile the statement of Duala with the fact. He had got hold of a syllabary, and his invention consisted in adapting it to the Vy language. Thus the Vy syllabary is not in a pure state, for Duala has varied the values of the ideographs. My efforts are now devoted to the discovery of the real syllabary, which must have been in use in the youth of Duala, if it is not now. Where it appears to me likely to be found is among the nations of Class V. of Dr. Koelle's 'Polyglotta,' § B and C, called by him North Delta of Niger languages, including Sobo, Oloma, and Okuloma. Many of these people are to be found in Sierra Leone, and I shall be much obliged to missionaries who will institute inquiries. The original of the Vy syllabary appears to conform best to the ancient or original models from which the others are derived, and it is of particular interest from its relations with Cypriote, Iberian, Libyan, and the Mediterranean alphabets. HYDE CLARKE.

'THE FOUR SONS OF AYMON.'

REFERRING to a letter in the *Athenæum* of the 26th ult. by Mr. S. L. Lee (to whose forthcoming account of this interesting romance every book-lover will wish success), I would like to make a few remarks. I should not, however, have encroached again upon your valuable space had I not the interesting fact to announce that a fragment of W. de Worde's long-lost edition has been discovered. Mr. Bradshaw, of Cambridge, to whom all early printed rarities seem by nature to gravitate, purchased some time ago a volume of printed fragments, and among them one leaf of Wynken de Worde's edition of 'The Four Sons,' so that at last we have not only the supposed but the visible genealogy of the earliest editions complete. They now stand thus:—

First edition, Caxton, *c.* 1490.—An imperfect copy at Althorp, and four leaves (lately belonging to Mr. Green) in the University Library, Cambridge.

Second edition, W. de Worde, 1504.—One leaf in the University Library, Cambridge.

Third edition, Copland, 1554.—A perfect copy in the British Museum.

As I said in my former letter, a Caxton edition of 'The Four Sons' was unknown to bibliographers until the copy now at Althorp came into the hands of Earl Spencer. Dr. Dibdin's "padded" remarks in the 'Decameron' upon his patron's belief that Caxton had printed this romance were not grounded upon positive evidence, but upon an old manuscript list of books, all of which he supposed were printed by Caxton because the first few were known to have issued from the Westminster press. Even a well-grounded belief is not "knowledge," and even the famous doctor himself could not "know" a book in 1813 which was undiscovered until 1822. Mr. Lee is quite right in saying that it was not in 1863, but in 1822, that the Caxton 'Four Sons' was first described. I was unaware that it was noticed in the 'Ædes Althorpianæ,' which one has to hunt through from beginning to end as there is no index.

WILLIAM BLADES.

THE COMING PUBLISHING SEASON.

IN October Messrs. Longman & Co. will publish 'A Dictionary of Medicine,' edited by Richard Quain, M.D., F.R.S. The work, which will be in one large volume, will furnish a complete record of the present state of medical science.

Messrs. Sampson Low & Co.'s major list of announcements includes :—'The Renaissance of Art in Italy,' by Leader Scott, author of 'A Nook in the Apennines,' with more than 150 illustrations,—'Italian Art in the National Gallery,' by Dr. Jean Paul Friedrich Richter, with 40 engravings,—'Modern Etchings of Celebrated Paintings,' examples of the work of Unger, Rajon, Waltner, Flameng, and others, with an essay by J. W. Mollett, B.A. (also of this an *édition de luxe* on India paper, of which but fifty copies will be produced),—'Painting, English and American,' by H. J. Wilmot Buxton, M.A., and S. R. Köhler, with 80 illustrations,—'A Selection of the Poetry of Robert Herrick,' by E. A. Abbey, with a preface by Mr. Austin Dobson,—'Ancient Greek Female Costume, illustrated by Passages from the Greek Classics,' arranged by J. Moir Smith, with 112 full-page plates,—'Rock me to sleep, Mother,' by Elizabeth Akers Allen, with 18 designs,—'Float Fishing and Spinning in the Nottingham Style,' by J. W. Martin, the "Trent Otter," with illustrations,—'Port Phillip Settlement,' by James Bonwick, author of 'The Last of the Tasmanians,'—'An Illustrated Dictionary of Words used in Art and Archæology,' by J. W. Mollett, B.A., illustrated with about 750 engravings,—'A History of Ancient Art,' by Dr. Franz von Reber, with 310 illustrations and a glossary, translated and augmented by Joseph Thacker Clarke,—Lord Ronald Gower's 'Great Historic Galleries of England,' volume for 1882, with 36 photographs of paintings,—'The Etcher,' volume for 1882, with 36 plates,—'Studies in Russian Literature,' by Charles Edward Turner, English Lector in the University of St. Petersburg,—'English Dramatists of To-day,' by William Archer, M.A.,—'The Law of Electric Lighting,' the Act of 1882 with a continuous commentary, notes, and suggestions, by George Spencer Bower, B.A., barrister-at-law, and Walter Webb, solicitor,—'A Manual of Historical Literature for Students, General Readers, and Collectors of Books,' by Charles Kendall Adams, LL.D.,—'Hints on Catalogue Titles, Index Entries, and some Points in the Care of Books,' by Charles F. Blackburn, with a vocabulary of terms and abbreviations from foreign catalogues of autographs, books, maps, prints, and portraits,—'A History of English Literature,' by Prof. Scherr, — and 'The Laws of Public Health,' edited by Dr. W. R. Smith. The new volumes of the larger series for young people are :—'Red Cloud, the Solitary Sioux,' by Colonel Butler,—'The Mutiny on board the Leander,' by Bernard Heldmann,—'Godfrey Morgan, a Californian Mystery,' and 'The Cryptogram,' by Jules Verne,—and a new edition of 'Under the Sunset,' by Bram Stoker. The following are to be added to the quarto series of books for young people :—'Fairy Tales,' by Hans Andersen, with coloured plates designed by E. V. B.,—'The Flowers of Shakespeare,' with coloured plates designed by Viola,—and 'Up-stream, a Journey from the Present to the Past,' with coloured plates and text by R. André. The list of juvenile books also includes :—'Winning his Spurs, a Tale of the Crusades,' by G. A. Henty, with illustrations by Horace Petherick,—'The Son of the Constable of France,' and 'The Drummer Boy, a Story of the Days of Washington,' by Louis Rousselet,—and 'An Old-fashioned Thanksgiving Day' and 'Proverbs,' by Louisa M. Alcott. The same publishers announce a new edition of 'Through Siberia,' by Henry Lansdell,—'The Wild Flowers of Switzerland, a Year in the Alps,' by H. C. W., with plates,—the Geoffrey Crayon unabridged edition, in twenty-seven volumes, of Washington Irving's works, with the author's latest revisions,—'The Wit and Wisdom of Don Quixote,' with a biographical sketch of Cervantes by Emma Thompson,—and 'Pathways of Palestine,' by Canon Tristram, illustrated by photographs, 2 vols. Messrs. Low & Co. also announce new volumes of their serials and a number of reissues.

Among the new books to be published by Messrs. Routledge & Sons are the following:—'English Rustic Pictures,' drawn by the late F. Walker, A.R.A., and the late G. J. Pinwell, engraved by Dalziel Brothers,—'Military Misreadings from Shakespeare,' designed by Lieut.-Col. Seccombe, R.A., and printed in colours,—'Routledge's Every Boy's Annual for 1883,' edited by Edmund Routledge, F.R.G.S., and 'Routledge's Every Girl's Annual for 1883,' edited by Alicia Amy Leith, each with illustrations and full-page coloured plates,—'Little Wide-Awake for 1883,' edited by Mrs. Sale Barker, with coloured illustrations by M. E. Edwards, M. Kerns, F. A. Fraser, F. Barraud, Gordon Browne, Charlotte Weekes, L. Hopkins, and A. C. Corbould,—'Warrior Kings, from

Charlemagne to Frederick the Great,' by Lady Lamb, with numerous woodcuts and full-page plates,—'Naomi,' by Mrs. Webb, new and cheaper edition, with woodcuts and illustrations by Sir John Gilbert, R.A.,—'Ferdinand's Adventure,' a new volume of fairy tales by the Right Hon. E. H. Knatchbull-Hugessen (Lord Brabourne), —'History of the Bastille and its Principal Captives,' by R. A. Davenport, with illustrations in colours, —'Jumbo's Picture-Book of Natural History,' with full-page illustrations by F. Specht,—'Children of the Village,' by Mary Russell Mitford, with illustrations by F. Barnard, R. Barnes, M. E. Edwards, M. Kerns, C. O. Murray, and other artists,—'Wit and Wisdom of Lord Lytton: Select Passages from his Various Works and Speeches,'—'Song-Land, a Series of Ditties for Small Folks,' selected, arranged, and composed by William M. Hutchinson, with illustrations by A. W. Cooper, Miriam Kerns, and others,—'The Boys and I, a Child's Story for Children,' by Mrs. Molesworth, author of 'Hermy,'—'Jeannette, a Story of the Huguenots,' by the author of 'The Rose Garden,' with six illustrations by F. A. Fraser,—'Dinglefield,' by Mrs. O'Reilly, author of 'Girls of the Square,' with illustrations by A. C. Corbould,—'The New House that Jack Built,' by Mrs. Willoughby Luxton, with illustrations by M. E. Edwards,—'Travellers' Tales, a Book of Marvels,' by the Rev. H. C. Adams, M.A., with illustrations by A. W. Cooper,—'The Mutiny and Piratical Seizure of H.M.S. Bounty,' by J. Barrow, F.R.S., with woodcuts and steel plates,—'The Fables of Æsop,' with 114 illustrations by Harrison Weir,—'Grimm's Fairy Tales,' an entirely new edition, with illustrations and coloured plates,—'Nine Little Goslings,' by Susan Coolidge, with illustrations, —'The Poems of Oliver Wendell Holmes,' revised edition, with red lines and steel portrait, —'A Thousand and One Gems of Song,' selected and edited by Charles Mackay, LL.D., with illustrations by J. E. Millais, R.A., Sir John Gilbert, R.A., and other artists,—'Some of my Feathered and Four-footed Friends,' by Mrs. Sale Barker, with full-page coloured plates by J. B. Zwecker,—and 'Uncle Remus: Legends of the Old Plantation,' by Joel Chandler Harris, with illustrations by A. T. Elwes.

Messrs. Griffith & Farran's list includes:—'St. Aubyn's Laddie,' by Miss E. C. Phillips,—'Dolly Dear!' by Mrs. Gellie (M. E. B.),—'The Golden Curl, and other Fairy Tales,' by A. E. A.,—'The Adventures of the Pig Family,' in verse with pictures in black and white,—new and cheaper editions of 'Fairy Gifts,' with pictures by Kate Greenaway, and 'Fairy Land,' by Thomas Jane Hood,—'Our Sketching Tour,' by Two of the Artists, with 100 illustrations, being an account of a tour in England by five girls in search of the picturesque,—'A Key to all the Waverley Novels in Chronological Sequence,' a series of brief sketches of Scott's historical novels by Henry Grey,—'Whispers of Love and Wisdom,' with a preface by C. M. Yonge,—'The Children's Daily Help for the Christian Year, taken from the Psalms and Lessons,' selected by E. G.,—'Poker: How to Play It,' by One of its Victims,—and 'The Stage in the Drawing-Room; or, the Theatre at Home: Practical Hints on Amateur Acting for Amateur Actors,' by Henry J. Dakin, illustrated with diagrams.

Messrs. Hodder & Stoughton's forthcoming works include the following:—'Gesta Christi,' by C. Loring Brace,—'A Study of Origins; or, the Problems of Knowledge, Being, and Duty,' by E. de Pressensé, D.D.,—'Egypt, Palestine, and Syria,' by Felix Bonet, translated by the Hon. and Rev. Canon W. H. Lyttelton,—'Parabolic Teaching of Christ,' by Rev. Prof. A. B. Bruce, D.D.,—'William Penn, the Founder of Pennsylvania: a New Biography,' by John Stoughton, D.D.,—'Oliver Cromwell and his Contemporaries,' by Paxton Hood,—'Wesley's Designated Successor: a Life of Fletcher of Madeley,' by Rev. Luke Tyerman,—'The Author of "Stepping Heavenward": a Biography,' by her husband, the Rev. Dr. Prentiss,—'James Burn, the Beggar Boy: an Autobiography,'—'Andrew Fuller,' by his son, a new volume of "Men Worth Remembering,"—'The Book of Koheleth considered in relation to Modern Criticism,' by Rev. C. H. H. Wright, D.D.,—'The City of God, and other Sermons,' by Rev. Principal Fairbairn, D.D.,—'The Epistle to the Ephesians: its Doctrine and Ethics,' by Rev. R. W. Dale, M.A.,—'The Epistles to the Corinthians: a Commentary,' by Rev. J. Agar Beet,—'The Foundations of Morality,' by Rev. Prof. Stanley Leathes, D.D.,—'The Falls of Niagara and other Famous Cataracts,' with illustrations,—'A History of the Jews in Rome,' by E. H. Hudson,—'A Short History of the People called Methodists,' by Rev. W. H. Daniels, M.A.,—'Outlines of Sermons on the Old Testament,' a new volume of "The Clerical Library,"—'The Great Memorial Name,' by P. W. Grant,—'In Christ,' by Rev. A. J. Gordon, D.D.,—'Student's Handbook of Psychology,' by B. F. Cocker, D.D.,—and 'Evidences of Religion,' by C. M'Arthur. The same publishers' new books for the young are:—'James Braithwaite, the Supercargo,' by W. H. G. Kingston, —'The Cruise of the Snowbird: a Story of Arctic Adventure,' by Gordon Stables, M.D., R.N.,—'Friar Hildebrand's Cross,' by M. A. Paull,—'Daisy Snowflake's Secret,' by Mrs. G. S. Reaney,—'The Westons of Riverdale: a Temperance Story,' by E. C. A. Allen,—'Launching Away; or, Roger Larksway's Strange Mission,' by the author of 'The Pioneer of the Family,'—and two American stories: 'Yensie Walton' and 'Nettie and Kate.'

Messrs. Tinsley Brothers' announcements for October are:—'The Lives of the Royal Dukes and Princesses of the Family of George III.,' by Percy Fitzgerald,—'The Peril of Paris,' by Henry Vizetelly, author of 'Berlin under the New Empire,'—'With a Show through Southern Africa, and Reminiscences of the Transvaal War,' by Charles Du Val,—'Strains from the Strand,' a new volume of verse by Henry S. Leigh, author of 'Carols of Cockayne,'—the Christmas number of *Tinsleys' Magazine*, containing a complete story by Richard Dowling, with illustrations by Harry Furniss,—and new novels by Jean Middlemass, E. C. Clayton, and the author of 'Crushed beneath his Idol.'

Messrs. Remington will publish 'Living London,' by George Augustus Sala, with original illustrations by the author,—'Modern Landscape,' by J. Comyns Carr, with etchings after the works of Crome, Constable, Rousseau, Corot, and others, —'An Historical Handbook to Italian Sculpture,' by Charles C. Perkins, based upon the author's larger work, —a biography of Balfe, by W. A. Barrett, with portraits of the musical celebrities of his day,—'The Blackest of Lies,' a new novel by Albany de Fonblanque, —'For King and Kent,' an historical novel by Col. Colomb,—'Roman Cameos and Florentine Mosaics,' a series of studies by Mary Jeaffreson, —'Studies in Art,' by J. Comyns Carr,—'Millicent's Children,' a new novel by Mrs. Baseley,—'Dark Pages,' a work of fiction by Mrs. Horace Dobell,—'The Bankers of St. Hubert,' a novel by C. K. Loch,—'A Narrative of the Boer War,' by T. F. Carter,—'Among the Woblins,' a Christmas book by Sydney Hodges,—'Summer Songs,' by J. A. Hewitt, —the first volume of 'Art and Letters,'—and new editions of 'A Life's Love,' by George Barlow, and 'Among the Gibjigs,' by Sydney Hodges.

Messrs. W. P. Nimmo & Co. will publish immediately 'The Highways of Literature; or, What to Read and How to Read,' by David Pryde, LL.D., F.R.S.E.

Literary Gossip.

THE Emerson-Carlyle correspondence, edited by Prof. Norton, of Harvard University, which we mentioned last week, will be published in December by Messrs. Chatto & Windus. The collecting and editing of Emerson's papers and the preparation of materials for his biography will be a very heavy task, and Dr. Edward Emerson, of Concord, has resolved to abandon his profession for the present, in order to assist in the work entrusted by his father to Mr. Eliot Cabot. We believe that an immediate biography will not be attempted, but that letters and papers of importance will first appear. Among the letters written to Emerson some of the most interesting are from John Sterling.

MESSRS. LONGMAN & Co. will shortly publish 'An Examination of the Structural Principles of Mr. Herbert Spencer's Philosophy,' by the Rev. W. D. Ground, author of 'Ecce Christianus.' The writer accepts the evolution hypothesis, and argues that this is consistent not with agnosticism, but with theism.

WE understand that Canon Farrar's new work, 'The Early Days of Christianity,' which will be published by Messrs. Cassell Petter, Galpin & Co., will be ready for delivery on the 22nd inst.

THE author of 'Hogan, M.P.,' is engaged upon, and will shortly publish, a translation of Prosper Mérimée's 'Colomba.'

MESSRS. CHAPMAN & HALL have now in the press a new book by Mr. G. Baden Powell, dealing with the problem of State interference in the domains of industry and commerce. The subject is treated by the means of a variety of recorded results.

MRS. W. K. CLIFFORD has in the press a little volume called 'Anyhow Stories.' It will probably be published at Christmas.

THE unique copy of Caxton's 'Four Sons of Aymon' is to be reprinted, by permission of Earl Spencer, as a part of the Early English Text Society's collection of English Charlemagne Romances. Mr. S. L. Lee, who is at present engaged on 'Huon of Bordeaux,' will be the editor.

IT is proposed to erect a memorial of the late James Thomson, author of 'The City of Dreadful Night,' in the Secular Hall, Leicester, on the opening of which building he wrote a dedicatory poem.

A NEW romance by Mr. Richard Dowling, entitled 'Sweet Inisfail,' will be published this month by Messrs. Tinsley Brothers.

A COMMITTEE has been formed to promote the adoption of the Public Libraries Acts in Hull. Hull is the only town of its size in the kingdom that has not adopted the Acts. Attempts were made, without success, in 1857 and 1872 to obtain the adoption of the Acts, and a third attempt is now about to be made. Hull (on the authority of the mayor of the town) "is more cheaply rated than any other town in England," and a rate of 1·6 farthings in the pound, and certainly of less than a halfpenny in the pound, would secure a good public library. Unfortunately there is likely, as on the two previous occasions, to be bitter opposition on the part of the tenants of small properties, and the difficulty has been to induce the

general body of ratepayers to take an interest in the movement. We are glad to see that an excellent address on the subject by Dr. Rollit has been printed, and we trust it may give strength to the movement.

On Monday last the foundation stone of a free library and fine-art gallery was laid at Leek. The cost of erection will be about 20,000*l.*

A course of lectures on Shakspeare will be delivered by Mr. Hall Caine at the Liverpool Free Library in the autumn.

'Ballads of the Bench and Bar' is the title of a volume of verse about the Court of Session and some advocates, recently printed at Edinburgh for private circulation, with pen-and-ink sketches of the whole Bench and a haphazard selection of the Bar, more or less successful. The letter-press is furnished by members of the Bar, and the editors are Mr. J. Balfour Paul and Mr. J. J. Reid. The issue is limited, and the plates are destroyed.

"Old Scotch Judges" will be the subject of an article by Mr. James Purves in next month's *Fraser*.

Early in October, Mr. Walter Smith will publish a new work by the author of the 'Englishman's Brief,' entitled 'The Dead Hand in the Free Churches, with Pictures of their Inner Life, as sketched by Eminent Nonconformists.'

A large number of American literary men are just now in London, and were recently entertained by Mr. J. R. Osgood, of Boston. Among the guests were Messrs. W. D. Howells, Henry James, T. B. Aldrich, Bret Harte, John Hay, Moncure Conway, Charles Dudley Warner, Clarence King, and Edwin Booth.

Among the contributions promised for the next volume of the American magazine the *Youth's Companion* are papers by Canon Farrar giving reminiscences of the late Dean Stanley; a serial story by Mr. William Black; papers on nervous ailments by Dr. Brown-Sequard; several articles called 'Behind the Scenes at Westminster,' by Mr. H. W. Lucy; and 'Life in an Irish Fishing Village,' by Mr. Julian Hawthorne.

M. Tourguénief's numerous admirers will be delighted to hear that a decided improvement has taken place in his health. One of his friends who paid him a visit last week at Bougival, near Paris, where he possesses a charming *dacha*, or summer residence, on the slope of a hill crowned by shady woods, found him able to move about a little, and to converse as brilliantly as ever. He is for the present restricted to a milk diet; But he looks forward to a return to an ordinary fashion of life, and even to a possible visit to Russia next year. The novel which he was to have finished this summer has been laid aside for the present, but his visitor found him engaged upon a shorter story, which will probably appear in the *Vestnik Evropy* of St. Petersburg.

Another well-known novelist has been of late seriously ill. M. Erckmann, who now resides at Toul, in Lorraine, was attacked some time ago, first by jaundice, then by gastric fever. A fortnight ago his life was in danger. But a change for the better took place on the 6th inst., and it is to be hoped that he will soon be convalescent. Since the annexation he has lived away from Alsace, but it is expected that he will pay his native country a visit next year. M. Chatrian was at Toul three weeks ago, but he is now in Paris superintending the rehearsals of 'Madame Thérèse.'

The Russian papers relate a little misadventure which recently happened to the Rev. Henry Lansdell, the author of 'Through Siberia,' who is at present making his way into Central Asia. At the departure of the train in which he was seated from one of the stations on the Oural extension of the Perm railway, the traveller, according to his custom, distributed among the crowd which was watching the train leave the platform a number of religious tracts. Official suspicion was aroused. They might be revolutionary pamphlets! A telegram was despatched to the next station directing the arrest of Mr. Lansdell, who was accordingly taken back in the custody of the police to Perm, where, fortunately, the mistake was rectified and the traveller allowed to proceed on his journey.

We learn from the recently published catalogue of accessions to the library of the St. Petersburg University that that collection has received some valuable additions. Chief among these is the bequest of the late director of the Government archives, J. S. Zlobin, which consists of 6,266 volumes, comprising most valuable and important works in all branches of knowledge. Another very valuable collection of books and pamphlets upon mathematical and physical science has been presented by M. J. Stein, while still more important gifts have been made by Prof. J. V. Pomialovsky and State secretary Prince A. B. Lobanof-Rostovsky.

M. James Darmesteter, of the École des Hautes Études, Paris, has in the press three volumes of 'Études Iraniennes,' the first of which will contain the greater part of his historical grammar of the Persian language, which obtained a prize from the Académie des Inscriptions et Belles-Lettres.

The Association of German Authors opened its annual meeting this week at Brunswick. It now numbers 334 members, of whom seventy-four have been added since the Association met at Vienna last year. One of the subjects discussed by the Association at Brunswick is a change in the law, or rather an addition to the law, with regard to publishers transferring the copyright in a book to another publisher. The Association considers that this ought not to be done without the author assenting to the transfer. Another subject which caused much discussion, but was not finally decided one way or the other, concerned the increase of circulating libraries and the consequent diminution of purchasers of new books. Many of the authors present held that it would be well if the books taken by these libraries were charged at much higher rates than those bought for personal reading. In Germany, as in England, the reverse is now the rule.

A Correspondent writes:—

"Mr. John Laffan Hanly died at Constantinople on the 29th of August, at the age of forty-seven. He was proprietor and editor of the *Stamboul*, a newspaper which he started, chiefly in French, but with occasional English articles. About two years ago he started in London a newspaper for Eastern affairs, but it soon failed. Mr. Hanly had been connected with the London and provincial press, and at one time established an English paper at Constantinople. He was the son of a reporter, and is said to have reported in the House of Commons when fourteen years old. A dictionary of quotations he had compiled perished in a fire at Constantinople some years ago."

Mr. Jardine, the Judicial Commissioner of British Burma, has recently published some much-needed notes on Burmese Buddhist law. The only translation of a Buddhist law book extant is Richardson's 'Damalhat,' which is confused in its arrangement. Most of the 'Damalhat,' moreover, is completely antiquated, the work having evidently been written for a nation somewhat similar in its character and traditions to the tribes for which the Mosaic law was laid down.

It is a sign of the enthusiasm on the subject of education now prevailing in the North-West Provinces of India that at a large meeting of native gentry, lately held at Agra for the purpose of memorializing the Education Commission against the abolition of the Agra College, the sum of 10,000 rupees was subscribed for the purpose of founding scholarships in the college, and the memorialists offered to manage the institution themselves by means of a local board. We pointed out some time since that at this college during 1880–1 the expenditure was on an average 1,610 rupees for the education of each pupil, or as much as would pay for the year's education of 300 village schoolboys.

Dr. Yavorsky, who was private physician to the late Ameer of Afghanistan, is about to publish an illustrated work containing an account of his travels in Central Asia.

We regret to announce the death, on the 13th inst., of Mr. Bernard Barker, editor of the literary portion of the *Bazaar*. He was the author of a novel called 'Eliot the Younger.'

SCIENCE

A History of Coal Mining in Great Britain. By Robert L. Galloway. (Macmillan & Co.)—In many respects this work must be regarded as satisfactory. From the commencement of the eighteenth century the progress of coal mining, and generally the condition of the coal trade, is stated with much exactness, and the introduction of improved machinery is clearly described. Especially all that relates to the invention of the safety lamp by Davy and the alterations—not always improvements—which were brought forward by others is cautiously examined. Ventilation, both by furnaces and by mechanical arrangements, is a strong feature in the book, and everything which has been effected of late years for removing the gas which by its mixture with air produces the fatal fire-damp is given in much detail. Beyond this the suggestions made by the author for removing some sources of explosion and for protecting the miners from the great dangers by which they are surrounded deserve the close attention of all who are engaged in working our coal seams. As a history of coal mining in the earlier days, when coal fires were few and those few were regarded as pernicious, the information given is not so satisfactory. We are told, indeed, that early in the thirteenth century the monks of Holyrood Abbey and of Newbottle Abbey collected a tithe of coal and received grants of

collieries, but we have no intimation of the authority upon which these statements are founded; Chalmers's 'Caledonia' would have furnished much information beyond that given, and a brief visit to the Record Office in Edinburgh—where the chartulary of Dunfermline and a charter of Seyer de Quincey granting "carbonarium" to the monks of Newbottle exist, with many other similar documents—would have furnished Mr. Galloway with information which would have greatly enriched his interesting volume. In giving the early history of the use of railways our author quotes a passage from Prof. Pepper's 'Playbook of Metals,' and complains of his not "adducing any evidence in support of the statement." Feeling the desirability of this in a history, we are surprised that he has rendered himself liable to the same complaint from the readers of his 'History of Coal Mining.'

Les Mouvements du Sol sur les Côtes Occidentales de la France. Par Alexandre Chèvremont. (Paris, Leroux.)—We are informed on the title-page that this work was honoured with a reward by the Académie des Sciences, and a favourable report by M. Alfred Maury of the Académie des Inscriptions et Belles-Lettres. At the Séance of March 10th, 1879, the Academy of Sciences proposed for the subject of the *prix Gay* the following question in physical geography: "Étudier les mouvements d'exhaussement et d'abaissement qui se sont produits sur le littoral océanique de la France, de Dunkerque à la Bidassoa, depuis l'époque romaine jusqu'à nos jours," &c. On March 14th, 1881, M. Edmond Becquerel, at the annual public Séance of the Academy, stated that several memoirs had been received, but that the commission appointed to examine them had especially distinguished as very worthy of encouragement one by M. Delage and another by M. A. Chèvremont. The memoir by the last-named geologist has been printed in the handsome volume now before us and illustrated by fourteen coloured plates. In this work M. Alexandre Chèvremont has given his readers the results of a very detailed study of the Normanno-Breton Gulf comprised between Cherbourg and Brest. He treats especially in great detail all that concerns Mont St. Michel, which is of special interest to English readers, our own St. Michael's Mount, in Cornwall, being in nearly all respects an interesting representation of the more important French fortress and prison. The traditionary history of the Cornish Mount states that it was once six miles from the sea, and was known as "The White Rock in the Wood." It is now at high water an island, and a rough causeway connects it with the mainland when the tide recedes. The same conditions prevail at Mont St. Michel, and the evidences of submerged forests still exist on both sides of the Channel. M. Chèvremont gives, quoting from six manuscripts, the origin of Mont St. Michel. He is sceptical on the miraculous appearance of the archangel of the monkish legend and of the flood of March, 709, "which committed many horrible ravages on our coast," and which is the same onrush of waters that swept over and destroyed the district of Lioness and the forests of Mount's Bay. "We find, however," he says, "in an old manuscript some mention of a trembling of the earth which took place in March of that same year (709), but it does not appear to be mentioned again by any others. Another old manuscript in describing the island says that twice a day the sea retired, leaving a free passage for pious people to walk to the threshold of the church of the Archangel. This place was formerly surrounded by thick forests inhabited by wild beasts, and by the will of the Almighty it was destined to be the theatre of a great miracle for the worship of the Holy Archangel; for He caused the sea, which had been distant, to rise little by little and gradually to cover the vast forests, and thus make an easy way for the people to go to bear witness to the miracles of God." This treatise is divided into five parts. The first treats of the "Constitution du Sol des deux Presqu'îles Armoricaine and Constantienne"; the second of "La Période Glaciaire dans le Golfe Normanno-Breton"; the third of "Le Littoral aux Époques Continentales et Insulaires du Golfe"; the fourth of "Le Marais de Dol et la Baie du Mont Saint Michel"; while the fifth part examines the "Affaissement de la Période Géologique Moderne et Dernier Retour de la Mer dans le Golfe; Concordances et Synchronismes invoqués sur les Rivages de la Mer du Nord, de la Manche et du Golfe de Gascogne." To all who are interested in the remarkable phenomena which M. Alexandre Chèvremont has examined so thoroughly and describes so well this book will prove most useful, and will be found to possess a peculiar charm from its elucidation of an obscure subject.

GEOGRAPHICAL NOTES.

MR. STANLEY is shortly expected in Europe. His work on the Congo has evidently been of the most arduous nature. He has placed seven steamers on the lower river, founded four factories on ground formally ceded by the native kings, and constructed roads past the cataracts. There can be no doubt that the road along the river, which Stanley has chosen after mature consideration, is far preferable to the route recently suggested by M. de Brazza. The latter may present fewer physical obstacles to the railway which the French explorer proposes to construct to Stanley Pool, at the head of the cataracts, but it is considerably longer, and, worst of all, leads to a part of the coast where communication with the land is only possible in surf-boats. Compare with this the noble estuary of the Congo, accessible at all times to vessels of the largest burden.

M. Soleillet writes in a hopeful strain from Obok, on the Gulf of Tajura. A caravan had recently arrived there from Shoa, and M. Soleillet himself is about to proceed to Ankobar. "Obock est fondé et bien fondé," he says. Still, with all this success, he longs to leave the place in order to resume his exploration of the Sahara, which is the work he has most at heart.

Herr Flegel writes to the editor of Petermann's *Mittheilungen* that his prospects have considerably brightened. The Hausa ivory trader in whose company he travels has proved a faithful friend and guide. The traveller left Loko on March 9th, and reached Avoi in Bauchi on April 7th. He looks forward with much pleasure to the bracing air and the flesh-pots of Adamaua, where he hopes to recover his health, which has somewhat suffered in consequence of the irregular supply of provisions.

The "Club Africano" of Naples has been reorganized as a "Società Africana d'Italia," and will henceforth publish a monthly *Bollettino*, the first two numbers of which have already reached us. The scope of the new society will be the same as that of the defunct club, and if the means placed at its disposal keep pace with the ambitious designs of its founders, the geographical exploration of Africa is likely to make much progress. At present the society appears to content itself with offering gold medals to explorers who succeed in determining the courses of the Welle and Jub. Medals are likewise offered to Italian explorers and geographers on conditions far less onerous. The numbers before us contain an article on the Soddo Galla, by Signor Bianchi, the substance of which appeared long since in *L'Esploratore*, as well as a few notes of slight interest. This multiplication of geographical periodicals is matter for regret. The African Society of Naples might surely be content with the publication of an annual report, and forward any original records that reach it to Cora's *Cosmos* or the secretary of the Italian Geographical Society.

The Marchese Antinori has after all failed to reach Lake Zway in Guraghe. His last letter is written from Dembo, in the country of the Ada Galla, and bears date March 22nd, 1882. His journey thus far has resulted in the discovery of two more lakelets, and in the recovery of much property that had been stolen from Cecchi and Chiarini. In the mean time King Menelik is extending his conquests to the south-east and south-west. Ras Gobana, so say native traders, has broken up the kingdom of Kafa, and amassed an immense booty at Bonga, its capital. An expedition against the Arusi Galla is preparing.

Behm and Wagner's *Bevölkerung der Erde, VII.* (Gotha, Perthes) has just been published, and is unusually rich in new information. Abstracts of the recent censuses taken in the German Empire, Austria, Hungary, the United Kingdom with most of the colonies, Switzerland, France, Portugal, Sweden, the United States, and several other countries are given as well as copies of all the treaties or warrants which affect the boundaries of states, provinces, and in many instances even of parishes. The new boundaries between Russia and China in Asia are shown on two maps. The compilers do not content themselves with furnishing mere abstracts of official documents, but make every fact presented to them pass the ordeal of a very searching criticism. What they say, for instance, about the Indian census returns is worth attending to, whilst the fact that the area of the British Islands should be given more correctly in a foreign compilation than in the reports issued from Somerset House and other Government offices is somewhat provoking. The area of the British Islands as adopted in the most recent official publications amounts to 121,608 square miles, whilst General Strelbitsky computes it to be 121,337 square miles. The difference is even more considerable if county be compared with county. Altogether the work before us is a marvel of painstaking industry, and we are glad that the public takes sufficient interest in the question of area and population to warrant its publication at intervals of two years.

ASTRONOMICAL NOTES.

EXCEPTING the comet which, momentarily seen near the sun during the total eclipse of May 17th, appears on the photographs taken of that eclipse in Egypt, the one discovered by Mr. Wells at Albany, New York, on March 18th, remains as yet the only comet of the present year. It is generally thought that the brightness of that comet did not increase so much at the end of May and the beginning of June as was expected when its orbit was determined. But it appears from a series of photometric observations of it, made by Dr. G. Müller, of the Astrophysical Observatory at Potsdam, that this was not the case, but that the difficulty of seeing the comet with the naked eye during that period arose solely from its low position in the heavens and the considerable amount of twilight which still prevailed in the evening when the comet could be observed. Indeed, he finds by direct comparison with the light of some stars that the brightness of the comet increased *more* rapidly during the second half of May than had been predicted, indicating an unexpected development of proper light in the comet itself. This increase was most marked just about the very time when the sodium line was first observed in the spectrum, and Dr. Müller therefore concludes that great changes must have occurred about that time in the physical condition of the comet. He finds (*Astronomische Nachrichten*, No. 2453) that the brightness of its nucleus was equal on the 6th of June to that of a star of the third magnitude, whilst on the 19th of May it did not exceed that of a star of between the eighth and ninth magnitudes. Dr. Müller did not succeed in observing it after the 6th of June, though he just saw it through a gap in the clouds very near the sun on the day of perihelion passage (June 10th), when it was not possible to

obtain an observation or photometric measurement.

The planet Venus will be in her aphelion on the 19th inst., and at her greatest eastern elongation from the sun on the 26th.

The second part (*livraison*) of the eighth volume of the *Annales* of the Moscow Observatory has just been published under the direction of Prof. Bredichin. It includes (1) the results of two series of spectroscopic observations of the sun made by Dr. Bredichin himself during the summer and part of the autumn of the years 1872 and 1873, at a small town on the banks of the Volga named Kineschma, near Kostroma, to which place he had transported an excellent small refracting telescope by Merz, furnished with a helioscope and direct-vision spectroscope; (2) an investigation by M. Socoloff (founded on a series of observations made at Moscow by M. G. Schweizer in 1863-1866) of the annual parallaxes of four stars, viz., 61 Cygni, Œltzen 17,415-6, μ Cassiopeiæ, and η Cassiopeiæ, the results being 0″·433, 0″·147, 0″·084, and 0″·275 respectively (but that for μ Cassiopeiæ is not considered to be entitled to much weight on account of the faintness of the star of comparison); and (3) the observations of the sun's surface made at the Moscow Observatory by M. Bélopolsky with the photo-heliograph during 1881.

Science Gossip.

Mr. W. Crookes, F.R.S., has received a highly satisfactory testimony from the jury of the International Exhibition of Electricity at Paris. In their official report, after discussing the merits of four systems of incandescent lamps, they say:—"None of them would have succeeded had it not been for these extreme vacua which Mr. Crookes has taught us to manage. The members of the Jury of Recompenses are anxious to express to Mr. Crookes their high approval of his beautiful researches, and at the same time their regret that it is not in their power to award him a prize."

Capt. John Harvey, R.N., the inventor of the torpedo which bears his name, died on the 3rd inst. at Sandwich, in his eighty-ninth year.

The committee appointed to consider the question of substituting a nickel coinage for the bronze coinage now circulating in France has decided in favour of nickel, which has already been adopted in Germany and Belgium.

M. H. Geoffroy has brought before the Académie des Sciences of Paris a specimen of wire clothed with asbestos and threaded through a leaden pipe, for the prevention of fires where electricity is employed for lighting. M. Henri Lippmann, engineer to the Faure Accumulator Company, states that the copper conductor has been entirely volatilized in some experiments made by him without the leaden pipe being in the least affected.

M. Bouquet de la Grye, at the concluding meeting at Rochelle of the French Association for the Advancement of Science, was nominated vice-president for 1883 and president for 1884.

M. Chapier is to be sent by the French Government to India for the purpose of studying its geology and mineralogy; Prof. Joret is to examine the ethnology of Denmark and Sweden; and M. Raffray is commissioned to form a collection of the fauna of Madagascar.

Herr Helmerson has been appointed Director of the Geological Institute of Russia. He is also charged with the superintendence of the construction of a detailed geological map of the Russian Empire under the care of the Institute, for which a credit of 3,000*l.* has been provided.

The census of Victoria for 1881 has been received. The total number of persons is given as 862,364; of these 12,128 are Chinese and 780 aborigines. The completeness of these returns deserves our especial commendation.

The fourth International Congress for Hygiene and Denography was held last week at Geneva.

FINE ARTS

DORÉ'S GREAT WORKS, 'CHRIST LEAVING the PRÆTORIUM,' 'CHRIST ENTERING JERUSALEM,' and 'MOSES before PHARAOH,' each 33 by 22 feet, with 'Ecce Homo,' 'The Ascension,' 'Dream of Pilate's Wife,' 'Soldiers of the Cross,' 'A Day Dream,' &c., at the DORÉ GALLERY, 35, New Bond Street. Daily, Ten to Six.—1s.

Hopes and Fears for Art: Five Lectures. By W. Morris. (Ellis & White.)

These lectures, by the author of 'The Earthly Paradise,'—himself a practised decorator and artist, or rather, as he prefers to call himself, a "craftsman,"—were delivered in Birmingham, London, and Nottingham. It would be difficult to give a general account of them, because they traverse very large and not very clearly defined fields of opinion; but it is easy to indicate what is their tendency, to praise their energy and common sense, and even to illustrate the occasional bits of whim, the genial dogmatism, and the poetic fancy which add not a little to their charm and secure for Mr. Morris the sympathy of his hearers. Excellent lectures have been delivered with earnestness equal to his, and yet have moved no one; and men as learned as our author have failed to make themselves heard; but even the truisms of Mr. Morris catch the ears of h audiences, and fix themselves in the memory of most of those who read his books.

The secret of Mr. Morris's success lies in the fact that the last thing he is thinking of is Mr. Morris. One of the first things he mentions—and he delights to repeat the declaration again and again—is his indebtedness to Mr. Ruskin. Speaking about 'The Lesser Arts' to a body of craftsmen, he justly calls attention to his text, which is taken from the writings of the first Oxford Slade Professor, and truly it is one the British workman has not by any means taken to heart, *i.e.*, the chapter in the second volume of 'The Stones of Venice,' "On the Nature of Gothic, and the Office of the Workman therein." The main subjects of these discourses are the honourableness, and above all the delight to the worker, of work honourably done. The intelligent exercise of the lesser arts will "beautify our labour," and the workman will take a pride in his work. "No man," adds Mr. Morris,

"will any longer have an excuse for talking about the curse of labour; no man will any longer have an excuse for evading the blessing of labour. I believe there is nothing that will aid the world's progress so much as the attainment of this. I protest there is nothing in the world that I desire so much as this, wrapped up, as I am sure it is, with changes, political and social, that in one way or another we all desire."

Such optimism is in itself refreshing, even to those who refuse to believe with Mr. Morris that, in the ordinary sense of the words, Westminster Abbey, or even the church of St. Sophia, a much more probable example, was built, *i.e.*, designed or invented, by "men like you and me, handicraftsmen, who have left no names behind them, nothing but their work." This notion of the powers of the handicraftsman is put forward so often in these pages, that it is incumbent on a critic to challenge its truth, and even, in a practical way, its value. Briefly, then, let us say there is no proof that such craftsmen as those Mr. Morris addressed are, or ever were, or ever will be, capable of the feat attributed to them. That, if prepared by the practice of generations, a considerable number of the members of such an audience might, each man according to his powers, have borne a part in such a work is, of course, a truism. But that the splendid artistic motives of St. Sophia, or, still more, the perfect grace and dignity of the Abbey, were due, in the ordinary sense of the term, to what we call a handicraftsman, or any number of handicraftsmen, is little else than a charming delusion of an enthusiastic lover of his art and his kind. No proof of the lecturer's theory can be produced, and the analogies of history and recent experience directly contradict it.

Perhaps, however, Mr. Morris merely means that a modern professor of the artistic crafts or lesser arts may, if he follows the "Lamp of Truth," hope to have a share in the production of triumphs of design. Something to this effect appears, if we read it rightly, on pp. 55–7 of this book. Qualified as is the statement referred to—which we regret not to be able to quote—it is difficult to accept it in its entirety without large reserves. Still, much as we may demur to Mr. Morris's views of the sphere of the handicraftsman, it is impossible not to turn with pleasure to the wholesome passage which follows, and which describes eloquently the bearings of the lesser arts on many grand facts in human history:—

"Now as these arts call people's attention and interest to the matters of everyday life in the present, so also, and that I think is no little matter, they call our attention at every step to that history, of which, I said before, they are so great a part; for no nation, no state of society, however rude, has been wholly without them; nay, there are peoples not a few, of whom we know scarcely anything, save that they thought such and such forms beautiful. So strong is the bond between history and decoration, that in the practice of the latter we cannot, if we would, wholly shake off the influence of past times over what we do at present. I do not think it is too much to say that no man, however original he may be, can sit down to-day and draw the ornament of a cloth, or the form of an ordinary vessel or piece of furniture, that will be other than a development of or degradation of forms used hundreds of years ago; and these, too, very often, forms that once had a serious meaning, though they are now become little more than a habit of the hand; forms that were once perhaps the mysterious symbols of worship and beliefs now little remembered or wholly forgotten. Those who have diligently followed the delightful study of these arts are able as if through windows to look upon the life of the past:—the very beginnings of thought among nations whom we cannot even name; the terrible empires of the ancient East; the free vigour and glory of Greece; the heavy weight, the firm grasp of Rome; the fall of her temporal empire which spread so wide about the world all that good and evil which men can never forget, and never cease to feel; the clashing of East and West, South and North, about her rich and fruitful daughter Byzantium; the rise, the dissensions, and the waning of Islam; the wanderings of Scandinavia; the Crusades; the foundation of the States of modern Europe; the struggles of free thought with ancient dying system—with all these events and their meaning is the history of popular art interwoven; with all this, I say, the careful student of decoration as an historical industry must be familiar. When I think of this, and the usefulness of all this knowledge, at a time when history has become so earnest a study amongst us as to have given us, as it were, a new sense; at a time when we so long to know the reality of all that has happened,

and are to be put off no longer with the dull records of the battles and intrigues of kings and scoundrels;—I say when I think of all this, I hardly know how to say that this interweaving of the Decorative Arts with the history of the past is of less importance than their dealings with the life of the present; for should not these memories also be a part of our daily life?"

It may be that not one of the carvers whose exquisite work enriched the regal architecture of Westminster, not one of the mosaicists who spread glorious tints on the walls of St. Sophia—nay, not one of the designers to whom we owe these buildings, these immortal thoughts in stone — knew anything of the history of that which was past to them. This consideration, however, does not affect the justice of the demand made by Mr. Morris on the intelligence of the craftsman. If the views Mr. Morris enunciates can be impressed on the mind of the craftsman, they will undoubtedly ennoble his work. And the histories of the battles that marked the "death days of empires," and swept the workmen and their works into oblivion, may ultimately prove worthy of the attention of the typical craftsman in the intervals of his labour.

Having affirmed the value of the lesser arts, Mr. Morris proceeds to ask of his audience whether they will have these good things or whether they will cast them from them. He remarks—and it is impossible not to agree with him—that it is time such an audience answered these questions; and if they reply in the affirmative, that they should set about carrying their wishes into effect. The Decorative Arts are, our author says, in a state of anarchy which makes a sweeping change necessary and certain. He fears that the world "will be clean rid in her impatience of the whole matter, with all its tangle and trouble." To such a pass have matters come, through the neglect, falsities, and perfunctory performances of the handicraftsmen of this and recent generations. What is to be done? what shall those do who long for a reform in the arts? and in whom shall they seek to kindle an eager desire for beauty, and, better still, for the development of the faculty that creates beauty? Help is not to be had by making art "the fashion," as some have suggested. The only real help, says Mr. Morris, for the Decorative Arts must come from those who work in them; "nor must they be led, they must lead." Craftsmen must all be artists, and good artists, too, before the public at large can take real interest in what they produce. Commerce, "which should be called the greed of money," cannot and will not help. The handicraftsman must again join the artist, from whom he has been divorced, or rather with whom he has failed to keep up in the work of the world. How is he to do this and regain the place Mr. Morris believes the craftsman once occupied? He must, we are told, study nature and the history of art. What he has to learn of the former is so obvious to our author that he does not dwell upon it. We are not quite so sure of this, and indeed Mr. Morris qualifies the declaration with a "now," which would seem to indicate that he hopes to return to the matter by-and-by. The workman must study, and, above all, learn to understand, ancient art, lest the feebleness of the art about us should enfeeble him. The museums of London will help the seeker after beauty, and they ought to be open, we are told, seven days in the week, best of all on the seventh. Perhaps he had better study nature in the open air on one day at least. Preliminary instruction is needed to enable the visitor to use the national collections at their best. The "ghost of the great church at Westminster" and the neighbouring hall will, smirched and falsified as they are, help the learner. English art, though not the biggest or the best of its kind, is, though limited, good and above all sincere. This advice is followed by a fine outburst against the Renaissance commonly so called, which "over-seas"

"had extinguished all nature and freedom, and art was become, in France especially, the mere expression of that successful and excellent rascality which in the flesh no long time afterwards went down into the pit for ever."

How the learner is to avail himself of the light of art may be gathered from the following:—

"You will see by all that I have said on this study of ancient art that I mean by education therein something much wider than the teaching of a definite art in schools of design, and that it must be something that we must do more or less for ourselves: I mean by it a systematic concentration of our thoughts on the matter, a studying of it in all ways, careful and laborious practice of it, and a determination to do nothing but what is known to be good in workmanship and design."

The art of drawing should be taught to all, but "designing cannot be taught in any school." Drawing the figure is essential, at least it is the best mode of study. Such is the sum of the practical part of the counsel Mr. Morris has to give to working men desirous of bettering their condition, technically, morally, and artistically. It is advice offered by one who has done his utmost to carry his convictions into effect, and in several respects has not wasted his labour or spent himself in vain.

The remaining lectures are: 1, 'The Art of the People,' which has so close a relationship to the preceding lecture that it demands no separate criticism, although it is in no respect inferior; 2, 'The Beauty of Life'; 3, 'Making the Best of It'; 4, 'The Prospects of Architecture in Civilization,' which is not encouraging, although it is not hopeless. As to the style of these discourses, Mr. Morris would do well to rid himself of his taste for false archaisms and affected roughness of expression, which at the best are but whims unworthy of his powers.

THE PRIVATE COLLECTIONS OF ENGLAND.

No. LXIX.—GALLERIES NEAR LIVERPOOL.

As might be expected from the number and wealth of the gentry and merchants who reside near the great seaport on the Mersey, there are not a few collections of works of art in the immediate neighbourhood of Liverpool. Two of the more important of these, the accumulations of successive Earls of Derby at Knowsley and the wholly modern collections of Mr. George Rae, of Redcourt, Birkenhead, have already been fully described in these columns. Of a character similar to Mr. Rae's, and boasting of several fine productions of Messrs. Legros, F. M. Brown, and E. Burne Jones, as well as some noteworthy pictures by the old masters, especially a superb portrait by Velazquez, a Giorgione, and a Rembrandt, is the collection of Mr. F. Leyland, of Woolton Hall. The possessions of Mr. Weld Blundell, at Ince-Blundell Hall, Great Crosby, are chiefly antique sculptures, that is, Roman of the middle and late periods; with these are a number of pictures, a few of which, especially a signed John Van Eyck and four noble Wilsons, are of great value.

Before noticing these galleries we purpose to speak of a group of collections of modern paintings in private houses, which the owners have kindly allowed us to examine and comment upon. The collections to which our present notes refer belong to Mrs. Heywood, of Norris Green; Mr. Henry Bright, of Ashfield, Broad Green; Mr. George Holt, of Bradstones; Mr. Brocklebank, of Childwall Hall; Mr. S. H. Thompson, of Thingwall; and Messrs. J. Beausire, P. Douglas, and E. Quaile, of Claughton, near Birkenhead. There are more collections in this district not yet embraced by our opportunities, such as those of Messrs. Royden, Jardine (comprising some fine Linnells), Kurtz (among which are noteworthy examples by the P.R.A.), Rankin, Bibby, and Hope, and that of Mr. Hill, of Claughton, which includes a fine Reynolds and several pictures of considerable merit, the best being Gainsborough's marvellous portrait of Tenducci the singer, which was at the Academy exhibition of a few winters since.

The art possessions of Mrs. Heywood include many sketches and small pictures, among which we noticed portraits of Mrs. Heywood seated in a garden, and Mr. Heywood with a groom and horses, which are unusually agreeable and spirited productions, examples of a class in which his art was at its best, by Sir Francis Grant; one of the many reproductions of one of the innumerable portraits of the Duchess of Orleans (?"La Belle Henriette"); and a portrait of the Duchess of Mazarin as 'Cleopatra dissolving a Pearl,' from Strawberry Hill. A picture by D. Maas, showing men at the door of an inn, has many good qualities, including solidity, finish, and brightness of touch. Near it are 'The Fortress of Nimwegen,' by Haakert, with figures by Berchem, a sunny picture of sunlight and open air; a portrait of Marion de Lorme, by Mignard; and a portrait of Madame de Montespan. An 'Assumption of the Virgin,' painted on copper by Poelemberg, is a good school picture in the later academical manner of the artist, but nevertheless is almost pretty enough to be charming; the Amorini in the air would not disgrace Albano. A more important painting is a thoroughly characteristic sandy landscape by Wynants, with cattle attributed, no doubt correctly, to A. Van de Velde, a sunny, smooth, somewhat mannered, and very careful example of style which inevitably led to deterioration, art of this kind being certain to become mechanical and void of life and energy. Excellent although it is, there are so many similar versions of one of the most characteristic manifestations of the style of Ruysdael that it is hard to vouch for the originality of the impressive and cloudy landscape which bears the name of this master. It is true there is no reason why, personal fatigue apart, he should not have produced any reasonable number of pictures like this, which includes clear and solid representation of black clouds and gloomy, almost shadowless daylight on a rocky view. In the centre is a house on a dark brown rock, down the side of which a cascade tumbles furiously. The modelling of the rocks is more than commonly precise and firm, the water is unusually glossy and sharply defined, streaks of foam declare the direction of its forces. The hollows of the river bed are filled by waves which have been churned to the colour of golden cream, and toss and whirl until they are released, only to fall again. The coldness of the sky, which is unbroken by warm tints and not redeemed by any nobility in the disposition of its masses, gives to the picture a depressing effect which over-

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powers the charms of the energetic treatment and fine expressiveness of the rocks and the wild spirit of the cascade. Conventionalism pervades the picture, but even that has a peculiar charm for those who remember to how high a pitch the appreciation of nature, or rather of that sentiment pervading nature which is the essence of landscape art, must have been carried before it could possibly crystallize in conventionalities of expression, execution, and choice of subject and material. It has been foolishly said that the poetic inspiration of nature was unrecognized in landscape until Turner developed it before the eyes of a wondering world. It is true that Turner, by favouring certain almost melo-dramatic modes of expression, made the sentiment of rocks, waters, clouds, and sunlight more obvious to ordinary observers, and thus vastly enlarged the number of those who sympathize with natural beauty. On the other hand, he must know but little of the achievements of some of the best Dutchmen of the seventeenth century, to say nothing of the Italians of the preceding age, who has failed to discover the delight men then took in pathetic landscape. Even the icy pictures of Backhuizen manifest sympathetic power to deal with the pathos of tumultuous skies and turbulent seas. The skies of Wouwermans are often enchantingly beautiful, although his land views are tame, if not mechanical. The ragged woodlands and sandy heaths of Hobbema—the banks, ruddy gravel pits, and sunlit roads of Huysman—the torrents of Ruysdael—the panoramas of De Koningh—the silvery coast scenes and sleeping seas of Van de Velde, are each and all proofs of the existence of fine perception of landscape inspired by sentiment in the artists' minds. Each of these painters hackneyed his motives and made a traffic of his art, but these facts, so far from showing that the pathos of landscape was not recognized in his day, distinctly prove how popular and widely recognized it was.

A good picture, attributed to Hobbema, but much more like a Huysman, gives a rich view of a sunny landscape on the margin of a wood; a herd is in front. One of the best of Isaac Ostade's works, produced in the vein which was so happily cultivated by Michiels and Millet, gives us the sandy beach of Scheveningen in wan but not weak sunlight, and is softly and delicately painted, with groups of fishermen that are deftly touched with firm draughtsmanship and neat modelling. A cart is on our left. A capital D. Teniers of the class we lately saw illustrated by Lord Derby's 'Interior of a Guardhouse' (Knowsley, No. 38) is Mrs. Heywood's 'Guardhouse,' in the middle of which soldiers are grouped about a form or stool on which the cards they use in gambling are lying. Flags, drums, trumpets, arms, saddles, and other accoutrements are cleverly disposed on the right and left of the figures. Under an open archway is a vista of a road and distant buildings. The deft execution of the figures, weapons, and costumes, the animated actions, and the variety of the expressions are noteworthy elements of an excellent, though somewhat laboured and probably late production of the artist. This picture shows more of study than spontaneity. Attributed to "Mieris," and possibly by William Mieris, is a hard, smooth, but otherwise meritorious cabinet picture of a girl, with a basket of shrimps before her, in the act of holding up a flat fish. By P. Wouwermans, or one of his clever followers or assistants—the artist himself did not paint one-third of the works which, even when the pictures of his namesakes have been eliminated from the large category, bear his name—is 'Repos du Voyageur,' comprising the good figures of a lady on a white horse and her companions. The sky has that expansiveness and that look of elevation which are so often to be enjoyed in Wouwermans's works. Otherwise the painting is sunny, clear, and soft in quality throughout. By Jan Steen is a picture of an interior, where an old woman holds a horoscope as if she were casting a nativity or otherwise prying into the future. A woman is at a spinning-wheel; her son sleeps. It possesses the usual characteristics of the painter. Very bright, pure, and elaborate, characteristically hard, and neatly finished is Van de Heyde's view of a red-brick Dutch country house by a roadside. It is one of the best examples at Norris Green. Another picture by Mieris (or an accomplished follower) is the companion to the above-named representation of a shrimp girl; it shows a man holding up a fish on his forefinger as if to tempt a customer with it. By Moucheron is a pleasing landscape, in sunlight, with many figures crossing a bridge. The figures may be due to one of Moucheron's companions, Brekelencamp, Beerestraeten, or another (see our reviews of the third and fourth parts of M. Henry Havard's 'L'Art et les Artistes Hollandais'). Our thanks are due to Mrs Heywood for permission to see and notice the pictures in her house.

We are indebted to Mr. Henry Bright for many facilities for the writing of these notes, and especially for leave to comment on the works of art at Ashfield. In the hall of this house is Schadow of Berlin's pretty statue in white marble, which, famous under the title of 'La Filatrice,' represents with delicacy and great skill, aided by much finish, a young damsel leaning against a rock, and holding in her hands a distaff, a spun thread, and its pendent whorl. This graceful creation of the Prussian sculptor lacks only a little animation and spontaneity of design, some additional strength imparted to its elegance, to approach the beautiful art of R. Wyatt, who was happiest when dealing with quasi-classic figures and poetic compositions of the class of which 'La Filatrice' is a charming specimen. In Mr. Bright's possession are a certain number of English drawings. Among these are several by N. Pocock and good specimens of the vigorous skill of Rowlandson. The splendid wizardry of Blake pervades his 'Baptism of Christ,' a drawing comprising a sweet and effective, not to say touching and lovely vista of lines of angels disposed in the sky with true sense of beauty and spiritual charm. 'Saul and the Witch of Endor' is a perfectly fine and characteristic drawing, but much inferior in inspiration and pathos to the 'Baptism.' Besides several meritorious and interesting pictures of the Dutch school of landscape art, not specially inspired, which decorate the walls of Ashfield, we have noticed W. Bird's masterpiece, 'The Surrender of Calais to Edward III.,' the history of which has been given by Cunningham and with superior correctness by Redgrave. It is well known by a careful contemporary engraving. It is, however, not generally known that the king was delineated from Bird himself, the queen from Mrs. Bird; the lively figures of the boys on our left represent the sons of Sir Charles Elton, who lost their lives in 1819—we believe by drowning. The Black Prince was painted from Mr. Bright's father. All these personages belonged to Bird's *locale*, Bristol. The execution of this picture is more than sufficiently accomplished, sound, and genuine to account for the fact that Bird, being in possession of the public eye when Wilkie began to be distinguished, was not for a comparatively long time displaced by the abler, sounder, more powerful Scotchman. Poor Bird now ranks just below T. S. Good and other second-rate *genre* painters of the beginning and early part of the second quarter of this century; and justly so, because of the dulness of his expressions, the lack of energy and spontaneity in his designs, and the clumsy commonplace of his modes of composition. A man of resources as limited as Bird was sure to be ousted by the far better equipped and more intelligent Wilkie. So completely in the end was Bird eclipsed that, if we do not mistake, this picture, which is by far the best he did, hardly found an owner, and afterwards was secured at a very moderate price for Ashfield.

The paintings collected by Mr. George Holt at Bradstones, West Derby, attest the independence of the owner's judgment as well as his comprehensive tastes. A pretty, but somewhat jejune, dry, and flat painting of the most popular modern mode is M. Perugini's 'Playing at Work,' a lady in a garden wheeling rhododendrons in a barrow. Contrasting with this in most respects is Sir Frederic Leighton's 'Weaving the Wreath,' which has been made known to our readers at the Royal Academy Exhibition. A beautiful lady, wearing a blue dress, is seated and twining leaves to form a garland, while she herself wears a similar ornament above her abundant hair. She is seated on a sumptuously-hued carpet placed on a marble floor, and her figure is relieved with rare skill against a wall of sculptured marble. The blue robe forms delicate yet powerful local colour, fortunately harmonized with its surroundings. The graces of the figure and its action are statuesque and severely simple. The whole is replete with elegance combined with dignity, and illustrates that phase of Sir Frederic Leighton's art which we are fain to accept as the best, if not the most popular. A phase of sentimental design, which years ago lost much of its popularity because the world has learnt to know better things, is represented by Ary Scheffer's picture of 'The Salutation,' comprising small figures of the Virgin and St. Elizabeth. This seems to be an authentic version, if not the original of the engraved painting, and, despite the lack of spirit in the design and the mechanical execution, has charm enough to account for the admiration which formerly waited on every production of the artist. A much more manly mode of design is represented by two landscapes by M. Auguste Bonheur, one of which shows a castle standing high on a rock detached in the middle of a champaign country; an ox-cart and figures attending it appear on a road. The other landscape gives a mountain land and a plough and its followers at work in misty sunlit weather, an effect which was many times depicted with rare success by Troyon and Mdlle. R. Bonheur, to whose great examples much of the art of M. A. Bonheur is due. He paints with firmness, breadth of effect and touch, and never fails in dignity of composition and almost classic force of sentiment. The sunlight in these pictures would have charmed Gaspar Poussin.

Some of Creswick's most graceful and agreeable pictures are in this house. We notice the well-known 'Stepping Stones,' which represents with undeniable pathos and brilliancy a charming English scene and peculiar effect of twilight deepening while the sun is yet supreme. The motto, if not the title, of this example is

The West still glimmers with departing Day.

A stream crosses the front of the picture and swiftly fills the hollows of its rocky bed; a rustic bridge is behind; a group of trees in the middle distance has been delineated in that graceful, if somewhat weak manner of the painter which supplied the place of studies and research by means of a mechanical and conventional touch, agreeable in itself, and only by artists and thoughtful observers recognized as fallacious. Apart from this and the too frequent defect of solid painting, it is undeniable that the beautiful and serene sentiment of the subject, which, of course, includes the inspiration of the effect proper, has been rendered with sympathy and grace. Another acceptable Creswick is a picture of a mill with a view over a river, the whole painted with clearness, neatness, and delicacy, but with the constant shortcomings, not to say the shallowness, of the art of the producer, content with rendering the superficial characteristics of English landscape, its brightness, smallness of scale, and prettiness. Here, as is commonly the case in the works of the deceased R.A., there is a lack of energy, solidity, and that fine

essential of masculine design, character. As a Creswick *per se*, standing on its own merits, this is a very good example, only inferior to the picture of evening just described; but neither rivals the fine coast view, with a storm impending and long ranks of cumuli drifting above a vast stretch of yellow sands, belonging to Mrs. Gibbons. The last we take to be the best of Creswick's paintings; it is much superior to the large upright landscape of a rocky scene, with a stag drinking from a torrent under a brilliant twilight sky, which was at the Academy a few years before the painter died, and is commonly considered his masterpiece. Mrs. Gibbons's picture was never, we believe, exhibited in public.

An unusually powerful Callcott adds much to the attractions of the dining-room at Bradstones. We have not preserved its name, but were much impressed by the design. It is a coast scene, under a stormy effect, with boats, from one of which a pilot is shouting to his comrades. This incident was more than once delineated by Turner, and may have been borrowed by Callcott. Technically speaking, the picture reminds us of a good J. J. Chalon, it is so full of energy and expression. By Mr. William Linnell is a capital picture, called 'A Scene in the Abruzzi,' giving a large far-spreading view over lofty mountain tops which, rising in immeasurable confusion of peaks and shadows, bar out the horizon, and display wealth of impressive forms and powerful tones. A line of finely delineated fir trees seem, to borrow a phrase from Mr. Browning, like figures in procession, to climb a stony road in an undulating rank, and yet to move as one. Another good picture by the same artist, possessing qualities similar to the above, pleased us greatly. A group of works of an agreeable kind may, without special reference to any one of the number, be properly named in this place. These pictures are by Collins (an ordinarily good specimen of its class), Nasmyth, and J. B. Pyne.

The more remarkable figure pictures in Mr. George Holt's collection are of varied characters and values. They comprise the sketch, or a small replica, of E. M. Ward's capital picture of 'Dr. Johnson reading the Manuscript of Goldsmith's "She Stoops to Conquer,"' the well-known design which includes the figure of the earnest doctor with the book held near his face, and one hand admirably designed to express an intention to deprecate interruptions in the study. Goldsmith, chin in hand, sits emphatically awaiting the verdict he dare not anticipate. The sketch has more animation of design and displays clearer colour and a more vigorous touch than the picture to which it refers. A capital picture in the artist's best manner, painted by M. E. Frère a few years ago, represents a French cottage interior where a group of bright and sweet-faced children has been formed about their mother or elder sister, who is about to cut some delicacy lying before her in a dish and distribute the same among the eager spectators. The group is admirable as a whole; each face is idiosyncratic in expression, each figure has its proper and distinct air and action. Each figure and countenance was painted with delicacy, softness, and tact. The accessories of the background, which are numerous, are equally acceptable. These parts and the background proper, being unusually solid in painting, are not unworthy of A. Van Ostade, a model whom M. Frère has fortunately and without plagiarizing faithfully adopted as his guide in art. By means of cleverly arranged light and shade, faithful coloration, a broad effect, and wealth of reflected light, a scheme of chiaroscuro of unusual value has been ably illustrated in this picture. Mr. T. Faed's figure of a Scotch lassie of unusually clean habits and extremely *débonnair* aspect, seated on a bank and shaping a bouquet of red flowers, will be fresh in the memories of those who saw it a few years since at the Academy, when it bore the title 'Free fra' Care.' The deep and rich ruddiness of the blossoms assorts well with the many tints of the blue gown of the damsel, and also with her yellow scarf and the felt hat at her side.

Near this popular picture hangs a sparkling, but rather showy and flimsy sketch by Mr. Frith, representing his very attractive and spirited picture 'A Scene from Molière.' A work of Mr. Calderon's shows a damsel in white standing and looking out of the picture, and bears the happily descriptive motto:—

> Her eyes are where her heart is,
> And that is far away.

This example was lately at the Academy, and was noticed by us at some length on that occasion. At least equally well known, and quite recently before the public, is Mr. Marks's capital production, called 'What is it?' which comprises a group of men and women massed variously on a bridge and looking eagerly into the water which is beneath their feet and invisible to us. The backs of the figures are so full of energy and expression that we have no difficulty in guessing what the faces look like. Two pictures by Sir E. Landseer are now at Bradstones; one was bought for Mr. Holt at the artist's sale. They are 'Stags,' painted in the manner of the well-known 'Taking of the Deer,' and a landscape, which seems to be due to the period of 'Chevy Chase.' The latter represents a lake scene with mountains beyond the further shore, the whole being in a stormy effect including low slaty clouds and steel-like water.

The next paper of this series will describe the collection of modern pictures of Mr. Brocklebank, of Childwall Hall, which includes Mr. Millais's 'The Wolf's Den'; Turner's 'Ehrenbreitstein,' 'Blessing the Adriatic,' and the beautiful 'Somerhill,' a jewel of that fine period, *c.* 1810, which was not long since re-exhibited at the Academy; 'Gravel Pits,' by Linnell; Stanfield's 'Avignon'; Creswick's 'Barnard Castle'; Phillips's 'La Bomba'; Wilkie's 'Letter of Introduction'; Egg's 'Esmond returning from the Wars'; and works by Collins, Callcott, Nasmyth, Messrs. Frith, J. Faed, T. Faed, Roberts, Hook, and other painters.

'BARTOLOZZI AND HIS WORKS.'

Ye Leadenhalle Presse, Sept. 11, 1882.

I am indebted to your reviewer for the trouble he has taken to point out inaccuracies in my book 'Bartolozzi and his Works.' The obligation would be increased if he would place at my service for another edition the full result of his somewhat laborious emendations. Perhaps he will allow me to return the compliment by offering him information with regard to certain points on which he seems to be a little vague. He states that I am principally indebted "to the British Museum hand list"—whatever that may be—for my record of Bartolozzi's prints. The only manuscript list of Bartolozzi's engravings that the Print Room possesses is a translation of Le Blanc's, which has naturally nothing whatever to do with the British Museum collection of Bartolozzi. This list being unavailable to students, I translated it again from the original, and then, however imperfectly, catalogued for the first time the British Museum collection. Your reviewer gives it as his opinion that I can only recently have turned my attention to the subject of engraving, and by way of illustration informs your readers that on pp. 27 and 28, vol. i., I twice speak "with high praise and in particular detail of Bartolozzi's transcripts from Guercino as 'etchings'"; whereas "they were not etched at all, but carefully and laboriously drawn in line!" I write with a pile of these beautiful transcripts before me, all of which are etched and afterwards finished with the graver. Turning to the first reference book that comes to hand, 'The South Kensington Universal Catalogue of Books on Art' (1870), vol. i. p. 72, there is the following entry:—"Bartolozzi (Francesco), etchings from the drawings of Guercino, *fol.* Bodl." Being a question of fact and not of opinion, it is unnecessary to quote writers contemporaneous with Bartolozzi who have described these works as etchings. Those of your readers who are curious may satisfy themselves by referring to a beautiful copy of the first volume in the Print Room (No. 18 and others show foul biting), or can see both volumes by calling on Mr. Quaritch, the Piccadilly bookseller, who has republished the series, and in whose possession are the original copper-plates. Finally, in reply to his question, let me inform your critic that Mr. Reid has had for some years past the intention of compiling a *catalogue raisonné* of Bartolozzi's prints—a task he is infinitely better fitted for and more competent to undertake than myself—and it was at his request that extra copies were struck off "for the use of the British Museum."

Andrew W. Tuer.

*** If, notwithstanding what we have already said about the technique of Bartolozzi's transcripts from Guercino's etchings, Mr. Tuer retains any doubts about that very simple matter, he cannot do better than consult his friend Mr. Reid, who will, doubtless, satisfy him on this and other matters respecting the subject of 'Bartolozzi and his Works.'

LARGE PARISHES.

Sevenoaks, Sept. 7, 1882.

In a notice of the archæologists' visit to Plymouth you assume Lidford to be, perhaps, "the largest parish in England." I find that Lidford is stated to be 58,000 acres in area, but Kendal, in Westmoreland, amounts to 68,360 acres; while Halifax, in Yorkshire, is returned as 75,740 acres, and Whalley, in Lancashire, mounts up to 108,000 acres. A. H.

Fine-Art Gossip.

A renewed attempt has been made to secure the destruction of the ancient and picturesque Toll-House at Yarmouth. This is, we believe, a unique work of its kind in England, and has so many points of interest that no pains ought to be spared to protect it. The Town Council, whose meeting-house the Toll-House has been during four centuries, has been strongly urged to destroy the building. On the other hand, Sir John Lubbock and an influential party are urging the authorities to preserve it and appropriate it as a museum, thus saving it the ignominious fate of the Carliol Tower at Newcastle-on-Tyne, and imitating the wise act which appropriated the old house at Cluny, Paris, to public service as a museum.

Sir F. Leighton's heroic-size figure of 'Phryne at Eleusis,' which was much noticed in the Academy of this year, is now in the Walker Art-Gallery at Liverpool, besides more than eight hundred other pictures, nearly seven hundred and fifty drawings, and forty sculptures.

We have received a long communication from a relation of Mr. J. Scarlett Davis, a landscape painter who died in 1845, complaining of sundry statements in biographies of the latter published in both editions of Mr. S. Redgrave's 'Dictionary of British Artists.' Our correspondent sends a very lengthy, and, as he declares, correct, biography of the painter, which we have no room to print. He encloses a written promise from the responsible editor of the 'Dictionary' that a third issue of that work shall contain the desired corrections. There is, therefore, no need for our entering into the matter.

The Treasury has sanctioned the purchase from the heirs of the satirist of the original studies for "H. B.'s" celebrated caricatures. The price is 1 000*l.* (not 2,000*l.*, as stated in the House of Commons by Mr. Walpole), to be paid when funds are available, no special grants being obtainable in the present hard times. The moment the collection is paid for it will, we presume, be exhibited in the King's Library in its entirety, and it is expected to afford amusement and gratification to the general public.

Be this as it may, there is not the slightest doubt that in transferring the designs to the lithographic stones they lost a great deal of their spirit; the prints are, therefore, far inferior to the drawings.

ACCORDING to the reports of the discourses delivered to the Durham and Northumberland Archæological and Architectural Society, attention is likely to be directed with increased interest to the manner in which restoring operations have been performed on the once venerable Abbey-Church at Hexham. Mr. Hodges severely condemned the way in which, as he alleged, many of the ancient parts of this building have been destroyed.

AN amateur art exhibition was opened on Monday, the 28th ult., at Lancaster, and will remain open for a month. There are nearly four hundred water-colour drawings, thirty-four oil paintings, and upwards of fifty items of china painting, embroidery, &c. About half the exhibits are by amateurs in the immediate neighbourhood of Lancaster. The exhibition is in every way unofficial, several ladies and gentlemen having formed themselves into a committee, and sent circulars to their friends, and the result is an exhibition in interest surpassing their expectations.

OUR French contemporaries are devoting considerable attention to the long proposed exhibition, or rather group of exhibitions, analogous to the Crystal Palace, which is to be opened near St. Cloud, and close to the railway from Paris to Versailles. The building is to be nearly 1,700 feet in length, 165 feet high, and 460 feet wide. It will comprise museums of industrial crafts, paintings, sculptures, and specimens of architecture obtained from various parts of France; galleries for the display of panoramas, such as are now in vogue with our neighbours, besides gymnasia and concert halls.

THE current exhibition of *mobilier*, &c., in the Palais des Champs Élysées, Paris, has called forth loud and continued complaints of the manner in which specimens of ancient furniture and similar objects belonging to the Garde-Meuble have been prepared for the exhibition. It is said that not a few of these relics have been "done up" with a vengeance.

THE fourth centenary of the birth of Raffaelle is to be celebrated by the erection of a monument of the "Divino Pittore" on the Piazza Maggiore at Urbino, in front of the Ducal Palace. There is to be a competition for the commission, and an exhibition of models is to be opened at Urbino on the four hundredth anniversary of the birth of Raffaelle, March 28th, 1883. The models should be sent in a month before. Three prizes are offered for the best designs.

WE learn that Dr. Karl Woermann, professor at the Kunst-Akademie at Düsseldorf, has been appointed to the directorship of the Dresden Gallery.

AMONG the considerable works of "restoration" which have been in progress of late on the Continent are the operations performed on the great church of Basle, a fine Romanesque building, erected during the reign of the Emperor Henry II. The western towers, which are conspicuous in the landscape of that region, are now not only thoroughly repaired, but have been deprived of all their venerableness and pathetic interest. They are said to have been in a much neglected condition. It is proposed to imitate at Berne the achievements which have robbed Cologne Cathedral of all its history and charm. Berne Cathedral is soon to be put into the hands of the restorer, who is to carry out the original plan of this edifice as designed in 1421, and among other things finish the tower.

THE death is announced of Herr J. de Halbig, of Munich, sculptor of the colossal group of the 'Descent from the Cross,' erected on the mountain near Ober-Ammergau. This artist was sixty-nine years of age.

"H. W." writes from Naples under the date of September 5th:—"Much interest has been excited by the discovery of a sarcophagus at Atripalda, in the district of Avellino. The whole of this neighbourhood at one time belonged to the Hirpini, and from time to time excavations have been carried on there with rich results. The Minister of Public Instruction on the discovery of the sarcophagus gave orders that the course of the road should be temporarily changed so as to admit of the continuance of the excavations. He has also expressed a desire to co-operate in the formation of a museum at Atripalda, which, as having been one of the principal stations of the Hirpini, who possessed also the sites of Beneventum, Caudium, Abellinum, and Compsa, offers a wide and rich field for the labours of the archæologist. The Municipal Giunta has this week sanctioned the expenditure of a sum required for a *corniche* of marble with bronze ornaments to enclose the memorial *lapide* of Garibaldi. It is to be placed in the vestibule of S. Giacomo, the name of the municipal palace. Three other *lapidi* were voted to the memory of Giuseppe Pisanelli, F. del Giudice, and Ottavio Tupperto. They were men who in various ways served and suffered for their country in times when patriotism and learning were regarded with more than suspicion."

MUSIC

THE WEEK.

THE HEREFORD FESTIVAL.

FROM the sketch of the programme given in last week's *Athenæum* it will be seen that the promoters of the time-honoured festival of the three choirs have not deemed it expedient this year to depart widely from routine, either in the direction of novelty or of revivals of important but neglected works. It cannot be said that the scheme is wholly without interest; but it does not afford much evidence of a spirit of enterprise, and it compares somewhat unfavourably with that of Worcester last year. If these gatherings are to maintain their position in the musical world, and not to be regarded as mere local celebrations, some efforts must be made to keep pace with the times; but it would, of course, be wholly unreasonable to look for the adoption of a policy similar to that which should characterize a large town such as Birmingham in festival matters, and any comparison between the recent performance in the midland centre and those given in Hereford is to be deprecated as unjust, if not absurd. That improvements could be made, however, which would enhance the Three Choir Festivals in a musical sense, without injuring the charity for whose benefit they partly exist, must, we think, be admitted, and reference shall be made to them in the course of our observations on the performances of the week.

The festival may be said to have been formally inaugurated on Tuesday morning by a full choral service, with a sermon by the Rev. Sir G. H. Cornewall, Bart. The preacher made a spirited defence of the strictly musical aspect of the institution, in which regard Hereford has on more than one occasion displayed a more liberal feeling than the sister dioceses. At a quarter past one o'clock commenced the first regular performance, that of 'Elijah.' With regard to the interpretation of Mendelssohn's work not very much need be said. The orchestra, consisting of sixty-five professional players, led by Mr. Carrodus, left nothing to desire, and the chorus proved to be of exceedingly fine quality, a large proportion of the singers being from Bradford. The engagement of these Yorkshire choralists is a point worthy of commendation. The only noticeable instance of unsteadiness occurred in "Behold, God the Lord passed by," and here the blame could scarcely be imputed to the performers. It would be superfluous to criticize the efforts of Madame Albani, Miss Anna Williams, Madame Patey, Mr. Edward Lloyd, and Mr. Santley, especially as these artists took part also in the recent Birmingham performance. But a special word of approval must be given to Miss Hilda Wilson, who had a large share in the contralto music. This young lady has a full and rich contralto voice, and promises to become a vocalist of the highest class. The conductor, Mr. Langdon Colborne, has a clear, firm beat, but his intentions were not always easy to follow, especially in the recitatives; and it would be interesting to learn his authority for the excessive speed he adopted in the choruses "Blessed are the men," "He watching over Israel," and one or two more instances. With the exceptions indicated, the performance was generally worthy of praise.

The first evening concert in the Shire Hall was in one respect the most interesting of the festival, as it included the only absolute novelty of importance, Mrs. Meadows White's setting of Collins's 'Ode to the Passions.' We are not, perhaps, implying very much in stating that the composer of this work occupies the most prominent place among living female composers; but we may go further, and declare that in earnestness of purpose and laudable ambition she deserves to be named among the foremost of English musicians. Her former productions, among which may be named the overtures 'Endymion,' 'Pandora,' and 'Jason,' and a setting of Kingsley's 'Ode to the North-East Wind,' show a high aim in the choice of subject, and a determination to win success, if at all, by the most legitimate means. In the present instance all the qualities we have named are again conspicuous, and if Mrs. Meadows White had failed to render justice to her theme she would have been blameworthy only in attempting too much. It may be said at once that she has not failed, but, on the contrary, has succeeded in a measure that should be extremely gratifying to her and also to those who gave her a place in the festival scheme. The 'Ode to the Passions,' though belonging to a style of poetry which has had its day, suggests musical treatment, if only on account of the opportunities it affords for variety and contrast. There exists a setting by Dr. Benjamin Cooke published in 1784, but this has been long forgotten by concert-givers. The Handelian feeling so strongly observable in the present work may or may not have been purposely infused into the music, but it is entirely appropriate to the subject, which bears a strong likeness to that of Dryden's 'Alexander's Feast.' Most of the numbers are broadly diatonic in character, and more remarkable for a certain rude vigour than for sentimentality or complication in the technical details. The choruses, "Anger rushed, his eyes on fire,"

"O how altered its sprightlier tone," and the final number, "O Music! sphere-descended maid," forcibly illustrate these remarks. Of the solos, "But thou, O Hope!" for soprano, may be quoted as undeniably pretty, and a tenor air, "Last came joy's ecstatic trial," for its pastoral, not to say bucolic, style. Speaking generally, the resemblance to Handel lies more in manner than in actual reminiscences; but there are two episodes that suggest the influence of Mendelssohn—the chorus in G minor, "Thy numbers, Jealousy," and the opening of the last chorus—the one recalling the 'Lobgesang' and the other 'Elijah.' In her orchestration Mrs. Meadows White is not altogether happy, the treatment of the wind being frequently ineffective; but in this respect we note an improvement on her former efforts, and when full cognizance has been taken of every imperfection, the 'Ode to the Passions' must still be considered a work of great merit and quite worthy of its position in a festival programme. It should prove an exceedingly useful addition to the *répertoire* of choral societies. The performance on Tuesday evening was on the whole commendable, but there were a few unfortunate slips. The conductor had a strange fancy for beating four in a bar where the composer had indicated *alla breve*, and some of the movements were therefore taken at a much slower pace than that indicated by the metronomic marks. At the close Mrs. Meadows White was called to the platform and applauded with much warmth. In the miscellaneous part of the programme the only items worthy of mention were Beethoven's Overture to 'Egmont,' and Cherubini's to 'Les Deux Journées.'

The concert on Wednesday morning was remarkable on account of the length of the programme if in no other respect. 'Judas Maccabæus,' with the omission of a few numbers, was performed as a first part, occupying more than two hours and a half; and with Beethoven's B flat Symphony, Goetz's 137th Psalm, and Bach's 'Magnificat' in the second part, the concert lasted five hours and a half, including the interval. It is not too much to say that a grave error of judgment was displayed in this instance. Not only must the performers have been completely exhausted under such a continuous strain, but the audience must have felt a sense of weariness injurious to the appreciation of the music and possibly to the interests of the festival itself. As the works presented are all more or less familiar to musicians, criticism may be confined to the interpretation, which in each case left room for both praise and blame. In Handel's oratorio a peculiarity was the accompaniment of the airs for the most part with the simple *basso continuo*, the effect, of course, being bald and meagre in the extreme. This could not have been done in order to satisfy the purists who object to additions of any kind, for Vincent Novello's accompaniments were used in the choruses. It may be noted that all the principal vocalists, with the exception of Mr. F. King, indulged in the claptrap device of introducing high notes at the close of the airs, a proceeding without excuse in a cathedral performance, where, of course, applause is impossible. The choruses were for the most part finely sung, but there were one or two false starts, the result of misunderstanding with the conductor. It may be doubted whether the selection of Beethoven's Fourth Symphony was a wise one under the circumstances. The characteristics of the work are cheerfulness and humour, and although the beautiful *adagio* seemed appropriate enough, the surroundings gave a sense of incongruity to the third and fourth movements. We admit that there are but few symphonies thoroughly suitable to performance in a cathedral, but the present choice was not the best that could have been made. The rendering was tame and colourless, but not open to censure on graver grounds. The same, unfortunately, cannot be said of Goetz's beautiful work, which suffered extremely under the *bâton* of Mr. Colborne. Some of the movements were taken at a pace at least half as slow again as that indicated, and most of the marks of expression were absolutely disregarded, *pianissimo* being sung as if it was synonymous with *forte*. By the side of these serious defects the introduction of an organ part for which there is no authority in the score was quite a venial offence. The conductors at these Three Choir Festivals deserve indulgence, if not commiseration, on being called upon to assume duties for which, in the nature of things, they can scarcely be prepared by frequent experience; but it is difficult to find excuse for such faults as we have indicated in the performance of Goetz's work. With a well-trained orchestra and chorus the observance of the proper *tempi* and of the *nuances* should be matters easy of accomplishment. The difficulties of Bach's 'Magnificat' were fairly overcome, and such unsteadiness as was noticeable may be considered as the result of fatigue, under which every one concerned must have been suffering.

According to a custom introduced a few years ago, Wednesday evening was devoted to oratorio in the cathedral in place of secular music in the Shire Hall, the work selected on this occasion being Mendelssohn's 'St. Paul.' It is needless to dwell upon the peculiar fitness of this music, more severe and less dramatic than that of 'Elijah,' for performance in a consecrated building; and the rendering on Wednesday, though unequal, was on the whole very impressive, the magnificent choruses "Rise up, arise," and "O great is the depth" creating an effect that was almost overwhelming. Regarding the soloists, Miss Anna Williams, Madame Patey, and Mr. Santley sang in a manner worthy of unqualified praise. The whole of the tenor solos fell to the lot of Mr. F. Boyle, who should be warned against defects of method which if not corrected will prove detrimental to his progress as a vocalist. He indulges much too freely in the *portamento*, and, what is more serious, displays symptoms of the *vibrato* in a peculiarly unpleasant form. As Mr. Boyle is young in his profession, it is but kindness to indicate shortcomings which may easily be amended with a little care and study.

Musical Gossip.

Gounod's new oratorio 'The Redemption' will be given for the first time in London at the Royal Albert Hall on Wednesday evening, November 1st. Engagements have been made with Madame Albani and nearly all the other artists who took part in the first performance at Birmingham, and it is hoped that M. Gounod will be able to come to London and conduct the performance himself.

Madame Marie Roze has been singing at Liverpool with the Carl Rosa Opera Company. The Liverpool papers speak in the highest terms of her impersonation of the part of Leonora in 'Fidelio.'

It is with much regret that we learn of the retirement of Mr. Frederick Corder from the conductorship of the music at the Brighton Aquarium. During the time that he has held the appointment he has done all in his power to raise the musical character of the institution. On the occasion of his retirement two grand concerts will be given at the Aquarium for his benefit, on the afternoon and evening of Saturday, October 7th. At the afternoon concert Beethoven's 'Choral' Symphony will be the principal work performed, and the programme will include the 'Tannhäuser' Overture, Handel's Largo, and Mr. Corder's Overture to 'Ossian.' The evening concert will be miscellaneous.

We learn on good authority that the performances of 'Parsifal' at Bayreuth have pecuniarily been far more successful than was anticipated, the nett profits amounting to 120,000 marks (6,000*l.*). The *Volkszeitung* calculates that, in spite of the fact that some of the artists gave their services, while others accepted very reduced terms, the expense of the production of Wagner's latest work has been about 700,000 marks!

A monument has lately been erected to the memory of Rouget de Lisle, the composer of the 'Marseillaise,' at Choisy-le-Roi, the town in which he is buried.

The chief novelties to be produced at the Vienna Opera during the coming season are Verdi's 'Simon Boccanegra,' Dvorák's 'Der Bauer ein Schelm,' Grammann's 'Andreasfest,' Erkel's 'Ladislaus Huniady,' and Wagner's 'Tristan und Isolde.'

Charles Voss, formerly popular as a composer of fashionable drawing-room pieces for the piano, died at Verona on the 29th ult., at the age of sixty-seven.

DRAMA

THE WEEK.

Toole's Theatre.—'Diane,' a New Play in Five Acts. Adapted from 'Diane de Lys' of Alexandre Dumas the Younger. By James Mortimer.

Criterion.—'Little Miss Muffet,' in Three Acts. Adapted from the French of A. Hennequin (and A. Millaud). By James Albery.

The difficulty of producing upon an English stage the social studies of MM. Alexandre Dumas, Émile Augier, and other prominent French dramatists, extends beyond the limits imposed by the inadequate supply of actors capable of presenting intelligently, or even without suggestion of ridicule, the characters by which the action is supported. As nothing in English manners corresponds to the modes of life constantly shown upon the Parisian stage, nothing in the English language is quite suited to the special forms of logic or sophistry which constitute the basis of modern French dramatic fiction. National characteristics are more distinct and more prevalent than is sometimes supposed. Vice in England may be as current and as well developed as it is in France. It is at least different. We are as far from understanding the problems concerning adultery which the French drama loves to state as from appreciating the Anna Matilda sentimentalities which abound in German comedy. If, then, we are to have a piece like 'Diane

de Lys,' let us have it in French. In a language which might seem to have been invented for the purpose of expressing shades of difference, utterance becomes possible of views which, when put forward in plain English, are ludicrous or revolting.

Miss Fanny Davenport, whose first appeal to an English public is made as the heroine of M. Dumas's play of 'Diane de Lys,' is singularly unfortunate or ill advised in her choice of an opening character. Her handsome but robust physique is as little suited to the *rôle* of Diane as is her pronounced style of acting. With less of illogicality than at first appears, the world has decided that gambols, whether moral or physical, are only acceptable or pardonable in the young or those who may be taken as such. Pushed to its extreme and told with brutal sincerity, this moral is expressed in the fable of the donkey and the lap-dog. We are not concerned to apply to art this old apologue. It is, however, to be noted that the actresses who have found acceptance in such *rôles* as Diane de Lys or Marguerite Gautier have been women like Rose Chéri (the first exponent), Mdlle. Desclée, and Mdlle. Bernhardt, of whose gifts or method a certain juvenility of style and a grace at times almost infantile constituted a portion. Miss Davenport charges her face with much intensity, and displays in the stronger scenes of the play much power of expression. When, however, in the earlier scenes she gives way to the extravagances of which the heroine is guilty during her ill-judged and compromising visit to the artist's studio, a sense of incongruity is stirred of which during the following action it is impossible wholly to divest ourselves. Altogether unimportant are the questions concerning dress and jewellery which the appearance of Miss Davenport has provoked. The first duty of an actress is to look the *rôle* she presents, the second duty is to fill it. No aid, external or internal, will enable Miss Davenport to do the former. In the support afforded Miss Davenport there is little to be praised. Mr. Hermann Vezin plays with admirable quietude and impressiveness as the Comte de Lys, the husband of the heroine. Mr. Eben Plympton strives hard to render sympathetic the character, at once unsympathetic and insignificant, of the hero, but fails to assign him a single claim to consideration or indulgence. Mr. Philip Day, from whom better things were to be expected, assigns a burlesque physiognomy to the Vicomte de Ternon. Miss Sophie Eyre acts agreeably as Madame Delaunay, the friend of Diane, but her anger is not that of a Parisian woman of the world. The performance all round, indeed, is wanting in distinction. In subordinate characters Mr. Reeves Smith, Mr. E. Lyons, and Miss Bufton are noteworthy. A demonstratively favourable reception was afforded on the first night. It is difficult to see Mr. Mortimer's reason for changing the termination and killing the heroine instead of the lover. The excisions that have been made are generally judicious.

Wholly extravagant and preposterous as is the version of 'La Femme à Papa' produced at the Criterion under the title of 'Little Miss Muffet,' it is not without claims on attention. As a specimen of the manner in which wickedness may be extracted from one of the least decent of French plays, and a residuum left which is not wholly flavourless, it is, indeed, noteworthy. Its wildly improbable story and its absurd incidents are likely to be productive of amusement to a certain class of playgoers, and to inspire aversion and even animosity in a second class. Though suggestive its story is scarcely objectionable, and the interpretation forced by the audience upon certain passages is ascribable to the determination of the public to find wickedness in the piece rather than to the denunciation of the presence of that quality. The great double *rôle* of M. Dupuis Florestan de la Boucanière and Aristide his son is divided between Mr. N. Standing and Mr. Beerbohm Tree, who acquit themselves excellently in their respective parts or fragments of parts. Miss K. Rorke plays intelligently and pleasingly the character of Minette (Anna), which was triumphantly created by Mdlle. Judic. Others of the *dramatis personæ* are well presented by Mr. Lytton Sothern, Mr. A. Knight, and Mr. Maltby; and the entire performance, though inferior to what has been seen at this house, is creditable.

Dramatic Gossip.

MRS. LANGTRY commences this evening a final engagement in London previous to her departure for America, playing at the Imperial Theatre the part of Hester Grazebrook in the 'Unequal Match,' in which she has obtained some success in the country. During her occupation of the theatre, which is limited to twelve nights, she will play Rosalind in 'As You Like It.'

THE new burlesque of Mr. Robert Reece, 'Little Robin Hood,' was to be produced last night at the Gaiety Theatre. At this house a new comedy, adapted by Mrs. Forrester from a novel of Whyte Melville, and entitled 'Black but Comely,' is this afternoon to be played.

Two novelties have been produced at the Odéon. The more important of these, 'Le Mariage d'André,' a four-act piece of MM. Hippolyte Lemaire and Philippe de Rouvre, shows how far afield French dramatists are driven in their search after dramatic situation. André Sirvet, a sculptor of illegitimate birth, espouses a young girl, and finds after marriage she is his sister. From the grief and horror this discovery causes he is freed by the confession of his mother-in-law that she has been false to her husband, and that the heroine is the offspring of her fault. Thanks to the double adultery that has been committed, André may continue his nuptial relations without dreading any interference of the Eumenides. We would suggest as a title for this precious piece 'A quoi servent les Belles-Mères.' MM. Chelles, Cosset, and Amaury, and Madame Tessandier take part in the interpretation.

AT the same house a *bluette* in verse by M. Ernest Boysse, entitled 'L'Écran du Roi,' has been played. Its action is supported by the familiar characters of Molière, Géronte, Valère, Isabelle, Scapin, and Martine.

A DRAMA extracted by M. Albert Miral from the 'Splendeurs et Misères des Courtisanes' of Balzac, and produced under the title of 'Lydie' at the Théâtre des Nations, has met with an unfavourable reception.

'LA CRIMINELLE,' a four-act drama of MM. Delacour and Lermina, with which the Gaîté has reopened, shows a woman slaying with a pistol-shot the lover who endeavours to extort money from her under the threat of showing her letters. At this house 'Le Juif Polonais' of MM. Erckmann-Chatrian has been revived.

TO CORRESPONDENTS.—E. M. S.—J. L.—received.
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Amazulu: the Zulus, their past History, Manners, Customs, and Language, with Observations on the Country and its Productions, Climate, &c., the Zulu War, and Zululand since the War. By Thomas B. Jenkinson, B.A. (Allen & Co.)

MR. JENKINSON resided in Natal from 1873 to 1879, and during that period laboured among the natives at the mission station at Springvale. His personal narrative is meagre, and contains little to interest the general reader. His account of the manners and customs of the Zulus is chiefly valuable for the translation he gives of the native deacon Umpengula's account of the law of heritage in polygamic households. His historical notices of the Zulu nation largely consist of extracts from Capt. Allen Gardiner's journals and the *Missionary Register*. Mr. Jenkinson does not profess to have any personal acquaintance with Zululand; but the closing pages of his work are made up of selections from the correspondence of three relatives who live in Hlubi's district. He sheds some borrowed light upon the sanguinary careers of Chaka and Dingaan, but Panda is barely mentioned; and although he gives very little real information concerning Cetywayo, he yet adopts the most prejudiced colonial estimate of the character and conduct of the captive king. For example, the reader is informed that "at the sitting of the Commission at Rorke's Drift, British officers were insulted, and defiance hurled against them again and again." Mr. Jenkinson's authority for this statement is an anonymous correspondent of a Natal paper, whose charge against the Zulus is unsupported by a single scrap of official testimony. If Mr. Jenkinson had taken the trouble to refer to the Blue-Books, he would have discovered not only that the Commissioners make no complaint of their treatment by the Zulus, but that in May, 1878, when their labours had terminated, Cetywayo, in the name of the whole Zulu nation, sent a message to the Lieutenant-Governor of Natal, thanking him in grateful terms "for having sent the three white indunas to hear what the Zulu people had to say concerning the country in dispute between the Zulus and the Transvaal Boers." Cetywayo added that he and his people "were perfectly satisfied with the way in which the inquiry was conducted throughout, the way in which everything went on from day to day in proper order and without the least misunderstanding, but that each party understood the subject that was being talked about." It seems hardly credible that this message refers to the same transaction as that described in the passage from the Natal paper which Mr. Jenkinson approvingly quotes. He also lays stress on the fact that ever since 1835, when Capt. Gardiner obtained from Dingaan a large grant of territory, refugees from Zululand, "fleeing from cruel oppression," have been flocking into Natal. This is quite true; but having regard to the inference which he wishes to be drawn from the fact, it would have been only fair if he had stated—what is susceptible of proof—that the influx of Zulus into Natal was far greater under Panda—the mildness of whose rule compared with that of his savage predecessors is generally recognized—than it was under his son. During the six years of Cetywayo's reign only 2,056 Zulus, including men, women, and children, crossed the border, while from time to time many Zulus who had settled in Natal returned to their own country. Indeed, only a few months before the Zulu War broke out Beje, at the head of some thirty Natal natives, settled in Zululand. When hostilities were in progress they actually fought against the British, and some of them being taken prisoners, they were subsequently tried at Pietermaritzburg on a charge of high treason, and sentenced to various terms of imprisonment. Whatever may be the explanation, it is certain that the emigration to which Mr. Jenkinson refers had greatly diminished under Cetywayo, and that the Zulu people were, on the whole, well content with the rule of their king.

Mr. Jenkinson makes very slight reference to his own missionary labours. He gives us an occasional glimpse of Bishop Callaway or Bishop McKenzie, but he furnishes no detailed statement of work done and results accomplished. Although there is the evidence of baptisms and confirmations to show that some converts were made, he more than once hints at the existence of unexplained causes of discouragement; and when he once hopefully refers to an increase in the attendance at the daily services, he suggestively remarks that the people come "to pray for rain chiefly." Even when he explains that all the native Christians wear clothing, and praises a striped blue tunic as "a complete and becoming dress," he yet admits that the blanket would be the simplest and best covering for the people, if it were only possible to induce them to wear it habitually, instead of leaving it at home. Bishop Callaway, in writing of the Zulu language, says:—

"It is the language of a pastoral and agricultural people; of a people thinking gravely and cleverly within a certain circle of thought; of a people among whom exist rights of property and citizenship in a certain sense; a people among whom peaceful pursuits were more acceptable than warfare; an intensely superstitious people, who, being unable to explain the phenomena of nature, referred them to spiritual agencies, which, however, they attempted to control by incantations and medicines."

It is manifest that a people who possess these characteristics are not likely to yield readily to missionary influences, and that, in particular, they will expect to find some correspondence between the profession and the practice of their religious instructors. It is creditable to Mr. Jenkinson's judgment that he recognizes this fact, and that while describing the field for missionary enterprise in Natal and Zululand as being almost boundless, he confesses that much ground for discouragement exists, and that this arises mainly from the conduct of some of our own countrymen. He praises the frugal and simple habits of the Zulus, and says that they suffer much less from sickness than their civilized neighbours. He compares the beer they brew for domestic use to "sour gruel, very thick." It will be remembered that Cetywayo, in replying to a temperance deputation, employed a precisely similar expression to describe the native beer. They make a rude kind of pottery, and show much skill in weaving mats and baskets. Cetywayo before visiting England sent to Zululand for some of the most beautiful specimens of this work in order that he might make an appropriate present to the Queen.

Polygamy is necessarily one of the chief obstacles to the conversion of the Zulus to Christianity. Their marriage laws are of the most complex character. The position of the chief wife as well as that of the chief secondary wife are very carefully defined, and the most minute provisions are made for the inheritance of property by the lawful representatives of the two "houses." It is hardly necessary to state that if the chief wife commits adultery she forfeits her position, but it is not so generally known that the betrayal on her part of an inhospitable temper entails a similar penalty. Umpengula thus quaintly explains the usage of the Zulus in this respect:—

"Among black men the head house is that to which strangers from all parts go, and are treated well there; for the treatment of strangers is an obligation resting on the chief wife of the village. When we say to treat them we mean to give them food, and to give it without weariness; not to know them is that she should grudge them food, denying that she has any, and if there is any concealing it, and eating it secretly unknown to them; scolding them and turning them out of her house in anger. Among us such a wife goes out; she is not fit to bear the village; it is proper that she should go lower and take her position at the entrance, and another take her place who is able to fill it aright."

The concluding section of Mr. Jenkinson's little work is devoted to the condition of Zululand since the war, and contains emphatic testimony as to the total failure of Sir Garnet Wolseley's settlement. We do not now read for the first time that the cardinal mistake which the British general made was in arbitrarily dividing Zululand into thirteen districts, under chiefs whom he appointed without consulting the wishes of the people, instead of recognizing the various clans which are spread over the country, and allowing each clan to be governed by its own chief:—

"Chaka, savage as he was, showed far wiser statecraft. He, after conquering the clans, bound them to himself, yet left each under its own chief."

Mr. Jenkinson insists that the Zulus are

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anxious to become subjects of the Queen. He therefore proposes to establish British authority in Zululand in the manner in which it is enforced in the native districts of Natal—that is to say, by recognizing the position of the chiefs, while at the same time appointing British magistrates to administer the law. He gravely adds:—

"I should also advise that the Governor of Zululand should have a personal acquaintance with the people, their language, manners, and customs; that he should reside in a central district, and should have a good large fort and a strong garrison; that he should avoid taxation, if possible, and not allow alienation of land on any pretence."

This is, we presume, the missionary view of what the resettlement of Zululand should be—a military occupation of the country at the sole cost of the British people, the Zulus themselves being conciliated by complete exemption from taxation. We think that to explain Mr. Jenkinson's views is to refute them. An appendix contains a letter from a resident at Isandhlwana, who, while admitting that Cetywayo has a large following, yet declares that the great majority of the Zulus are "clamouring" for annexation; and in another letter we read that the party favourable to British rule "takes in nine of the thirteen chiefs." It is unfortunate for Mr. Jenkinson's argument that his correspondent commits himself to figures, for it is a singular coincidence that "nine" represents the exact number of chiefs who took part in the several Zulu deputations which came down to Pietermaritzburg to ask for the restoration of Cetywayo; and we therefore think that the public will be disposed to accept the testimony of the Zulus themselves as to what they want rather than that of officious and self-constituted interpreters of their feelings.

Mr. Jenkinson closes his work with a note on the king's name, which he spells "Ketchwayo." He is in error when he says that Bishop Colenso writes it "Cetywayo." This was the spelling adopted by our late visitor in the autographs which he wrote when in England, but the bishop invariably spells the name "Cetshwayo."

La Mythologie des Plantes; ou, les Légendes du Règne Végétal. Par Angelo De Gubernatis. Tome II. (Paris, Reinwald.)

Almost four years have elapsed since the first volume of the present work appeared (see *Athenæum*, April 19th, 1879). Difficulties which neither the author nor the publisher foresaw have, it seems, retarded the completion of the task. At length, however, Count De Gubernatis has succeeded, as he says in his modest concluding remarks, "in furnishing the canvas for a mythological history of plants, after having sketched the mythological history of animals." Not content with these results, he proposes to complete his work by a legendary history of minerals, stars, meteors, "and all the other products and phenomena of nature which have produced the most striking effect upon popular imagination, especially that of a race so poetic and impressionable as the Indo-European, which has given to all its conceptions plastic and brilliant forms." We sincerely trust that Count De Gubernatis may be able to carry out his plan. But even if he is obliged to leave his work incomplete, that part of it which we already possess will long remain to bear witness to his untiring industry and his wide knowledge. It forms a rich storehouse of materials brought together from all parts of the world for the benefit of comparative mythologists and students of folk-lore. We will give a few specimens of the contents of the present instalment—in which, we may observe by the way, the "solar myth," though at times apparent, does not figure so prominently as in some other of the author's writings.

The first volume of the work was devoted to "La Botanique Générale," and formed a dictionary, beginning with "Abondance (Arbre d')" and ending with "Yggdrasil." The second deals with "La Botanique Spéciale," and gives the mythological aspects of a great number of plants, from "Abricotier" to "Virina." Lovers of absinthe may be glad to hear that the plant from which their nectar derives its name was highly esteemed by Pliny. According to Macer Floridus,

Plinius attollit magnis hanc laudibus herbam;

and a popular belief holds that a child will never suffer from either heat or cold in its after life provided its hands are rubbed, during the first twelve weeks of its existence, with the juice of this plant. Aconite, on the other hand, has always borne an evil name, ever since its birth was brought about by the foam which dropped from the mouth of Cerberus, when Hercules dragged that monster into the light of day. With wormwood (*armoise*) several pleasing legends are connected. On Ascension Eve the women of a village near Syracuse make wormwood crosses, "and place them on the roofs of houses, believing that during the night Jesus Christ will bless them while ascending into heaven." They are kept for a year. During that time they have the power, if placed in stables and sheds, of taming the fiercest animals. Among the trees which are connected with the idea of death is the *aune*, or alder. But a Tyrolese legend makes it play the part of "un arbre anthropogonique." A lad who had climbed up a tree saw a number of warlocks down below engaged in cutting up the corpse of a woman. When they had finished, they flung the fragments into the air. The lad got hold of a rib and kept it. The warlocks proceeded to put the woman together again, but they found a rib missing, so they supplied its place with a piece of alderwood; thereupon the woman instantly came to life. With *basilic*, or basil, a number of stories are associated. It is a plant dear to women—linked with ideas of love as well as of death. Count De Gubernatis is inclined to attribute a Greek origin to Boccaccio's story of the pot of basil, which appears to have been founded on a tale which had afforded a theme for many popular songs at a very early period. This notion seems more probable than the suggestion that Breton mothers have invented the saying that "hedge primroses give fevers to children," with a view to preventing their little ones from haunting the hedges overmuch during the damp days of spring.

A modern Greek legend invests the holm oak with a very bad reputation. When the Crucifixion was about to take place, all the trees met together and determined not to lend their wood to the construction of the cross. They all kept their word except the holm oak. The other trees broke in pieces when an attempt was made to utilize them for cross-making. The holm oak alone allowed itself to be made use of; wherefore it is looked upon as accursed. Wild chicory has been made the subject of many legends, especially in Germany, where it is known by several names, one of them being *Wegewarte*, or road-guardian. The popular explanation of the term is as follows. A young princess whom her beloved spouse had abandoned declared that she would like to die, but yet she longed to see the loved one again; and the maidens who bore her company expressed a similar desire. Their wishes were realized. They were turned into flowers, white and blue, and stationed along the sides of roads, so as to be able to see the loved and lost prince whenever he rode by. And since that time the plant has been called the guardian of roads.

With cotton a strange legend is linked in Brazil. The first of men was a demigod. He had a son of whom he wanted to get rid; so he formed an armadillo and buried it in the ground all but its tail. Then he sent his son to fetch it. No sooner had the youth seized the armadillo by the tail than it plunged into the bowels of the earth, dragging him after it. On emerging from the lower world the young man told his father that there existed down below men and women who might cultivate the soil if they were brought to the surface. The demigod created the cotton tree, and formed out of it a cord with which he hauled up some of the inhabitants of the subterranean region. The first specimens of the race were small and ugly; but they improved as the extracting process went on. Unfortunately, the cotton rope broke before the best types were brought up—a fact which accounts, say the Brazilians, for the rarity of human beauty upon earth. To find it in its perfection one must go down below. A more poetic belief is that of some bereaved German mothers who up to St. John's Day abstain from eating strawberries, for they think that at that time little children who have died recently go up to heaven concealed in those fruits. It seems strange that the rush, which ought to be considered the friend of man, should have acquired in some lands a diabolical character. According to a Little Russian legend, the devil has taken up his abode in it. Having met the Lord one day, the devil asked for oats and buckwheat as his reward for having taken part in the creation of the world. The request was granted, whereupon the devil began to dance for joy. The wolf came up and suddenly asked the meaning of this frivolity. In his confusion the devil forgot what had been given to him, and replied that he was dancing for joy at having received the rush and the thistle; to which plants he still adheres.

The creation of the tea plant is due, says a Japanese legend, of which the Chinese appear to be unaware, to the piety of a Buddhist priest who visited China about A.D. 519. In order to dedicate his soul entirely to God he made a vow

never to go to sleep, but to meditate uninterruptedly day and night. After some years of watching he yielded to a severe attack of somnolence and went fast asleep. On awaking, he became so remorseful that, in order to render any similar weakness impossible in future, he cut off both his eyelids and threw them on the ground. Returning to the spot next day, he discovered that each eyelid had become a shrub. From these two shrubs is descended the great family of tea plants. The story throws some light on the fact that tea-drinking often prevents the fall of "tired eyelids upon tired eyes."

By way of conclusion we may mention one of the stories connected with tobacco. The tobacco plant fully deserves to rank among the greatest friends to man which the vegetable world has produced. In some parts of Russia, however, it is looked upon as a deadly foe. The Raskolniks call it the devil's herb, and in Little Russia the following legend is current as to its origin. Certain virtuous Little Russian carriers were in danger of being led astray by a heathen woman. A voice from heaven ordered that she should be put to death. The carriers obeyed, and buried her alive. Her husband planted a twig above her remains; it grew and grew and became a large-leaved plant. As the Christian carriers and the heathen widower passed that way, they saw that he broke off some of the leaves, filled a pipe with them, and smoked it. They followed his example, and smoked what has since been known as tobacco. So delighted were they that they went on smoking without ceasing; until at length the smoke gave way one day to fire, which burnt them all up.

Linguistic Essays. By Dr. Carl Abel. (Trübner & Co.)

THIS volume contains ten essays on very diverse matters. We have first one on language as the expression of national modes of thought; the second deals with different conceptions of love in different languages; the third is a very full discussion of the English verbs which are connected with the idea of commanding; the fourth is on synonyms; the fifth and sixth (on 'Philological Methods' and 'Dictionary and Grammar') develope chiefly the author's method; the seventh considers the possibility of a common literary language for the Slav nations; the eighth is on Coptic intensification, and the ninth seeks to throw light from the ancient Egyptian on the origin of language; lastly, the tenth is a short study on the order and position of words in the Latin sentence. Variety such as this requires the explanation which the author gives of his scheme. The first six essays aim at deriving from philology "a comparative conceptology of nations"; the seventh applies the conclusions already reached to "an important political and linguistic question." The eighth and ninth must be regarded as the contributions to the history of language which the author's special studies have best enabled him to supply; while in the tenth essay "the sensitive intellectualism of language is shown to extend from grammar and dictionary to the arrangement and position of words." The author's aim is large, and though we may doubt both whether his ideal can possibly be realized, and whether he does not in practice omit considerations which would in any case be necessary to its attainment, yet we have to thank him for a suggestive book which brings forward a side of philology which does not receive much attention in England. Most of the essays, if not all, have already appeared in Germany. Why they should have been reprinted in Trübner's series is not very easy to see; the Sanskrit and Chinese languages, which have been specially dealt with therein, do not supply any matter to the author of this volume, which also differs from all the others in scope and general character.

The writer belongs to the school of philologists of which Steinthal is the chief representative, though even he is perhaps best known in England by Prof. Whitney's fervid denunciations of him. This school deals with the problems of language from the psychological side. Its members regard language as a sort of necessary outburst of a nation's thought; the essential character of each language can only be grasped when the moral and mental character of the nation is thoroughly understood. That character will be faithfully reflected in the language, and when the nation itself has passed away its views of life may be seen with certainty in the records of its speech. To such students of language psychology must be more important than physiology. The laws of phonetics, which are physiological, investigated with so much care by other students, who nowadays have more caught the public ear, are secondary matters. They deal with the form of the language only; the essence is to be discovered by the application of laws of thought. Such a theory may be useful as a corrective to the one-sided studies of mere phonologists; but it can only lead to an equally one-sided view of language, which will affect the studies even of those who (like Dr. Abel) show no ignorance of phonology, and formally acknowledge its claims.

Influenced by this leading principle, Dr. Abel endeavours to find in different languages the different national modes of thought. His method is very clearly set forth by himself (p. 162). He there says:—

"If desirous to find out what the English think about freedom we shall have to investigate the meaning of 'freedom,' 'liberty,' 'independent,' 'self-dependent,' 'unrestrained,' 'uncurbed,' 'unrestricted,' 'unbound,' 'untrammeled,' &c. We shall have to compare these several meanings and ascertain in what they supplement or restrict each other. Finally, it will be necessary in a general summary to indicate the proper position of each shade of meaning in the concept, and thus present the complete idea in a clear and classified digest. Wishing to discover what the English think about 'time,' we shall have to set forth the meanings of 'time,' 'hour,' 'year,' 'when,' 'before,' 'after,' 'soon,' 'early,' 'late,' 'short,' 'long,' 'fleeting,' 'passing away,' 'eternal,' 'become,' 'be,' 'cease,' and many other words coming under the same comprehensive category, irrespective of the part of speech they belong to. To these we shall have to append an account of the origin, signification, and use of the grammatical forms which serve to express notions of time in declension, conjugation, and in the structure of sentences. Since conjugation is essentially a union of ideas of action, condition, personality, and time, the temporal notion will have to be extracted from the compounds in which it appears, and inserted in its proper place in the list of independent chronological words, if the concept is to be apprehended in its totality. Supposing several languages to be examined in this way and the results compared, we shall obtain a thoroughgoing insight into the views and characters of the nations concerned."

Specimens of some of the simpler results to be thus obtained may be seen in the second and third essays. The second deals comparatively with the conception of love, as shown in Latin, English, Hebrew, and Russian; it seems a pity that Sanskrit was excluded, as the conception embodied in *sneha* is curious. Thus, under Latin is discussed all that was meant by "amare," "diligere," "carus," "pius," "affectus," "affectio," "studium." Having gone so far, Dr. Abel might have noticed the peculiarly Roman character of the cognate idea denoted by "officium." In English "love," "fondness," "affection," "charity," "passion," "liking," are analyzed; and so on in Hebrew and Russian. The general conception of love thus discovered for one nation from the consideration of all its terms is compared with the parallel conception formed by each other nation, and finally the different conceptions are combined to show us all that can be thought or said about love—a result which we certainly cannot attain to without a much larger induction of facts; the Sanskrit alone, as we have said above, would add an entirely different conception. The results are summarized in fifteen pages, which we cannot here give, and it would be unfair to summarize still further. The third essay compares cognate conceptions of a single language—English, to wit, "the eleven principal verbs of command," to command, to order, to enjoin, to bid, to ordain, to decree, to dictate, to prescribe, to direct, to charge, to appoint—a number which seems large, but might have been extended by others, as to instruct, to require, to will, &c. But the analysis, though perhaps needlessly long, is certainly very ingenious and most carefully worked out, and the results are tabulated under six heads: (1) that on which the command is based, (2) the kind of title, (3) whether binding or not, (4) purpose defined or not, (5) object, (6) that from which it proceeds; with the result that, *e.g.*, "to enjoin" expresses (1) an appeal to our moral nature, to our sense of what is right and good; (2) it gives a strong reminder of God, virtue, and moral duty; (3) it is binding: the moral appeal is sufficiently powerful to act peremptorily; (4) it is accentuated only in so far as every moral action is an end in itself; (5) it has for object more frequently a general moral duty than a single right action; (6) it proceeds from every person whom we sufficiently respect to allow him to make an appeal to our moral self. On the other hand, "to direct" denotes command: (1) which is based on superior knowledge, with its appeal to the reason and common sense of those directed; (2) with authority, undefined, but mostly implied in the certainty with which it awaits obedience; (3) it gives reasonable directions for the details of daily life: he who directs takes it for granted that the advisability of his directions and the superiority of his position will be duly

recognized; (4) purpose defined as right and expedient: according to circumstances it may be used in the interest either of the director or the directed; (5) the object is by single directions to rule and order passing events; (6) it proceeds from him who has superior knowledge and therefore claims authority, which may or may not be supported by social rank. And in this very exhaustive way all the other nine verbs are analyzed through fifty-four pages.

From this study we are to learn the whole idea of command as conceived by the English mind. Its merit lies in the acuteness with which each verb is distinguished from every other, both in what it is and in what it is not, and in the thoroughness with which examples are given, ranging (*e.g.*, for the verb "to prescribe") from Milton's "Why hast thou, Satan, broke the bounds *prescribed* to thy transgressions?" to an extract from the *Evening News* of March 4th, 1882, in which Mr. Slagg "disclaimed the intention of *prescribing* to the Government any particular course of action." Its defect is the curious absence of any adequate historical treatment of each verb. Not only is there no etymology, no inquiry how the word is specially fitted by its earliest known sense for its later derived meanings, but there is no clear account of what meanings have arisen and what others have fallen out at some known time. Indications, indeed, are sometimes given, as in the account of "bid" (p. 104) and "command" (p. 113); but no real history of each word is attempted; no tracing the gradual development of a term, both in English and (if possible) in other languages in which the same term occurs; no indication of the different associations which a word must have brought with it according as it has come from a Teutonic or a Latin or other source; and yet this is surely a most important matter in such a study. We are even left to observe for ourselves from the examples how some words (as "order") have been generalized, others (as "prescribe," "ordain") specialized, or at least restricted in their use; and how one verb has either supplanted or supplemented another.

A reader of Dr. Abel's essay might almost infer that each verb had sprung up in the language full grown, with all its meanings about it. We do not, of course, mean that Dr. Abel thinks this; but his psychological method can hardly help ignoring the historical. It lends itself also to the fallacy that language is the exact counterpart of thought, which underlies most of this book, though not, we gladly observe, the most valuable essay—the ninth. Language indeed tends to that goal, but from the nature of the case it can never reach it, because thought is constantly changing, and language toils after it, but always in the rear. Sometimes again Dr. Abel expresses himself as though he believed in an arbitrary origin of language, as though men consciously set themselves to make their words, instead of employing those they already had in modified senses; thus at p. 144 we read that the "linguistic task" of developing words out of roots is "one of the noblest imposed upon the wise and the good"; at p. 147 that such words "have to be endorsed by legislative and administrative authorities," which is a puzzle to us. Again, at p. 159 we are told that "when the idea of freedom had become familiar to Englishmen there was occasion to create the word which should embody the thought"; does, then, the word "free" exist in English only, or does *-dom* as distinguished from *-heit* make the difference between the English and the German conception of freedom? Surely it need hardly be said that a word is not suddenly produced just when the idea is consciously realized; on the contrary, the word has commonly existed long before that time in a somewhat different sense, and it may be long after that time when it is first applied to its new use.

Still the principle of comparative study of the vocabularies of different nations is valuable, and when carried on with the zeal of the present writer and with somewhat greater circumspection it cannot but yield valuable results. His comparative treatment of grammar seems liable to more objection. He again advances the doctrine, which we had thought finally disposed of, that grammatical forms were struck out to meet previously felt logical wants. He holds (p. 172) that the cases arise out of "relations of origin and aim, communication and operation, time and space"; and at p. 174 he writes, "Whoever wants to find out the purport of an oblique case termination denoting cause must not only inquire into its application and use, but also investigate the meanings of the independent words of the language signifying cause and effect, and discover the mental connexion uniting the two results." It seems almost ludicrous if, in application of this doctrine, we are to seek, *e.g.*, for the origin of the Latin ablative of "cause," not by comparison of similar forms in Sanskrit and other languages, but in the meaning of "caussa" and the like. Surely it is demonstrable that most cases denoted in their earliest known usage concrete space relations, and were then more or less cleverly applied to express the abstract ideas of cause, purpose, and the like. We may legitimately inquire into the different ways and the different degrees of success with which different nations have applied rough material common to them all to these finer ends. This is the proper subject of comparative syntax. According to Dr. Abel, we need first to know each nation's logical modes, and then we shall see the meanings of their case-forms, as though each European nation had special forms of its own. The same principle is applied to the history of the verb (p. 160): "The conjunctive could not exist prior to the appreciation of the contingent"—prior to the "budding of the idea of the conditional and potential in certain advanced minds." Now the *form* unquestionably existed long before the "idea of the conditional" arose; it existed and was used as an independent future. On the other hand, the *name* of course did not exist till the thing had long been in use, and was the work of no specially "advanced" mind, but of a respectable grammarian. Dr. Abel is not ignorant of the current views of the origin of grammar; he mentions them to reject them in a note (p. 175). It is curious how he there "disposes of" the infinitely important doctrine that "grammatical categories are absolutely distinct from logical"; he does it by the remark (apparently based on Steinthal) that "every language has its own logic, *i.e.*, its psychologic." This is perplexing as an argument, and seems out of place as a joke.

We have written of necessity at so much length on the fundamental points on which we differ from Dr. Abel that we have left ourselves no space to examine what seems the most valuable essay in his book, in which he endeavours to throw some light on the origin of language from the Egyptian homonymy, *i.e.*, the employment of a large number of totally different terms to express exactly the same idea. This essay deserves careful study, and will be found very suggestive. One of its conclusions—that directly opposite ideas were combined in the same word in order to bring out more clearly the conception of one of them—is hardly sufficiently made out by the author's Egyptian evidence; the fact of such combination is to be seen in other languages—*e.g.*, in Greek compounds like *ὑπέκ*, *διαπρό*, &c., which admit perhaps of a simpler explanation.

Dr. Abel is an opponent from whom it is pleasant to differ, for he writes with enthusiasm and temper, and his mastery over the English language fits him to be a champion of unpopular doctrines. On one point we would give a caution in conclusion. We do not impugn his Latin scholarship, but when he quotes Latin authors in illustration of Latin conceptions of things, he gives with the passage quoted a free English translation. Englishmen are credited by Dr. Abel with many virtues; there is one which English scholars perhaps carry to excess—the love of accuracy—and they may be horrified by translations which are so free at times as to be quite wrong. To translate (p. 67) "Est enim pietas iustitia adversum deos" by "If we love the gods we are only doing what is right" is too free; neither should we render "Iustitiam cole et pietatem, quae cum magna sit in parentibus et propinquis, tum in patria maxima est," by "Practise justice and dutiful love towards parents and relatives, and especially towards thy country."

La Russia Sotterranea: Profili e Bozzetti Revoluzionarj dal Vero. By Stepniak. With a Preface by P. Lavroff. (Milan, Treves.)

THE sketches and profiles of which this very remarkable little volume is composed are reprinted from an Italian journal published (in the Conservative interest) at Naples. They are addressed to the world at large, and they are worthy the audience. In their original form and place they seem to have attracted little or no attention, but to have gone the way of all *feuilletons* with unusual celerity. There can be no doubt that they deserved a very different fate, and that in their present guise they should everywhere be popular. They are practically the only things of their kind in existence; they are not less brilliant than they are authoritative; they are studies—and studies from the life—of a political movement that is perhaps the most mysterious and romantic the world has ever known; and they are no more to be passed over by the general reader than they are to be neglected by the student.

Their author, who writes under the pseudonym of "Stepniak," is a leader of the Russian revolutionary party, and has borne a principal part in the Russian revolutionary movement. Unlike the majority of his fellows, whose term of service is commonly cut short by exile, or banishment, or the gallows, or the gaol, he has had a good ten years' experience of the movement, and is qualified to speak of it with insight and authority, in its earliest and latest developments alike. Such a qualification, we are assured by M. Lavroff, is possessed by few. To be in exile is to have no sort of influence on the conduct of the Nihilistic case, and is usually to know little more than the general public as to how affairs are going, or as to what remedies are in contemplation and what surprises are in course of preparation. "Stepniak" a refugee, in fact, is no longer an authority on the circumstances of the present, and could give no manner of advice or information—even were he minded to do so—as to the possibilities of the next three weeks or the next three months. This being the case, it will readily be understood how precious is an experience so full and so long sustained as that to which we owe the facts and conclusions set forth in 'La Russia Sotterranea.' It includes the propaganda and the terror—the years of persuasion by lectures and tracts, and the years of persuasion by dynamite; it reaches from the prelections of Tchernichevsky and Dobruliaboff to the bombs of Sophy Perovsky and the revolver of Vera Zazulich; it embraces all the triumphs and all the vicissitudes of which the revolutionary life is capable, from editing so famous an anarchical print as *Land and Liberty* itself to dodging a spy through the streets of St. Petersburg, and living in hugger-mugger, under a feigned name and an imaginative identity, with one or another of the "ukrivateli"—a sort of revolutionaries whose function it is to receive the more active members of the party when they are wanted by the police, and to keep them in hiding until the scent is lost and the hunt is over. It will be seen that if "Stepniak" chose to tell but the half of what he knows, the book in which he told it would be, as far as matter goes, more strange and moving than the story of D'Artagnan and the Musketeers themselves. In the present volume what is said is obviously but a trifle in comparison with what is left unsaid.

In an introductory essay of singular breadth and comprehensiveness "Stepniak" sets forth the many causes of which the revolutionary movement is the effect, and traces it through the several stages of its development from the scientific Nihilism of men like the Bazaroff of Tourguénief and Tchernichevsky's Kirsanoff to the socialism pure and simple of Lavroff and Krapotkine, and the practical terrorism of Geliaboff and Valerian Ossinsky. This, perhaps the most valuable portion of his work, is remarkable for grasp and understanding of facts and for clearness and ease of style, and should of itself secure a welcome for the book wherever history is studied. To the great majority in Europe the origins of the Russian revolutionary movement are absolutely unknown. As regards the peoples of the West, the party has been as good as voiceless. When it spoke it spoke in dynamite; instead of issuing a manifesto it shot a policeman; and in lieu of proclamations and appeals it announced itself in explosions. It declined to explain that the state of matters pictured in Tourguénief's 'Fathers and Sons' and 'Virgin Soil' had ceased to exist; that it had nothing but the name in common with the Nihilists of the past; and that if it outraged the susceptibilities of Europe, it did so on what it held to be good and sufficient grounds. The consequence was that its case was lost in advance, and that judgment was given against it before a single argument had been put forward. With the publication of 'La Russia Sotterranea' a good deal of ignorance and misapprehension should cease. The ambition of the party and the means it adopts to achieve its ends may be found as abominable as ever; but it will be the public's own fault if they do not learn what Nihilism means and how Nihilism grew to be the tremendous agency it is. The story—as told by "Stepniak," and as repeated in other terms by Prince Krapotkine in the pages of a contemporary—is at once instructive and appalling. The movement at its commencement was purely intellectual and moral. The original Nihilist was a scientific utilitarian. He read Comte and Darwin and Moleschott; he preferred a pair of brogues to the 'Transfiguration,' and a common cobbler to Raphael; he was a devout materialist, and abolished God with a view to mental improvement and the cultivation and development of the quality of egoism. He appears to have been a poor creature enough; but, for all that, his influence was considerable, and his achievement was one of some magnitude. He proved that, in the teeth of the Third Section, it was possible to study forbidden literature; he perfected a habit of intellectual independence; and he contrived the emancipation of woman. When his work was done he disappeared, and the scientific tendencies he had embodied gave place to others the bent of which lay in the direction of anarchism and socialism. The apostles of the new doctrine were Tchernichevsky and Dobruliaboff, were Ogareff and Micailoff and Herzen; Proudhon and Fourier were its prophets; its heroes were Pyat and Vallès and the men of '71; and with Marx and Bakunine and the International it became in some sort militant, and sent forth its evangelists over the length and breadth of Russia. The ambition of these, according to "Stepniak," was simple and laudable enough. They had no other object in view than the education and the intellectual development of the masses; and this they pursued with an enthusiasm, a courage, a constancy under affliction, a "determination of martyrdom to the head," that are worthy of all praise. The consequences we know but too well. The propaganda was stamped out with every circumstance of severity; the gaols were crowded with prisoners, the penal settlements with convicts; half the youth of Russia were in durance and the other half under the ban of the law. The party knew not what to be at, and it seemed as if the movement must of necessity be stayed, when suddenly it occurred to Vera Zazulich that it would be a good thing to pistol General Trepoff, and to the jury by whom she was tried that it would be a good thing to bring in a verdict of "Not guilty." That was the end of the propaganda. The apostle disappeared, the terrorist reigned in his stead. The current set strong and swift towards reprisals; a system of terrorism was invented and perfected; and since the hideous affair of the 13th of March Perovsky and Geliaboff have become as saints and are revered and mourned by all the youth of Russia, so that a sofa on which they once sat down has earned promotion, and is no longer a piece of furniture, but a relic.

The portraits sketched in by "Stepniak" are skilful and suggestive work. They make us acquainted with Vera Zazulich, an interesting and uncommon type of woman if ever there was one; with Valerian Ossinsky, a kind of terroristic Apollo; with Prince Krapotkine, who is an "agitatore impareggiabile," a distinguished geologist and geographer, and the most determined anarchist of them all; with Stevanovich, who is the genius of organization; with Dmitri Lisogub, humourist, preacher, and saint; with Jessie Helfmann, who is but an everyday heroine; and with Sophy Perovsky, who is the terroristic ideal, and one of the most remarkable personalities of the century. One of the "Sketches" that complete the volume tells the story of the Moscow mine; and a wonderful story it is. In another, Prince Krapotkine relates the circumstances of his escape from the Nicholas Hospital—a little masterpiece of invention and calculation; and Bokanovsky, called the Cossack, explains how Stevanovich and he broke the prison at Kieff. Of special interest are the chapters on the "ukrivateli"—a class to which we have already referred—and on the secret printing press; while that called "Una Gita a Pietroburgo" not only reads like a romance throughout, but includes some very curious details indeed in respect of the assassination of the Czar.

A Register of the Scholars admitted into Merchant Taylors' School from A.D. 1562 *to* 1874. Compiled from Authentic Sources and edited, with Biographical Notices, by the Rev. Charles J. Robinson, M.A. Vol. I. (Lewes, Farncombe & Co.)

THE school lists in the volume before us are brought down to the end of the year 1699, and are very fully and creditably annotated by the author, who is already known to the public by 'The Castles of Herefordshire and their Lords' and 'The Mansions and Manors of Herefordshire.' The lists themselves appear to have been drawn up with very laudable care by successive head masters; and from the books of the Merchant Taylors' Company and other sources the author has in most cases been able to give the dates of admission of the boys to the school and the Christian names of their fathers. Mr. Robinson must have expended a vast amount of time and trouble in collecting the information here published, both as to the earlier lists which he has compiled himself and as to the biographical notes with which the work is enriched throughout, and he may fairly be congratulated on the results of his labours. It is to be hoped that before long the admission registers of the great public schools will be as carefully

edited, and that they may prove as valuable to genealogists, as the present work.

The school was founded by the Merchant Taylors' Company in 1561, and soon afterwards was endowed by Sir Thomas White, who had been Lord Mayor of London in Queen Mary's reign, and was a member of the company, with forty-three out of the fifty fellowships belonging to St. John's College, Oxford, which he had recently founded. By a later clause in the college statutes, however, he attached six of these school fellowships to his own kin so long as any such might be found, and while this endowment lasted the school never held more than thirty-seven of the St. John's fellowships at one time. Boys elected from the school to the college under Sir Thomas White's statutes were probationary fellows for three years, after which time, if found qualified and of good conduct, they became life fellows. This magnificent benefaction came into full operation in 1575 and lasted till 1862, in which year, under an ordinance of the Privy Council issued in pursuance of an Act of Parliament passed in 1861, the fifty fellowships of St. John's were reduced in number to eighteen (all of which were thrown open, as the Oxford University Commission of 1850 had suggested); and the revenues of the college thus set free were by the same ordinance appropriated to the maintenance of thirty-three scholarships of 100*l.* per annum, tenable for seven years, twenty-one of these scholarships being attached to the Merchant Taylors' School.

Until the Great Fire the school occupied a portion of the buildings of the "Manor of the Rose," in the parish of St. Lawrence Pountney, built by a Lord Mayor in the fourteenth century, and mentioned by Shakspeare in his 'Henry VIII.' After the Fire of London, by which the old buildings were destroyed, a new school-house was erected on the same site, and was occupied by the school till 1875, when the Merchant Taylors' Company, having previously purchased the Charterhouse School buildings, removed its own school thither.

The Rev. Richard Mulcaster was the first head master, and he reigned over the school, somewhat in the style of the famous Dr. Busby, from 1561 to 1586. Fuller describes this worthy as follows:—

"In a morning he would exactly and plainly construe and parse the lesson to his scholars; which done he slept his hour (custom made him critical to proportion it) in his desk in the school, but woe be to the scholar that slept the while. Awaking he heard them accurately; and *Atropos* might be persuaded to pity as soon as he to pardon where he found just fault. The prayers of cockering mothers prevailed with him as much as the requests of indulgent fathers, rather increasing than mitigating his severity on their offending children; but his sharpness was the better endured because impartial; and many excellent scholars were bred under him."

The names of the boys at Merchant Taylors' School do not seem to have been very carefully recorded prior to 1607, but from that time forward lists were made, called Probation Lists, at first three times a year and afterwards half-yearly, and these lists, with very few exceptions, are still extant. From 1644 to 1661 the Rev. William Du Gard, who was then head master, kept an admission register, which he posted up with a conscientious minuteness that is worthy of all praise, and that makes one wish that all school and college matriculation registers had always been kept with the like care. It was Mr. Du Gard's practice as long as he presided over the school to require from all boys presenting themselves for admission full particulars as to their parentage, to be recorded in the register. The following is a copy of the first entry, and all the succeeding entries are equally precise:—

"Gulielmus Lenthall, filius unicus Thomæ Lenthall, mercatoris, natus Londini in parœcia de St. Mary Hill, Sept. 24, 1628, annorum 16 admissus est in scholam liberam Mercatorum Scissorum Maii 13, 1644, solvitque pro ingressu, 2*s.* 6*d.*"

Though the Merchant Taylors' School probation lists do not go further back than 1607, Mr. Robinson has compiled from various sources a surprisingly full list of earlier scholars, and is able to give the names, and in general the parentage or birthdays, of upwards of one thousand boys who were educated at the school in the sixteenth century. Amongst these may be mentioned the poet Edmund Spenser and Ralph Brooke. The date of the former's admission to the school is not known, but he must have been one of its earliest alumni as he left the school for Pembroke Hall, Cambridge, in the year 1569. Ralph Brooke, the herald who so bitterly attacked Camden, was admitted to the school on the 3rd of July, 1564, when ten or eleven years of age.

Until the year 1700 Merchant Taylors' School does not appear, from Mr. Robinson's lists or notes, to have turned out many famous laymen, though it can boast of having educated numerous ecclesiastical dignitaries, several of whom, including Archbishop Juxon, were raised to the episcopal bench. Amongst the few laymen of note who were educated at the school, and whose names appear in the present volume, may be mentioned James Shirley the dramatist, Titus Oates the informer, Peter Le Neve the herald, and Bulstrode Whitelock, whose 'Memorials of English Affairs' in the time of Charles I. and the Commonwealth is such a high authority for the period to which it relates. A note of the editor's on p. 302, which states that Jemmet Raymond was knighted in 1680 before he left the school (his father being sheriff in that year), tempts one to wonder what would be thought by the lieges if such an exercise of the royal prerogative were to happen nowadays.

Cameos from the Silver-Land; or, the Experiences of a Young Naturalist in the Argentine Republic. By E. W. White, F.Z.S. 2 vols. (Van Voorst.)

For "a very young man," as he describes himself, the author of these volumes has chosen a somewhat ambitious title. Fortunately for him, the result of his labours in a large measure justifies his choice, and many of his presentations of Argentine life may not inaptly be likened to cameos. The author writes well, and the judgments pronounced by him on men and things show little of the inexperience of youth. His style occasionally runs wild, and if we did not know that the regions depicted by him lie beyond the southern tropic we should be inclined to say that it had been influenced by the exuberance of tropical vegetation. What, for instance, can the creature be like which "hovers over society" at Buenos Ayres and is described as a "Cupid with a dash of Venus"? What can the author mean when he says, with reference to the ladies of the same adorable city, that their premature *embonpoint* is like "a monster which destroys corporeal elegance, but is powerless to retard spiritual ripeness"? Again, we are seriously informed, in connexion with the telephone, that "a time is looming when man will scarcely need bodily presence and activity, but, the subtlety of ethereal intercourse banishing corporeality, will begin his immortality on this side the grave."

It is only fair to the author to state that incomprehensible passages like these are rare in his book, and that if his language now and then lacks coherency, it is, as a rule, sober, graphic, and enjoyable, and occasionally even rises into eloquence. His work is almost wholly based upon personal experience. A succinct account of the physical geography of the Argentine Republic and of its social and political condition forms an apt introduction to a narrative of travel and adventure. We are made familiar with the gay life of pleasure-loving Buenos Ayres; carried eastward into the bracing air of Mendoza, a "very Utopia" for consumptive patients; taken north-west to the borders of Bolivia, where the Indian still holds his own; and conducted over the ruined cities of the "Missiones," whose civilization depended upon the institution of communism, and where superstition is more rife now than in any other part of the republic.

Numerous natural history notes scattered throughout the pages give a peculiar charm and value to this narrative. Of scientific interest are likewise the description of an intermittent mud spring near Colalao, and the humorous account of the appearance of an *ignis fatuus* at Itapua, which kept the population astir for days in succession, and whose appearance the author is unable to account for. Nor is the material condition of the country forgotten. The author waxes eloquent on its "boundless resources." Nowhere are better chances offered to judicious immigrants than in the Argentine Republic.

"The growth of Irish influence and wealth is perfectly astonishing; and many sons of Erin, who started almost without means, have realized vast fortunes as sheep farmers. And all this success has been achieved notwithstanding the internal feuds which divide Irish society in the Argentina as elsewhere."

The English merchant, on the other hand, we regret to learn, "lags behind both French and Germans, and if the Teuton had a greater command of capital would soon have to retire completely to a secondary position."

But perhaps the most interesting chapters of these volumes are those which refer to the people. The "land and its inhabitants" are the elements out of which great states are made, and if in the case before us the land yields all those resources which form the foundation of wealth, the man who inhabits it is a "noble work in embryo." The author brings us face to face with the aboriginal Indians of the Pampas, who are dying out or are gradually being absorbed;

with the people in the interior, "who still retain a preponderance of Indian blood and character, and are perhaps the most independent set of fellows on the face of the earth, a peculiar people, with whom money is not a motive power, and whose only talisman is the 'hagame el favor'"; and, lastly, with those descendants of Spaniards and Indians who form the bulk of the population, and speak a language, the author somewhat maliciously observes, "which bears about the same relation to Castilian as American does to English." These, the real Argentines, he describes as follows:—

"Endowed with a vigorous imagination, the Argentine is ever ready to lend ear to Utopian political schemes, and forgets, in his pursuit of idealistic perfection, the more practical life of society, and is thus easily made the dupe of anarchy; and although capable of managing his own concerns with a rare degree of tact and intelligence, is a child in concert, and wanting in that enterprise and sustained energy necessary to educe great results from combined action. Although well aware of the boundless resources of his country, he makes but feeble efforts to promote them, and in his aversion to everything new, rests satisfied with pinning his faith to the bovine tail, as his fathers did, and seeing the foreigner gradually filch from his grasp the rich interests daily arising on all hands. Personally dignified and cultivating self-respect, he demands what he readily concedes, courtesy. Well-bred, polite and hospitable, to the gentler emotions a slave, but to most of the Spartan virtues a stranger, he excels as a companion and acquaintance, but is too fickle to endure the chains of abiding friendship."

This character of the people is reflected in the political and social condition of the country. The Argentine constitution is one of the most perfect on earth, and "the shade either of Plato or Sir Thomas More might have presided over its birth"; yet from lack of moral education, want of conviction, and utter apathy it remains largely a dead letter. Of this the author furnishes numerous illustrations.

Strenuous efforts are made to spread education, and "it is rare to find a man or woman, however ill dressed, who cannot both read and write"; universities and colleges are numerous, and scientific societies and public libraries abound.

"Yet notwithstanding all this commendable scholastic provision, with its turgid programmes and abundance of professors and inspectors, it may be safely affirmed that the higher instruction throughout the Republic is deficient in one main element, the moral. Conscientiousness, which makes the pursuit of truth for its own sake a life devotion, and leads to the diligent study of fundamentals, eschewing all scamping of work, is not so much divorced from the intellect, as its very existence is quietly ignored."

The same character is reflected, too, in the literature of the country:—

"Witty, lively, superficial, polished, the exponent of sentiment rather than the matrix of deep thought, it indicates the sway of words and the sovereignty of rhetoric over logic; if, however, not clothed with grandeur, it is decked with beauty, the pose of attitude and drapery are its, the swelling muscle and the expanding nostril; but philosophy, whose latent fire dwells within, is degraded to mere emotion."

The people of the Argentina are, in fact, passing through a process of fermentation, in the course of which all impurities rise to the surface, but which will leave a bright substance behind it. The same process may be watched in other countries peopled by heterogeneous elements, and notably in the United States, where, owing to different conditions, the phenomena presented are also different. But though nature may work slowly, and try the patience of bystanders watching its operations, it will of a surety transform such apparently discordant elements into nations fit to take their places as useful members of the human family. That this will be the result of the process in the Argentina the author does not doubt for a moment:—

"Prometheus directs the transformation, preparing his plastic material and modelling a new type, taking the bone, sinew, and muscle, the blood, energy, character, and vital force of the European, the lively sensibility of the Frank, the solidity of the Teuton, the dogged perseverance of the Anglo-Saxon, and the frolicsome humour of the Kelt, and infusing them with the polish and amiability of the Argentine, is slowly precipitating a Godo-Pelasgic race, which, with the heaven-born fire of the philosophic, poetic, and Platonic native, the more practical and sober, yet subtler intellectual flame of Europe, is destined to give birth in this Arcadia to a galaxy of statesmen, orators, jurisconsults, savans, architects, painters, poets, and musicians, who shall nourish the souls and strengthen the minds, as will its acres the bodies, of the civilized world. It is, in fine, as safe to predict a great and noble future for this country, materially, morally, and intellectually, as it is to announce that the sun will rise to-morrow."

Certain it is that none of these enthusiastic and eloquent, if somewhat incoherent, prognostications of the author is likely to be fulfilled in our time.

These two volumes are sure to add to the popularity of the Argentine Republic, and let us hope that they will not merely serve to divert the omnivorous general reader, but also find their way into the hands of merchants and others whose vocation it is to seek new outlets for British commerce and industry.

NOVELS OF THE WEEK.

Alasnam's Lady. By Leslie Keith. 3 vols. (Bentley & Son.)

Gabrielle de Bourdaine. By Mrs. John Kent Spender. 3 vols. (Hurst & Blackett.)

All among the Barley. By Flora Hayter. 3 vols. (White & Co.)

Chums: a Tale of the Queen's Navy. 3 vols. (Tinsley Brothers.)

THE title of Mr. Keith's new novel lets his readers into the main secret of his plot before they have had time to feel interested in the fate of his heroes and heroines. By the main secret is meant, of course, the identification of Prince Alasnam and his lady, who, in accordance with the fable, must be linked together at the end of the third volume. The veracious Scheherazade has placed it on record that the fortunate prince, after discovering his eight diamond statues, was enjoined to seek a ninth, more precious than all the rest, and when he found it the figure was not of diamond, but of living flesh and blood. Felix Chester is young, handsome, light-hearted, with a large income and devoted friends. These are his diamond statues, but he secures something far better in the perfect little wife whom Mr. Keith has created for him with skilful and delicate art. Deonys Ouvry has, indeed, one great fault, as it will appear to many readers of this story, inasmuch as she prefers to marry a giddy and unstable youth, whilst a man of more noble character, whom she loves and respects, and who is manifestly pining for her, is left unrewarded and unconsoled. But the author may plead that he is not responsible for human nature, which he has tried to describe as it is, and not as it ideally ought to be. There is force in the contention; and at any rate the three principal actors in this very natural drama are drawn with a loving hand, and are incontestably true to life. The darker lights of the picture are supplied by Mr. Ouvry, a cleverly sketched swindler of the most respectable type, by Mrs. Henshaw and her daughter Philippa, and by one of Philippa's lovers — the last a repulsive and exaggerated character, who goes near to destroying the artistic effect of the whole story. The scene is laid for the most part in Spain, with which country (and especially with the English community in Madrid) Mr. Keith would seem to have some personal acquaintance. Several members of this community are hit off with no little humour and smartness, Miss Piper in particular being a very characteristic study. On the whole, 'Alasnam's Lady' is much above the average of modern romances, and in many respects a distinct advance on the author's earlier novels. The plot is a little intricate, and by no means so strongly worked out as it might have been. There are inadequate motives and inadequate explanations, the most glaring, perhaps, being the motive and explanation of Ouvry's marriage to the mother of Deonys. Mr. Keith's ability is most clearly proved in the conception and development of the leading characters of his story, and for these the reader will owe him a debt of recognition and praise.

Mrs. Spender writes a preface to her story, though at the same time she admits that in doing so she "breaks through a canon of custom." It is rarely indeed that the justice of this canon, or the wisdom of this custom, is not enforced by a novelist who ventures to neglect it; and certainly Mrs. Spender takes nothing by her wilfulness. Her introductory words to the reader merely explain that, against the advice of friends and critics, and even against her own intention, she has written another melancholy story. Surely if there be an objection or drawback in pressing the careful breast, like Philomel, against the thorn, it is only increased by drawing special attention to it at the outset. Novel-readers who cannot abide melancholy will scarcely be more disposed to put up with it because an author starts off with a profuse apology for being lacrymose. But the fact is that Mrs. Spender does herself an injustice in this way, her story, though it is unquestionably sad, being quite readable and attractive. Gabrielle is the daughter of a French settler in Guernsey, a scholarly man with a sorrowful past and a somewhat morose disposition, who begins by freezing and neglecting his child. Gabrielle's goodness of heart gradually overcomes him, as it overcomes most of those with whom she is brought in contact. She is left happy at the end, and so are her early playmates and lovers. The book is not free from blemishes, but it is a pleasant story in its quiet and simple way. As the name Phillippe occurs with this spelling throughout the book, Mrs.

XUM

Spender has, perhaps, given it a deliberate preference over the more usual form.

Miss Hayter's title is well chosen, and it is a pity the idyllic wooing of the heroine should be contrasted with so much that is of doubtful good taste. The autobiographical form of some of the narrative is a hazardous experiment, and the heroine's account of herself and her doings is not attractive. Of her personal appearance she has a good opinion. "After all, my inventory of charms is not very great — deep-blue eyes, which flicker a greenish-grey sometimes, long-arched brows of brown, chestnut hair which just curls, a complexion which grandpapa calls his peach, a white row of very small teeth," &c. All this is very well, and the young lady has looked in her glass to some purpose. The heroine's mother is unfortunately not an impossible specimen of a bad type of Anglo-Indian, though the extent to which she manages to hoodwink her doting husband is less credible than her own treachery. The end of this couple is tragic enough to relieve the dreary commonplace of their domestic misfortunes. The central figure of the romance is all that a lady's hero should be in the way of muscular beauty, but he has certainly little other manliness. He is tricked by a forged letter, and, having promptly married the forger, does his best to induce the heroine to elope with him as a consolation. Of course the unhappy wife dies in due time, and the young lady of the barley fields receives the reward of her strict adherence to the Decalogue.

The opening scene of 'Chums' is laid in Gibraltar, or, to use the author's words, "Gibraltar is Scene I." And a quaint scene it is—made up of guide-book lore, of eulogies in the style of "dear old Gib" and "grand old rock," of invectives against the "money-grubbing humbugs" who advocate restoration, and of gibes at the presumptuous Spaniard who dares to appoint a "Governor of Algesiras and Gibraltar, now in temporary possession of the English." Whether this be patriotism or nonsense, there is plenty of it in the book, and that of a hearty, lively, phantasmagoric kind. The writer evidently knows his ground, and the service of which he is probably an ornament; and he gives us an esoteric view of Gibraltar, mixed up with a rollicking, rattling story of naval life, which will doubtless find many readers to appreciate it. It is in parts decidedly clever, whilst it brims over with humour from beginning to end. The flag-lieutenant's adieu to his ship is not a bad piece of mariner's poetry, though "cradle" does not rhyme with "stable," any more than "billow," in another sample of original verse, rhymes with "widow." It is only candid to say that an hour may be very hilariously spent over this tale of the Queen's Navy; but it would be a misuse of terms to call it a thoroughly good novel.

OUR LIBRARY TABLE.

An attractive little volume has lately been published at Paris (Lahure) under the title of *Poésies d'un Voyageur*, 1834-1878. Its title-page bears no author's name, only a vignette representing a seaside forest, with the motto, "Sit nomen sub umbrâ." But as the letters "X. M." figure on the bark of one of the trees of the forest, we fancy we shall not be wrong if we attribute the authorship to M. Xavier Marmier, of the Institute. The contents of the volume are partly original compositions, partly translations from English, German, Swedish, and Russian poets. We may take as a specimen of the former the following lines, written in 1870, entitled 'Patria Cara!'—

Dans le salon d'un club, dit Horace Walpole,
Plusieurs hommes, rangés autour d'un tapis vert,
Jouaient depuis longtemps avec une ardeur folle.
Triomphe de qui gagne, et rage de qui perd.
Fronts pâles, cœurs serrés, soif de gain, triste scène!
Passion du trictrac, sombre amour du piquet.
Tout à coup un vieillard, qui luttait avec peine
Contre un mal intérieur, tombe sur le parquet.
—Fini, dit une voix.—Non pas, réplique une autre.
Cent livres qu'il vivra.—Cent livres qu'il est mort.
—Vous tenez mon pari; moi, j'accepte le vôtre.
Voilà tous les joueurs en un nouveau transport.
Pourtant près du malade à la hâte s'avance
Un zélé médecin, habile et généreux.
—Halte-là, lui dit-on, laissez-nous notre chance;
Si cet homme revit, nous perdons nos enjeux.
En lisant ce récit, je songeais que la France
Est comme ce vieillard frappé d'un mal cruel;
D'exécrables boursiers, observant sa souffrance,
Font entre eux des paris sur son péril mortel.
Vous voulez raviver sa débile espérance,
Vous voulez éclairer son sentier nébuleux;
Mais les joueurs sont là qui défendent leur chance;
Périsse le pays plutôt que leurs enjeux!

The fourth edition of Sir Garnet Wolseley's *Soldier's Pocket-Book for Field Service* has been sent to us by Messrs. Macmillan & Co. The author expresses his regret that his departure for Egypt prevented his "seeing the proof-sheets through the press, and adding a few articles on new subjects of interest." The subjects already treated of are wonderfully various. The soldier will find information upon almost everything—how to make a plum pudding or a bridge, to mend a railway engine or pack a kit-bag. We observe that in the instructions for forming a laager of waggons reference is made to a diagram which appears to have been forgotten.

We have received from Messrs. Nimmo & Bain four volumes of their "Old English Romance" series, viz., *Robinson Crusoe* (2 vols.), *Gulliver's Travels* (1 vol.), and *A Sentimental Journey* and *A Tale of a Tub* (1 vol.). The volumes have been printed at the Ballantyne Press, with type that seems to have been excellent, but to have become somewhat worn by use. The edition is limited to one thousand copies, and the type has been distributed. There are some etchings by Lalauze, Flameng, Mouilleron, and Hédouin, but these are not first-rate.

The third volume has just appeared at Leipzig (Winter) of Dr. Ferdinand Löwe's excellent translation of Mr. Lecky's *History of England in the Eighteenth Century*. The fourth volume is promised before the end of the year, Mr. Lecky having supplied Dr. Löwe with his proof-sheets while the work was passing through the press. Mr. Lecky has been fortunate in his German translators. His former works were admirably rendered by Dr. H. Jolowicz. The 'History' loses nothing in its change of speech, thanks to the perfect acquaintance with our language of Dr. Löwe, who is well known as the translator into German of Krilof's Russian 'Fables' and Kreutzwald's 'Esthonian Popular Tales.'

M. Georges Bengesco, Secretary of the Roumanian Legation in London, sends us the first volume of an exceedingly elaborate bibliography of Voltaire which he has compiled (Paris, Rouveyre & Blond). We have had occasion before now to remark that a bibliography can hardly be criticized on its first appearance, or, indeed, till long afterwards. No one, not even the librarian of the greatest library in the world, is in a position to pronounce off-hand on its merits or defects, unless, which is *primâ facie* improbable, he has made the particular subject as much of a study as the author himself has. When the student has had the book on his shelves for years, and has, as occasion offers, tested its accuracy and its completeness, then he can pronounce on it, but not before. We can, therefore, only say that M. Bengesco's book is undoubtedly a great advance on his predecessor Quérard, not merely in amount, but in arrangement of information. The division, not into vague subject-headings, such as "Science," "Literature," and so forth, but into definite literary departments, "Dramas," "Prose Tales," "Verse Tales," &c., is a great gain; the indication of the several editions is full and precise, and M. Bengesco's rigid system of always specifying the place of abode of an actual copy of each edition he names leaves nothing to desire: hearsay is bad in all things, but hearsay bibliography is intolerable. The enormous difficulty of satisfactorily cataloguing Voltaire, owing not merely to the vast number of his writings, but to the eccentric fashion in which they were for the most part originally issued, is well known, and there is probably no other task of the kind which is even half so arduous. However, bibliography, if not an extremely brilliant department of literature, has the advantage that success in it can not only be deserved, but commanded, by any one who has patience, intelligence, industry, and moderate gifts of fortune. M. Bengesco seems to be fully possessed of these qualifications.

We have on our table *Camps in the Rockies*, by W. A. Baillie-Grohman (Low),—*Egypt under its Khedives*, by Edwin de Leon (Low),—*Cetywayo and his White Neighbours*, by H. R. Haggard (Trübner),—*Zululand and Cetewayo*, by Capt. W. R. Ludlow (Birmingham, Cornish),—*The Theætetus of Plato*, by B. H. Kennedy (Cambridge, University Press),—*Thirteen Satires of Juvenal*, by H. A. Strong and A. Leeper (Macmillan),—*The Speech of Cicero for Cluentius*, translated into English by W. Peterson (Oxford, Thornton),—*Q. Horatii Flacci de Arte Poetica Liber ad Pisones*, by J. J. Johnson (Hachette),—*First Lessons in the Maori Language of New Zealand*, by W. L. Williams (Williams & Norgate),—*Institute of Actuaries' Text-Book*, Part I., by W. Sutton (Layton),—*Proceedings of the Royal Colonial Institute*, 1881-2 (Low),—*The Metal Turner's Handbook*, by P. N. Hasluck (Lockwood),—*Picture Frame Making for Amateurs*, by J. Lukin (Gill),—*Indian Outfits and Establishments*, by an Anglo-Indian (Gill),—*Hot-Water Heating*, by F. A. Fawkes (Batsford),—*A Practical Treatise on the Larch*, by C. Y. Michie (Blackwood),—*The Alphabet of Gardening*, Part I., by S. Hibberd ('Gardener's Magazine' Office),—*Round Bromley and Keston* (Unwin),—*Jottings on some of the Objects of Interest in the Stonehenge Excursion*, by E. T. Stevens (Salisbury, Brown),—*Curiosities of Superstition*, by W. H. Davenport Adams (Masters),—*Our Noble Selves*, by the Author of 'Notes on the Months' (Unwin),—*The Invasion of England*, by an Old Soldier (Low),—*Essays from 'The Critic'* (Boston, U.S., Osgood),—*Speeches and Minutes of the Hon. Kristo Das Pal*, edited by R. C. Palit (Calcutta, Banerjea & Co.),—*Partners*, by E. Werner (Remington),—*The London Journal*, Vol. LXXV. (G. Vickers),—*Poems*, by A. Carruthers (Simpkin),—*Hereafter*, by A. F. Heaton (Provost),—*The Life of a Love*, by N. M. Sedarté (The Author),—and *Atlas*, by C. L. Moore (Philadelphia, Potter).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Farrar's (Rev. F. W.) Early Days of Christianity, 2 vols. 24/

Law.

Macaskie's (S.) Law relating to Bills of Sale, cr. 8vo. 8/ cl.

Fine Art.

Raphael's Cartoons, engraved on Steel by G. Greatback, folio, 10/6 cl.

Philology.

De Ratti's (A.) French Reader, complete, 2/6 cl.
Euripides, The Troades, translated with Notes by H. J. C. Knight, 12mo. 2/ swd.
Schiller's (F. von) Maid of Orleans, rendered into English by L. Filmore, cr. 8vo. 2/6 cl.
Stewart's (T. A.) An Advanced Greek Course, 12mo. 2/6 cl.

Science.

Cocker's (B. F.) The Student's Handbook of Philosophy and Psychology, 8vo. 6/6 cl.
International Encyclopædia of Surgery, edited by John Ashhurst, Vol. 2, 8vo. 31/6 cl.
Williams's (W. M.) Science in Short Chapters, cr. 8vo. 7/6 cl.

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General Literature.

Adams's (W. H. D.) Heroes of Maritime Discovery, illus. 3/
Andersen's (Hans C.) Fairy Tales, illustrated, 4to. 5/ cl.
Autobiography of Frank, the Happiest Dog that ever Lived, 2/
Ballard's (R.) The Solution of the Pyramid Problem, or Pyramid Discoveries, 8vo. 6/6 cl.
Chums, a Tale of the Queen's Navy, 3 vols. cr. 8vo. 31/6 cl.
Clarke's (B.) Tales out of School, cr. 8vo. 2/ cl.
Crowther's (J.) Solomon's Little People, a Story about the Ants, cr. 8vo. 2/6 cl.
Flowers of Shakespeare, depicted by Viola, sm. 4to. 5/ bds.
Gibbon's (C.) The Flower of the Forest, cr. 8vo. 3/6 cl.
Hunt (Major S. L.) and Kenny's (A. S.) On Duty under a Tropical Sun, cr. 8vo. 4/ cl.
Launching Away, or Roger Larksway's Strange Mission, edited by J. R. H. Hawthorn, cr. 8vo. 5/ cl.
Life and Writings of Frank Forester (H. W. Herbert), edited by D. W. Judd, 2 vols. cr. 8vo. 10/ cl.; 1 vol. 7/6 cl.
Linn's (S. H.) The Teeth, how to Preserve Them and Prevent their Decay, cr. 8vo. 2/6 cl.
Mackay's (C.) The Poetry and Humour of the Scottish Language, cr. 8vo. 6/ cl.
Murray's (E. C. Grenville) Side Lights on English Society, cr. 8vo. 10/6 cl.
Pittenger's (Rev. W.) Capturing a Locomotive, a History of Secret Service in the Late War, cr. 8vo. 6/ cl.
Price's (E. C.) Valentina, a Sketch, 2 vols. cr. 8vo. 21/ cl.
Seven Perils Passed, by A. L. O. E., 12mo. 2/6 cl.
Skinner's (Rev. W.) Musical Andy, the Story of a Kidnapped Boy, cr. 8vo. 2/ cl.
Tiny Lawn Tennis Club, by the Designer of the 'Children's Kettledrum,' 4to. 3/6 bds.

FOREIGN.

Theology.

Harnack (T.): Katechetik u. Erklärung d. Kleinen Katechismus Dr. Martin Luthers, Vol. 2, 5m.
Heinrich (J. B.): Dogmatische Theologie, Vol. 5, Part 1, 3m. 20.
Schwarz (A.): Die Tosifta d. Tractates Erubin, 6m.

Fine Art.

Ehrenberg (C.): Bilder-Cyclus aus der Nordisch-Germanischen Göttersage, 15m.
Landsperg (Herrade de): Hortus Deliciarum, Reproduction Héliographique d'une Série de Miniatures du Douzième Siècle, 13m. 50.

History and Biography.

Honegger (J. J.): Allgemeine Kulturgeschichte, Vol. 1, 7m. 50.
Maurer (C. F.): Entscheidungsschlachten der Weltgeschichte, 7m.
Reissmann (A.): Christoph Willibald v. Gluck, 6m. 50.
Voigt (G.): Die Briefsammlungen Petrarca's u. der Venetianische Staatskanzler Benintendi, 3m.
Waitz (G.): Deutsche Verfassungsgeschichte, Vol. 2, Part 2. A. u. d. T.: Die Verfassung d. Fränkischen Reichs, Vol. 1, Part 2, Division 3, 10m.

Philology.

Bursian (C.): Der Rhetor Menandros u. seine Schriften, 5m.
Poestion (J. C.): Einleitung in das Studium d. Altnordischen, Part 1, Grammatik, 2m. 40.
Wolters (P.): De Epigrammatum Graecorum Anthologiis Libellus, 1m. 20.

Science.

Mittheilungen aus der Zoologischen Station zu Neapel, Vol. 3, Part 4, 41m.

General Literature.

Baron (A.): Le Paupérisme, 6fr.
Daheim-Kalender f. das Deutsche Reich auf d. J. 1883, 1m. 50.
Goldschmidt (W.): Russische Märchen, 3m.
Katalog der Bibliothek d. Deutschen Reichstages, 20m.
Lermite (P.): Les Brigands en Égypte, Lettres à un Anglais, 1fr. 50.
Römerstudien nach der Natur, Parts 2 and 3, 2m. 80.
Schücking (L.): Aite Ketten, 2 vols. 6m.

DR. PUSEY.

BY the death of Dr. Pusey not only does the University of Oxford lose its most familiar figure, but a remarkable factor has disappeared from English life. Born in 1800, the son of the Hon. Philip Bouverie, brother of the first Earl of Radnor, who assumed the name of Pusey by royal licence, he began to display while still very young those qualities of indefatigable study and literary productiveness which marked the whole of his long life almost till within a few days of his decease. He entered at Christ Church, whence he graduated in the first class in classics in 1822; but even before that date he had made his appearance as an author, issuing in 1820 the first part of a work which was the fruit of a visit to Germany, whither he had gone to prosecute his Hebrew studies. He named it 'An Historical Inquiry into the Probable Causes of the Rational Character lately predominant in the Theology of Germany.' Ten years later he added a supplementary part. The subject was more significant than the public he addressed at all comprehended at the time, and the choice of it, when entirely unfamiliar to the educated classes in England, is no slight testimony to the keenness of his insight into the class of questions which habitually interested him. He became a Fellow of Oriel in 1824, the year after Cardinal Newman's election, and remained a member of that college till his appointment in 1828 to the Regius Professorship of Hebrew, which brought him back to his original society, inasmuch as a canonry of Christ Church is attached to the chair. In that post he continued for the fifty-three years which have since elapsed, and though it can scarcely be claimed for him that he took rank with the great Semitic scholars of our times, yet he certainly did not in any degree lower the prestige of his professorship during his tenure. In truth, the remarkable advances made in Hebrew studies of late years are due to a small group of men who, with the exception of Gesenius, were his own juniors, and at the time of his appointment it would have been difficult to find a more competent man in England.

But his chair has always had a theological side, and it was to theology, not to philology, that his temperament inclined, so that his relation to the world of scholarship must be viewed from that standpoint. And it is to his labours on the complex ecclesiastical problems which the era of the Reform Bill brought up for solution by a generation to which the very terminology employed was a dead language, that his real prominence is due. He might have been a Semitic Bentley or Porson, and have remained as unknown to the bulk of his fellow countrymen as those great scholars are; but it is his share in the remarkable religious upheaval of 1833, generally called the Tractarian or the Oxford movement, and described by its admirers as the Catholic revival, which has made him a foremost personality for half a century past, and his name a household word wherever the English language is spoken. Though he was not one of the original projectors of that movement, and was rather drawn into it by circumstances than a spontaneous recruit, yet he was the first person enjoying any position of social and university importance who publicly lent it his support by word and pen; and it was almost undoubtedly his influence which kept it within the channel of the Established Church when the tendency seemed to be altogether to absorption in the Roman obedience. Hence, though he was all his life a recluse scholar and student, with no turn for publicity or for organization, so that he was never in the technical sense a party leader, the popular instinct which conferred his name, rather than that of Newman, despite the more powerful intellect and the more commanding influence of the latter at Oxford, upon the school to which they both belonged, was true and prophetic. From 1836, when he began to take a direct share in furthering the aims of the 'Tracts for the Times,' down to the very month in which he died, his life was wholly given to the two causes he had at heart: the maintenance of that condition of things in the University which he considered most favourable to religion, and the revival in the Church of England of the Stuart divinity.

He was a hard hitter in controversy, and despite a style which was generally diffuse, and not unseldom obscure, he contrived to make his meaning sufficiently clear to all who cared for the questions he discussed, and was a troublesome antagonist to encounter, so that at various times in his life he incurred much hostility, which took active shape in 1843 in his suspension for some years from the right of preaching before the University: a step, however, which rather increased his influence in the country, already powerful, not only from the rapid spread of the opinions he advocated, but from the acknowledged gentleness and devoutness of his private character, and the bountiful use he made of his income. For nearly forty years past his life was spent in virtual retirement, and it was only the continual flow of books, pamphlets, and letters from his pen that kept the public aware of his existence. Most of these writings were merely occasional, and intended to serve a temporary purpose; but they did serve it, each in its turn; while some of his more important publications are of a permanent character, such as his 'Lectures on Daniel the Prophet' and his 'Commentary on the Minor Prophets.' Though his diligence was indefatigable, and continued unabated till within a few days of his death, when he was still preparing his Hebrew lectures for next term, yet his health was feeble, and only great vitality underlying his weakness enabled him to rally again and again from dangerous illness. The death of his son, a couple of years ago, was a severe shock, and must have contributed not a little to the fatal result of his last attack. He had long outlived any personal hostility which his polemical attitude had attracted, and has passed away, not only regretted by an inner circle of deeply attached friends and by a wider body of doctrinal sympathizers, but recognized by all as one who played a remarkable part in the spiritual movements of our time, and who must always stand forward as a conspicuous form in ecclesiastical history.

THE 'YH KING.'

Oxford, Sept. 11, 1882.

I HOPE you will allow me to offer in your columns some remarks on the communication from M. Terrien de Lacouperie in your issue of last Saturday about the 'Yî King.'

He had said, in a letter to you of January 21st, that the translation of the 'Yî' on which he and his friend Prof. Douglas were engaged, leaving entirely aside the explanations and commentaries attributed to King Wăn, the duke of Châu (Wăn's son), Confucius, and others, dealt only with the oldest part of the book. Whom he intended by "the others" I do not know; but in the preface to my translation, published a few months ago as one of "The Sacred Books of the East," I said that if we take away the portions attributed to King Wăn, the duke of Châu, and Confucius, we take away the whole 'Yî.'

The fact is that the portions assigned to the king and his son constitute "the oldest portion of the work." All the rest of it is made up of so many "wings" or appendixes, with which they had nothing to do, and the composition of which is commonly, though incorrectly, ascribed to Confucius. I have kept them apart in my translation as "the text and the appendixes," following therein the example of the imperial edition of the classic which appeared in 1715.

M. Terrien de Lacouperie, however, will still have it that "King Wăn wrote the first wing and his son the second." If he had read and been able to understand what Sze-mâ Ch'ien says on the subject, about B.C. 100, in his 'Life of Confucius' (p. 12), or the note of Liû Hin appended, within the first decade of the first century B.C., to his 'Catalogue of MSS. or Works on the "Yî" in the Books of the Earliest Han Dynasty,' he would have seen that these two wings, and all the others mentioned, are assigned to Confucius. No native writers, no competent foreign scholars, have ever ascribed them to King Wăn and his son.

M. Terrien de Lacouperie does not admit that the evidence for the composition of the text, or "oldest portion of the 'Yî,'" by those personages, is sufficient. It appears, however, that he now does credit Wăn with "the addition of many divining words and a rearrangement under each heading of the various meanings and sentences, so as to match as often as possible with the comparative suggestions attributed by him to the individual lines of the hexagrams." The meaning of all this cumbrous statement after "divining words" is beyond my comprehension. The "comparative suggestions" in the individual lines were not the work of the king. Many of them could not have been written till after his death. Perhaps not one of them was so. They have always been understood to be the work of his son, to whom, indeed, they are

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expressly assigned in the Chinese text of the 'Tso Chwăn,' under B.C. 540.

But we are able, it is said, to check the modifications introduced by Wăn into the headings of the chapters, because we have in the 'Tso Chwăn' quotations of the text of the 'Yî King' as it existed previously to his editorial work. The records of the 'Tso Chwăn,' however, commence with B.C. 722, more than 400 years after the date assigned for the completion of King Wăn's labours on the 'Yî.' Its quotations of the classic, moreover, are generally—always, I believe—according to the present or Wăn's text.

Of course M. Terrien de Lacouperie does not like my interpretation of the text nor the style of my translation, and he says that a very great number of meanings have been "made up for the occasion and forced upon the characters"—a charge which I must meet with an explicit denial. To substantiate it he gives one example of "the making up": "When we find, for instance, the word *tien*, 'heaven,' translated by 'shaving,' without the slightest note or explanation, it cannot be admitted that an interpretation with such licences is a *bonâ fide* version."

The translation of *thien*, thus adduced, occurs in the explanation of the third line of the thirty-eighth hexagram. When I came to it I saw at once that it could not have its usual meaning of "heaven," and concluded that it must have somehow taken the place of another character. The context required that there should be instead of it a character signifying some infliction of pain or punishment. Looking into the Chinese commentaries, I found *thien* described as here meaning "the punishment of shaving the head," and in one case (Khung Ying-tâ) that of "cutting or piercing the forehead." I found also the suggestion of another character as the proper reading. I turned then to the Khang-hsî dictionary, and there, with a special reference to this same passage, was *thien* defined as "the punishment of *khwăn*," and that *khwăn*, again, is explained as "shaving the hair = a punishment inflicted on criminals of the royal house, instead of another more severe." Finally, I looked into the translations of P. Regis and Canon M'Clatchie, finding in the one "Illius hominis capillos radit," and in the other, "The men shave their heads." The case of *thien* being as I have thus stated it to be, only his hasty ignorance could make my critic charge me with making up a meaning for it for the occasion, and further, giving "shaving" simply as that meaning, and not "shaving the head." Let one such meaning be proved against me, and I retire at once from the field.

I must not trespass further on your space. I do not profess to know Accadian or "the writing borrowed by the Chinese Bak families," but, though ignorant of those subjects, I do profess a knowledge of Chinese and ability to translate Chinese writings. When M. Terrien de Lacouperie and his co-worker have published their translation of the 'Yî,' it will receive my best attention. I have been content, while exercising my own judgment on the object of Wăn and his son, to determine the meaning of the characters and sentences of the text by following in the line of the students of it from Confucius and others still earlier to the present time. I venture to look forward to the general acceptance of my views by Chinese scholars.

JAMES LEGGE.

RAINSBOROUGH.

WITH regard to the spelling of the name "Rainsborough," I beg to adduce a piece of evidence hitherto unknown. In Robinson's 'Merchant Taylors' School Register,' just issued, we find the admission, in May, 1644, of "Edward *Rainesbury*, third son of William, *naval captain*, b. at Wapping, in the par. of Stepney, 3 Mar. 1633" (p. 160).

This William (though not identified by Mr. Robinson) was none other than the Cromwellian admiral; and as the entry is in the handwriting of Dugard, that most pedantically accurate of dominies, we may learn what weight to attach to the assertion that "none of the family ever deviated from the Rainborowe spelling." No phonetic spelling could turn Rainborowe into Rainesbury. The important point, however, is that the father is unequivocally recognized as *a seaman by profession*, though, like Jauréguiberry, for instance, in the Franco-German war, he served on shore when there was no work for him at sea. The fleet was entrusted to him in 1647 as a member of the extreme party; and when his ships, a few months later, rose for the king and constitution, the Government were compelled to turn their admiral into a colonel, every trustworthy officer available being needed in the emergency. The Royalists might well "smile" at the thought of the redoubtable admiral, whose signal discomfiture was so fresh in their memory, and who doubtless bestrode his steed as only a sailor could.

THE AUTHOR.

*** Our correspondent has made a mistake in his identification of William, father of Edward Rainesbury, with the person whom he strangely designates a "Cromwellian admiral." The Christian name of the man who served against Colchester was Thomas. This is capable of the most absolute proof. The letter which he wrote to the Speaker of the House of Commons when a portion of the fleet revolted is preserved among the Tanner manuscripts in the Bodleian Library. It is dated "May the 27th, 1648," and is signed "Tho. Rainborowe." There are other letters of his in the same collection with identical signatures. His father William and his grandmother Martha call themselves Rainborowe in their wills. It does not seem by any means certain that William Rainesbury, the naval captain, was of this family, but it may have been so. Thomas had a brother William, who at one time served in the army as a major. This person was a justice of the peace for Middlesex. He was discharged from that office in 1650. It is not improbable that he may have been a naval captain in 1644.

LOLO AND VEI CHARACTERS.

85, Kennington Road, Sept. 18, 1882.

I BEG you to let me say a few words in reply to the extraordinary communication in your last issue (*Athenæum*, No. 2864) from Dr. Hyde Clarke on twenty-six correspondences of characters between two far remote writings—the Lolos of South-Western China and the Vey of Western Africa. I only wish to point out that they are mere fancies, without any truth whatever. First, these twenty-six correspondences are selected from the 480 different words written phonetically (with an alphabet) of the two Lolo MSS. hitherto published, and about 350 syllabic signs of the Vey syllabary. Secondly, for the sake of the comparison, the characters are to be turned every way, and single characters and compounds are compared together. For instance, the first Lolo sign, which is a compound of three letters and reads *tien*, is compared by Dr. Hyde Clarke to a Vey simple character reading *ho*. Thirdly, the application of any principle of palæography would explode at once the fancy of these correspondences; but as we have evidence that the Vey syllabary is an invention of the present century, it is unnecessary to waste time on the question.

Dr. S. W. Koelle, in 1849, had from Doalu Bukere the statement that on a certain day, fifteen years before, he had himself written down the Vey syllabary according to a dream the previous night, and that afterwards he had the help of friends to increase the number of signs.

Dr. Hyde Clarke rejects altogether this statement, which is more than a tradition, and he classes the Vey as an old syllabary, because, looking at it with the eyes of his creative imagination and not through his scientific magnifying glasses, he freely fancies similarities with all sorts of ancient writings. Here I may remark that the loose manner, in contempt of any scientific method, in which his comparisons are established enables him to find out correspondences between writings entirely disconnected and without any relation whatever. To pick up shapes of characters and turn them one by one on any side in order to make them match with others, and to neglect altogether their phonetic value, is not a sound process to show a real connexion. Comparative study of writings is a task more serious and more difficult than that. I agree with Dr. Hyde Clarke that the statement of Doalu Bukere is rather unsatisfactory; unless supported it would be more prudent to feel some doubt. But it happens that we can check it by the information obtained on the spot by Mr. H. C. Creswick ('Syllabic Characters of Vey Negroes,' *Trans. Ethnol. Soc.*, 1867, N.S., vol. vi. pp. 260–263, and plate), of which Dr. Hyde Clarke seems to be unaware; and we may consider it proved that the Vey syllabary is a recent invention. Doalu Bukere wanted to attribute to himself alone the merit of it, or perhaps he was really one of the inventors. Mr. H. C. Creswick, who resided several years in the country, says plainly: "Certain it is that old men now living, with whom I have conversed, remember the time of its creation.....The history of the foundation of the symbols, as well as some records of wars, &c., of about twenty-five years ago, are preserved in Vey writing." The same traveller tells how the symbols were begun about 1815, at the town and trading station of Mando, in the midst of the Vey country, near Lake Bisama, by two youths, who wanted to avoid talking, to communicate between themselves about a regular system of theft and plundering they were carrying on. "So these ingenious youths went on elaborating until they had a regular system of conveying intelligence by means of symbols, which in process of time was still further developed into the present 'book,' 'enlarged and revised' by many subsequent persons" (*l.c.*). So much for the Vey syllabary, its supposed high antiquity and widespread affinities.

As to the Lolo writing of South-Western China, it is quite another thing (see my paper 'On a Lolo MS. written on Satin,' 1882, Trübner). It is alphabetic and derived from the Eastern *grundschrift*, which, side by side with a Western writing of Semitic origin, has been used for the framing of those splendid monuments of Brahmanic phonetic lore, the South Indian or Indo-Pali and the North Indian or Bactro-Pali alphabets.

Is it necessary to add that I disagree entirely with Dr. Hyde Clarke as to the connexions and similarities he finds between several of the other old writings he quotes? The reason is that I work with a method and principles of criticism different from his in comparative graphology and palæography.

TERRIEN DE LACOUPERIE.

THE COMING PUBLISHING SEASON.

MESSRS. MACMILLAN & Co.'s announcements include the 'Life of Frederick Denison Maurice,' by his son Major Maurice, R.A.,—the 'Life of Professor Clerk Maxwell,' with a selection from his correspondence and occasional writings, and a sketch of his contributions to science, by Prof. Lewis Campbell and Mr. William Garnett,—a life of Handel, by W. S. Rockstro,—a study on Spinoza, by Dr. James Martineau,—a record and a study of Dante Gabriel Rossetti, by William Sharp,—and translations of Düntzer's lives of Goethe and Schiller. Among works of imagination will appear 'A Little Pilgrim,' reprinted from *Macmillan's Magazine*,—'Fortune's Fool,' by Julian Hawthorne,—'Mr. Isaacs: a Tale of Modern India,' by F. Marion

Crawford,—'Mrs. Lorimer: a Novel,' by Lucas Malet,—and 'Shandon Bells,' by William Black. New volumes of poems are promised by Mr. Alfred Austin and Mr. Frederick Myers. Reprints of standard works include a new edition of Emerson's works, in six volumes, Globe 8vo. (uniform with the Eversley edition of Kingsley's novels), with an introduction by Mr. John Morley,—a new edition of Lamb's 'Essays of Elia,' with introduction and notes by the Rev. Alfred Ainger,—and a new edition of Milton's 'Poetical Works,' in three volumes, fcap. 8vo., with introduction, notes, and memoir by Prof. Masson. In the "English Men of Letters" series will appear 'Sterne,' by Mr. H. D. Traill; 'Macaulay,' by Mr. J. Cotter Morison; and 'Sheridan,' by Mrs. Oliphant,—in the "English Citizen" series 'The State and the Land,' by Mr. Frederick Pollock. The same publishers announce for autumn publication Sir James F. Stephen's long-promised 'General View and History of the Criminal Law,' which will occupy three octavo volumes; and, by the same author, 'A Digest of the Law of Criminal Procedure,' to supplement the well-known 'Digest of Criminal Law,'—two volumes of papers on early English history and topography, by the late Dr. Guest, edited by Canon Stubbs and Mr. Freeman,—and 'Investigations in Currency and Finance,' by the late Prof. Stanley Jevons. Messrs. Macmillan & Co. will issue the following illustrated and children's books before Christmas:—'Rosy,' by the author of 'Carrots,' with illustrations by Mr. Walter Crane,—'When Papa comes Home,' by the author of 'When I was a Little Girl,' with illustrations by Mr. W. J. Hennessy,—'Mrs. Gander's Story,' with illustrations,—'Paladin and Saracen: Stories from Ariosto,' by Mr. H. C. Hollway-Calthrop, with illustrations by Mrs. Arthur Lemon,—and a new edition of Mr. Lewis Carroll's 'Phantasmagoria,' with illustrations by Mr. W. B. Frost. Of general educational works the following will be published by Messrs. Macmillan & Co. within the next three or four months:—'A Synthetic French Grammar for Public Schools,' by Mr. G. E. Fasnacht,—in the series of "Foreign School Classics," edited by Mr. Fasnacht, Goethe's 'Götz von Berlichingen,' edited by Mr. H. A. Bull; Schiller's 'Maid of Orleans,' edited by Mr. Joseph Gostwick; 'Select Prose Works of Heine,' edited by Mr. C. Colbeck; and 'Select Ballads of Uhland,' edited by Mr. Fasnacht,—'The Functional Analysis of the English Sentence,' by the Rev. W. G. Wrightson,—'The Arithmetic of Electric Lighting,' by Mr. R. E. Day,—and a series of illustrated reading books, compiled by Mr. A. F. Murison. The following classical works are promised by the same publishers:—Mr. W. G. Rutherford's edition of Babrius, already described in these columns,—Prof. Sayce's edition of the first three books of Herodotus,—and an edition of the 'Annals' of Tacitus, by Prof. G. O. Holbrooke. In the "Classical Series" will appear an edition of the last four books of Homer's 'Odyssey,' by Mr. S. G. Hamilton; a school edition of the 'Satires' of Horace, by Prof. Arthur Palmer; a school edition of the 'Medea' of Euripides, by Mr. A. W. Verrall; and a similar edition of the fourth book of Thucydides, by the Rev. C. E. Graves. The following translations will appear:—A prose version of Homer's 'Iliad,' by Messrs. Walter Leaf, Andrew Lang, and Ernest Myers,—the 'Politics' of Aristotle, by Mr. J. E. C. Welldon,—and Books XXI.-XXV. of Livy, by Messrs. A. J. Church and W. J. Brodribb.

Messrs. George Bell & Sons' forthcoming publications are:—'History of Wood Engraving in America,' by W. J. Linton,—Boswell's 'Life of Johnson,' an edition founded on that of J. W. Croker, by the Rev. Alex. Napier,—'Dictionary of Corrupted Words,' by the Rev. A. S. Palmer,—Grimm's 'Teutonic Mythology,' translated by J. S. Stallybrass,—'Principles of Gothic Ecclesiastical Architecture,' by M. H. Bloxam,—'How to Decorate,' by M. E. James,—'Arthur Hugh Clough: a Monograph,' by Samuel Waddington,—'The Gospel of St. Matthew,' by the Rev. M. F. Sadler,—'Hector,' by Flora Shaw,—a new volume of the "Aldine Poets," 'Henry Vaughan,' with memoir by the Rev. H. F. Lyte,—and new editions of the following: Dr. Guest's 'History of English Rhythms,' revised by Prof. W. W. Skeat,—'Plain Introduction to the Criticism of the New Testament,' by F. H. Scrivener,—Conington's 'Vergil,' Vol. III., revised by Prof. Nettleship,—'Papers on Preaching,' by Rev. G. J. Davies,—and Marryat's 'Masterman Ready.'

Messrs. Bentley & Son announce 'A Memoir of Lord Hatherley,' by the Rev. Prebendary Stephens,—'The Retrospect of a Long Life,' by Mr. S. C. Hall,—'Personal Reminiscences of Lord Stratford de Redclyffe and the Crimean War,' by the author of 'Frontier Lands of the Christian and the Turk,'—'In the Land of Misfortune,' by Lady Florence Dixie,—'Old Coaching Days,' by Stanley Harris ("An Old Stager"),—'In the Land of Schamyl,' by Clive Phillipps-Wolley,—'In the Black Forest,' by Charles W. Wood,—'Brighter Britain: Life in Northern New Zealand,' by W. Delisle Hay,—'The Memoirs of Prince Metternich, 1835-1848,' Vol. VI., edited by his son, Prince Richard Metternich, and M. A. de Klinkowström,—'Dainty Dishes,'—'Four Plays,' by A. W. Dubourg,—'Notes upon some of Shakespeare's Plays,' by Frances Anne (Fanny) Kemble,—'The Court of the Tuileries, of the Restoration, and of Louis Philippe,' by Lady Jackson,—the sixth and concluding volume of Dr. Abbott's translation of Duncker's 'History of Antiquity,'—Vol. I. of Duncker's 'History of Greece,' translated by S. F. Alleyne,—some new novels, viz., 'Wrought Out,' by Charles Quentin; 'Mrs. Raven's Temptation,' by the author of 'Dr. Hardy's Marriage'; 'Mary St. John,' by Miss R. N. Carey; 'Eve Lester,' by Mrs. Diehl; 'Unspotted from the World,' by Mrs. G. W. Godfrey; and 'The Admiral's Ward,' by Mrs. Alexander,—new editions of McCausland's 'Scripture Confirmed,' of 'Memoirs of the Duchess of Abrantes,' and of Rev. F. Arnold's 'Turning Points in Life,'—an enlarged edition of Bishop Thirlwall's 'Letters to a Friend,'—an edition in one volume of Serjeant Ballantine's 'Experiences,'—and a large-paper edition (to be called the Steventon edition) of Jane Austen's novels.

Messrs. Hurst & Blackett have in the press a new work by Mr. J. Fitzgerald Molloy, entitled 'Court Life Below Stairs; or, London under the First Georges, 1714-1760,' in two volumes. They will publish during October a new novel by William Westall, entitled 'Red Ryvington,' in three volumes, and 'A Golden Bar,' by the author of 'Christina North,' &c., also in three volumes.

Messrs. Williams & Norgate will publish during the coming season 'Buddha: his Life and his Doctrine,' by Prof. Oldenberg, of Berlin, and the fifth and last volume of the same author's edition of the 'Vinaya Pitakam' in Pali,—a 'Pali Handbook,' by Dr. O. Frankfurter, containing a grammar, Pali texts, and a glossary,—a volume of 'Essays on Spinoza,' by Profs. Land, Van Vloten, Kuno Fischer, and M. Ernest Renan, edited by Prof. Knight, of St. Andrews,—Prof. Pfleiderer's 'Philosophy of Religion,' translated by the Rev. Alexander Stewart, of Dundee,—a third volume of 'Old Northern Runic Monuments of Scandinavia,' by Prof. Stephens, of Copenhagen,—'English Lectures on Northern Mythology,' by the same author,—and a 'Memoir, with Illustrations, of the Old Scandinavian Crosses in the Churchyard of Gosforth in Cumberland,' by Dr. Parker, of Gosforth.

Messrs. Blackie & Son will publish the following books for the young:—'Under Drake's Flag' and 'Facing Death: a Tale of the Coal Mines,' by G. A. Henty,—'In the King's Name; or, the Cruise of the Kestrel,' and 'Nat the Naturalist,' by G. Manville Fenn,—'Stories of Old Renown,' by Ascot R. Hope,—'Dora' and 'Fairy Fancy,' by Mrs. R. H. Read,—'Brother and Sister,' by Elizabeth J. Lysaght,—'Adventures of Mrs. Wishing-to-be,' by Alice Corkran,—'New Light through Old Windows: Stories illustrating Fables of Æsop,' by Gregson Gow,—and 'Florence Godfrey's Faith' and 'Garnered Sheaves,' by Mrs. E. R. Pitman.

Messrs. Dean & Son's list includes 'The Gallant Deeds of our Heroes of the Victoria Cross: a Complete Record from 1851 to 1882,' by Lieut.-Col. Knollys and Major Elliott; and the following illustrated books:—'Memorandum Book and Birthday Diary,' with comic designs by Charles Harrison, 'Ever and a Day,' 'How Doo!' 'The Light of the Nursery,' 'Sunny Hours and Pretty Flowers,' 'The Children's Kettledrum,' and 'Dottie's Pets'; and a number of new toy books.

Messrs. W. P. Nimmo & Co., of Edinburgh, announce 'Caledonia described by Scott, Burns, and Ramsay,' with illustrations by John MacWhirter, engraved by R. Paterson,—'The Safe Compass and How It Points,' by the Rev. Richard Newton, D.D.,—and a new edition of 'The Little Folk's Birthday Book.'

Messrs. T. & T. Clark, of Edinburgh, will publish early next month the second issue of their "Foreign Theological Library" for this year, viz., Martensen's 'Social Ethics' and Weiss's 'New Testament Theology,' Vol. I.,—also Meyer's commentary on Hebrews (one volume) and James and John (one volume). The Meyer series will then be complete in twenty volumes. The following are also preparing for publication:—'Final Causes,' by M. P. Janet, second edition,—Uhlhorn's 'Charity in the Primitive Church,'—'The Doctrine of the Holy Spirit,' by Prof. Smeaton, D.D. (Cunningham Lectures),—and Hefele's 'History of Church Councils,' Vol. III. (to the Council of Chalcedon). Of the "Bible-Class Handbook" series three more volumes are in the press:—'Genesis,' by Marcus Dods, D.D.; 'Romans,' by Principal Brown, D.D.; and 'The Reformation,' by Prof. Lindsay, D.D.

The Society for Promoting Christian Knowledge announce 'Celtic Britain,' by Prof. Rhys,—'The Church in Roman Gaul,' by the Rev. R. T. Smith, Canon of St. Patrick's, Dublin,—'John Hus,' by the Rev. A. H. Wratislaw,—'Judæa and her Rulers,' by M. Bramston,—in the series of "Heroes of Science," 'Botanists, Zoologists, and Geologists,' by Prof. P. M. Duncan, and 'Astronomers,' by E. J. C. Morton, B.A.,—two "Diocesan Histories," viz., 'Oxford,' by the Rev. E. Marshall, and 'York,' by the Rev. Canon Ornsby,—'Lesser Lights,' second series, by the Rev. Francis Bourdillon,—'Addresses to Candidates for Confirmation,' by the Rev. E. L. Cutts,—'A Devotional Life of our Lord,' by the Rev. E. L. Cutts,—'Lectures on the Historical and Dogmatical Position of the Church of England,' by the Rev. W. Baker, D.D.,—'Talks on Tithes: Why pay Them?' by Farmers Hopgood, Cornfield, and Stockwell, edited by the author of 'The Englishman's Brief,' &c.,—'Guesses at Purpose in Nature, with Especial Reference to Plants,' by W. Powell James,—'The Natural Theology of Natural Beauty,' by the Rev. R. St. John Tyrwhitt,—four volumes of a series called "Church Readers,"—'Be Kind to your Old Age: a Village Discussion of the Post Office Aids to Thrift,'—'The Good Ship Barbara,' by S. W. Sadler, R.N.,—'Isabeau's Hero' and 'Adé,' by Esmé Stuart,—'Una Crichton,'—'Alone in Crowds,' by Annette Lyster,—'Fairy Tales for Every Day,' by Harriet L. Childe-Pemberton,—'Old-Fashioned Fairy Tales' and 'Brothers of Pity, and other Tales of Beasts and Men,' by Mrs. Ewing,—'A Baker's Dozen,' by L. H. Apaque,—'The Professor's Daughter,' by A. Eubule-Evans,—'Sketches of our Life at Sarawak,' by

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Harriette McDougall,—'A Brave Fight,' the story of Master William Lee, inventor, by the Rev. E. N. Hoare,—'Out of the Shadows' and 'With Swallow's Wings,' by Crona Temple,—'Rudolph's Dilemma,' by A. H. Engelbach,—'Tender and True,' by Florence Wilford,—'Under the Blue Flag: a Story of Monmouth's Rebellion,' by Mary E. Palgrave,—'A Dream of Rubens' and 'One of the Old School,' by Austin Clare,—'Asaph Wood,' by Phœbe Allen,—'Beechwood,' by Mary Davison,—'The Church Farm,' 'Born a Soldier,' 'The Dreadful Cousin,' and 'Ruth Allen's Foundling,' by S. M. Sitwell,—'Harriet's Mistakes: a Story for Servants,'—'Little Will,' by Helen Shipton,—'Miss Jean,' by M. E. Hayes,—'A Runaway,' by Mrs. J. A. Owen,—'A Wonderful Goldsmith (Benvenuto Cellini),' and 'Drowsy Dell,' by F. S. Potter,—'Ella's Mistake,' by Laura M. Lane,—'Fast Friends; or, David and Jonathan,'—'The Great Cranberry Quarrel,' by Mrs. J. A. Owen,—'Grumble,' by Mrs. Thomas Erskine,—'Maud Kinglake's Collect,'—'The Price of a Lark,' by Alice Lang,—'Princess Opportunity and the Lady Remorse,' by C. M. Phillimore,—'Sally Tramp,'—'Widow Tanner's Cactus,'—'A High Look,'—'Golden Flowers,' by F. Harrison,—'Jenny's Offering,'—'Soldiers of a Great King: an Advent Story of the Waldenses,'—'Young Six-Foot, and What became of Him,' by Mrs. Charles Garnett,—'Fritz; or, the Young Schiller,' adapted from the German of Franz Hoffmann,—'Light in the Gloaming,'—and 'Trust Me,' by N. D'Anvers.

Literary Gossip.

Mr. Elliot Stock will publish almost immediately a volume of 'Recollections of Rossetti,' by Mr. Hall Caine, who was Rossetti's daily associate during the last year of his life, and whose acquaintance with him extended over a longer period. For the preparation of this volume Mr. Caine has had the facilities afforded by a great number of letters written to him by Rossetti on purely literary subjects: letters which deal with Shakspeare's sonnets, with many early writers, with Wordsworth, Coleridge, Keats, Shelley, Blake, Chatterton, and later and contemporary poets. Mr. Caine has prefaced these by a rapid account of Rossetti's career, and affixed to them a number of personal reminiscences.

Messrs. Cassell & Co. write:—

"The orders which have been received for Canon Farrar's new work, 'The Early Days of Christianity,' having considerably exceeded the number printed for the first edition, it has been deemed advisable to postpone the delivery of the work from the 22nd inst. to the 2nd of October, so that there may be on the day of publication an adequate supply to meet all demands."

We understand that Sir Richard Temple contributes to the October number of the *Contemporary Review* a paper entitled 'Principles of British Policy in Egypt'; while Mr. Sheldon Amos reviews Mr. Seymour Keay's pamphlet, 'Spoiling the Egyptians,' and Mr. M. G. Mulhall treats of 'Egyptian Finance.' Among the other papers in the number will be 'Clôture for the House of Commons,' by Mr. G. Baden-Powell.

A sixpenny reprint of Mr. Henry George's work entitled 'Progress and Poverty' has now been issued. We believe that the elaborate review of that work which appeared in the *Times* last week was from the pen of Mr. Fraser Rae.

Mr. Edward Walford, who, in conjunction with Mr. Walter Thornbury, wrote 'Old and New London,' has been engaged in the preparation of a companion work, entitled 'Greater London.' It will be published by Messrs. Cassell & Co. next month in serial form.

Messrs. Griffith & Farran have in the press 'A Scamper through America in 1882,' by Mr. T. S. Hudson, a well-known shipowner of West Hartlepool.

'The Last Christmas Eve,' a story by Mr. Richard Dowling, will be the title of Tinsleys' Christmas annual, which is to be published at the end of October. Mr. Harry Furniss will supply the illustrations.

'Cosmo Gordon,' a new novel in three volumes, by Mrs. Leith Adams, will shortly be published by Messrs. Chapman & Hall. It will appear in America and Australia at the same time as in London. A serial from the same pen, called 'Geoffrey Stirling,' will commence in *All the Year Round* for the 30th inst.

'Talbot's Folly,' a novel in three volumes, by Mr. W. B. Guinee, will shortly be published by Messrs. Tinsley. A feature of the work will be the lighter aspect of politics in Parliament and in the field of Irish agitation.

Miss Braddon's next issue of the *Mistletoe Bough* will consist of one complete story written by herself. It will be illustrated by Mr. Henry French.

Mr. Charles Fleet is preparing a second volume of his 'Glimpses of our Ancestors in Sussex.' It will be published shortly by Messrs. Farncombe & Co., of Lewes.

The Cambridge Philological Society intends to publish its *Proceedings* terminally, for the benefit of the limited number of scholars who take an interest in the doings of learned societies. The publishers are Messrs. Trübner & Co.

An article by Dr. James Croll, F.R.S., entitled 'Evolution in Relation to Force: a New Argument for Theism,' written before his recent illness, will shortly appear in one of the quarterlies.

Messrs. J. C. Nimmo & Bain announce as to be ready on the 1st of October five new volumes of their "Old English Romance Series," viz., 'The Arabian Nights' Entertainments,' with etchings by Lalauze, and a volume containing 'Vathek' and 'Rasselas.'

Mr. Ridgway has in the press a work by Baron de Malortie entitled 'Egypt: Native Rulers and Foreign Blunders.'

Messrs. John Walker & Co. have in the press a work entitled 'Scottish Loch Scenery,' by Mr. T. A. Croal, illustrated with coloured plates. The same firm announce a 'Guide to China Painting for Amateurs,' translated from the German; also the remaining books in their "School of Art Series of Geometry."

Mr. Algernon Clarke, formerly Secretary of the Central Chamber of Agriculture, has just become editor of *Bell's Weekly Messenger*.

A new critical and satirical penny weekly paper, called the *Look-out*, is about to be started in Sheffield.

The experiment which has been made by some of the branch free libraries in Manchester of opening evening reading-rooms for boys has been very successful. Works of fiction of a healthy tone are perused with avidity by the youthful readers. The cheap serial sensational literature is carefully excluded. Considerably more than a hundred boys may frequently be seen on Sunday evenings engaged in reading at some of these rooms.

Dr. P. J. Popoff, of New York, writing in the *Critic* of the 9th inst., shows to what extent American authors are read in Russia. Longfellow is the most popular of American poets there; and Fenimore Cooper's tales are more widely read than any other novels of foreign origin. Emerson is known and highly respected; but the poets Poe, Bryant, Lowell, Whitman, Joaquin Miller, and Whittier still wait for a translator. Bret Harte's and Mark Twain's works are done into Russian as soon as they appear. Among educated Russians, Dr. Popoff declares, it would be difficult to find one who had not read 'Uncle Tom's Cabin.'

Prof. Vambéry's new work on the origin of the Hungarians will come out in a few days simultaneously in Hungarian and in German. Ethnologists have hitherto classified the Hungarians amongst the Finnish-Ugrian branch of the Ural-Altaic race, but Prof. Vambéry, declaring this theory, based mainly upon philological evidence, to be quite untenable, proves the Turko-Tartar origin of the Magyars.

The Russian author D. L. Mordovtzef has set out for Turkey in Asia with the intention of exploring Mount Ararat.

The cost of the new university about to be established at Tomsk is definitively estimated at 1,220,000 roubles. The requisite buildings will, it is considered, be completed by the year 1885.

The recall from exile of Khairi Bey, the Turkish political poet, was announced by us last month (*Athenæum*, No. 2861). His brethren here may learn with dismay that the next sign of imperial favour has been his restoration to his post in the Customs Office at Constantinople.

The Japanese Government have resolved upon establishing public libraries in every provincial capital throughout the empire. It is stated that the Government have decided to discontinue subsidizing newspapers, because the plan has proved useless as a means of suppressing Liberalism. One or two of the Japan papers have in consequence suspended publication.

On the 16th inst. three hundred Brahman ladies, representing the most influential families in Poona and its neighbourhood, held a meeting for the purpose of presenting a petition to the Education Commission on the subject of the difficulties in the way of female education in India. The meeting was eloquently addressed by the Mahratta lady Rahabbai Sanskrita, who stated that ninety-nine out of one hundred educated men in India are opposed to female education. The municipality of Poona have since offered to become responsible for girls' as well as boys' schools.

In order to encourage authorship in the language of the Assam valley, the Chief Commissioner of Assam offers to give rewards for the production in that language of useful works in any branch of science or literature, provided they are of approved style and design.

With the object of encouraging the establishment of paper mills in Bombay, the Government of India have recently published a report on the water power available for driving machinery in that presidency, and they have offered exceptional advantages to any firm willing to establish such mills and capable of supplying paper for the public service as good and cheap as that now imported.

A Correspondent writes from Heidelberg:—

"Prof. Uhlig is engaged, in conjunction with Prof. Merx, in publishing the short grammatical compendium of Dionysius Thrax, printed hitherto in a very incomplete form in Fabricius's 'Bibliotheca Græca' and in Bekker's 'Anecdota.' With the aid of a number of MSS. of old scholiasts and an Armenian translation of the fifth century, it has been possible to restore the Greek text to the form which it had in the Byzantine schools of that early period. Prof. Uhlig has, moreover, employed for the constitution of the text quotations from the most ancient Latin grammarians, all of whom are entirely dependent on the work of Dionysius. Finally, Prof. Merx found in the British Museum, and is about to publish, a Syriac translation of the same book, made in the early part of the sixth century. From these important publications it will become apparent that all our grammatical theories down to the present day are based upon Dionysius Thrax, who, in the form of a catechism, first systematized the logical and grammatical investigations of the Stoics."

SCIENCE

Report on the Scientific Results of the Voyage of H.M.S. Challenger: Zoology. Vol. IV. (Published by Order of Her Majesty's Government.)

The present is the first volume of this work which has appeared since the lamented death of Sir Wyville Thomson. After that event the management of the work was placed by the Government in the hands of the Royal Society, who appointed a committee for the purpose, and the editing is now being continued by Mr. John Murray, under the superintendence of that committee. Mr. Murray, one of the naturalists of the Challenger expedition, acted as assistant to Sir Wyville Thomson after its return, and it is no secret that for the last year or two, during which Sir Wyville's health was seriously impaired, the major part of the editorial duties devolved on him. He thus practically merely continues work with which he is already perfectly familiar.

Most important in the present volume is the list printed at its commencement of the monographs by various authors which are now in hand and which are to compose the succeeding volumes of the work. About twenty-five monographs have as yet been issued, including those contained in the present fourth volume. Nineteen more are announced to appear during the present financial year; about thirty-five more are to follow in subsequent years; and besides these there will be a volume comprising a narrative of the voyage, by Staff Commander Tizard, R.N., Prof. H. N. Moseley, Mr. J. Y. Buchanan, and the editor, who will further add a concluding part with an index. Some few groups are still unallotted to experts, and these will entail the addition of two or three further monographs. On the whole, it is expected that the entire work will be composed of more than thirty volumes.

The present handsome volume falls short in no respect of the perfection in the execution of the plates and general get-up attained in those preceding. It comprises three monographs. The first is on the anatomy of the petrels collected during the voyage, by Mr. W. A. Forbes, Prosector to the Zoological Society. The late Prof. Garrod was to have undertaken this section of the work, but his investigations were cut short by his death when he had only completed the examination of one form, the curious diving petrel (*Pelecanoides*), so familiarly known to all readers of Mr. Darwin's 'Journal.' The unfinished manuscript on this subject left by Prof. Garrod has already been published in the memorial volume of his collected papers. Mr. Forbes deals with his subject in a thoroughly comprehensive and most masterly manner. He has supplemented the Challenger series of petrels wherever necessary from other sources, and has thus been able to study the anatomy of seventy-four specimens, representative of thirty-one species and twenty-two genera. We can only briefly touch on his results. In all text-books the albatrosses are stated to be without the hallux or hind toes. Dr. Kidder first pointed out the existence of a rudimentary hallux in the sooty albatross in his account of the birds of Kerguelen's Land. In this form a minute claw is present externally, as well as two minute bony ossicles under the skin representing the toe joints. In the other albatrosses the author finds a single ossicle representing the hallux, although the claw is, of course, absent. In the diving petrel there is no trace of such an ossicle. The general result of the author's work is that Garrod's division of the order *Tubinares* into two main families—the *Oceanitidæ*, or the genus *Oceanites* and its allies, on the one hand, and the *Procellaridæ* proper, such as the true stormy petrel, puffins, Cape pigeons, prions, diving petrel, and albatrosses, on the other—is shown to be correct by all items of anatomy, muscular, visceral, and osteological. The *Oceanitidæ* are most curiously like the true stormy petrels of the genus *Procellaria* in general appearance, colouring, and size, and had been confounded with them by all ornithologists before Garrod's discovery. *Pelecanoides*, as might be expected, exhibits some very marked peculiarities in its anatomy, and might with good reason be placed in a separate sub-family; but there can be little doubt that it sprang from the general stock of the *Procellarinæ* after the ancestor of the *Procellaria* group had acquired its main characters.

Mr. Forbes cannot agree with Prof. Huxley and others as to the alliance of the *Tubinares* with the gulls. Anatomical structure generally, with the exception of the one fact of the schizognathous character of the palate (a matter of secondary importance), seems to negative such a connexion, and, besides, the character of the plumage and condition of the young birds, and the number, shape, and coloration of the eggs are totally dissimilar in the two groups. He inclines to the belief that, as suggested by Garrod, the group is related to the herons, and should be placed amongst Garrod's *Ciconiiformes*.

The second memoir of the volume is by Prof. Haeckel, and is entitled 'Report on the Deep-Sea Medusæ dredged by H.M.S. Challenger.' It was published last year in the original German as part of the author's large work entitled 'Monographie der Medusen'; but curiously enough this fact is nowhere mentioned in the present volume, either by the editor in the preface or by the author. It is probably taken for granted that every one likely to study the monograph is certain to be aware of the fact of its publication elsewhere; but although that may be the case now, at some future time it may be of importance to readers to learn that the same treatise is to be found elsewhere in the German language, and that in matter of priority it dates from an earlier period than that of its publication in English. At all events, reference to the original publication should at least have been given in a foot-note. With the exception of the omission of two paragraphs from the preface and the placing of a general discussion on the organization of the *Medusæ* before instead of after the description of the species, the English version corresponds in all essential particulars with the German.

The memoir commences with a general account of the organization of the *Medusæ*, a most valuable exposition of the subject (illustrated by excellent diagrammatic woodcuts), which is already well known to naturalists. It is unfortunate that Prof. Haeckel maintains his views once formed resolutely, even when they are proved to be in direct variance with facts, as in the case of his proposition that the *Hydromedusæ* are "essentially and thoroughly distinguished" from the *Scyphomedusæ* in that their generative elements are always derived from the ectoderm, which he still puts forward categorically and without excuse or comment, although it has been shown by numerous competent observers that in many *Hydromedusæ* they are developed, as in the *Scyphomedusæ*, from the endoderm. In the systematic part of the memoir eighteen species of *Medusæ* are described, nine of which are *Hydromedusæ* and nine *Scyphomedusæ*. A good many of these were known from other collections than that of the Challenger expedition, and were identified only as fragments amongst the Challenger material. Of others no specimens exist except those obtained by the Challenger, and in most cases such specimens are single only. It is a matter of regret that the author does not state in every case whether more than one specimen was obtained. Most of the *Medusæ* described are of special morphological interest, and amongst these may be mentioned the two representatives of the family *Ephyridæ*, *Nauphanta* and *Atolla*, which are very ancient survivors of an otherwise extinct ancestral group of *Discomedusæ*, connecting this order with the *Cubomedusæ* and *Peromedusæ*. More important still, perhaps, is *Tesserantha connectens*, which is "one of the simplest and oldest medusa forms of that important family the *Tesseridæ*," which are to be regarded as the general ancestral group of all *Scyphomedusæ*. It need not be said that Prof. Haeckel has done his work with extreme thoroughness. By means of the Challenger specimens, supplemented

where possible by additional material obtained elsewhere, he has investigated most completely the anatomy of all the species he describes, and figured all the details in thirty-two magnificent plates, together with figures of all the forms represented as in life. In thus restoring these forms from the study of the preserved specimens he has, of course, experienced very serious trouble, and he confesses that some of the figures may not be quite correct; but no one else has so thorough a knowledge of the *Medusæ* or has had so much practice in interpreting preserved specimens, and the errors are probably of little importance; whilst representations of the shrivelled and contracted spirit specimens would have been valueless.

There is one matter concerning which we must protest, and that is the form in which the statements as to the depths at which the *Medusæ* were obtained are expressed. We read numerous statements such as that the specimen "was taken at a depth of 1,100 fathoms"; "taken from a depth of 1,975 fathoms"; "dredged from a depth of 1,250 fathoms." Now all these depths are of course entirely uncertain. The *Medusæ* may have been caught by the net either in going down or coming up at any intermediate depth between that mentioned and the surface, and any categorical statement that such and such a specimen was caught at any particular depth should not have been permitted by the editor to stand in an official report such as the present. It is not fair to the members of the expedition, who appear thus committed to a statement which is misleading. It is especially extraordinary that Prof. Haeckel should take upon himself to put forward such statements after confessing in his preface that these depths "must be considered more or less approximate." There is no doubt that certain *Medusæ* descend, at least at certain times in the year, to great depths. The late Prof. Agassiz appears to have been the first to notice this in the case of *Ptychogena lactea*, and very possibly some *Medusæ* live always at the bottom of the deep ocean water; but the matter is at present still one of conjecture, and has not been absolutely proved in any one instance; and therefore it would have been far more correct if the author had merely in the present instances stated the depth to which the net was sent down on the occasions when the *Medusæ* were caught, and at the termination of each description of a species had discussed the reasons for and against its being, in his opinion, an inhabitant of deep water.

In several instances the same species of *Medusæ* caught by the Challenger in a net which had been down to great depths have been obtained by other collectors elsewhere more abundantly. Thus, for example, a fragment only of *Ptychogena pinnulata* was found by the Challenger naturalists in a net which had been down to 1,450 fathoms off Halifax. Several specimens of this same medusa were obtained by a Danish captain between England and Ireland, and on these Prof. Haeckel's observations as to the structure were made; but most unfortunately he does not give the depth at which they were taken. It is probable they came from the surface. Yet the fragment from Halifax, stated to be "found at a depth of 1,250 fathoms," seems to carry the day. Why *Drymonema victoria* should be termed a deep-sea species it is difficult to conceive. The species is described "from four large specimens found *on the coast* of Dalmatia." "A small fragment of a medusa which I found in a bottle of the Challenger collection *appeared to be identical* with these." The net from which the contents of this bottle had come had been down to 600 fathoms, and the fragment might have come from any depth less than 600 fathoms. Yet although the four specimens were caught at the surface, the *D. victoria* is denoted as "the Mediterranean deep-sea species." This is the statement on one page, whilst two pages further on we read, "Further research must prove whether this remarkable Cyaneid be really a deep-sea medusa or not." The editor in his preface justly points out that the name given to Prof. Haeckel's memoir may be open to question, some of the species described being certainly from the surface.

The third memoir of the volume is by Dr. Hjalmar Theel, of the University of Upsala, on the *Holothuroidea* or sea-cucumbers, the present instalment, part i., dealing only with the new order which the author at first named *Elasmopoda*, but for which he now adopts the term *Elasipoda*. He formed this order, which is intermediate in structure between the *Pedata* and *Apoda*, to receive certain curious species of holothurians dredged by the Swedish expedition to the Yenisei in 1875, and by the Norwegian dredging expeditions in 1876 and 1878. When the Challenger collection came to be examined about sixty new species of this group, belonging to various new genera, were found amongst it. These holothurians are of the most grotesque shapes; some rounded like hedgehogs in shape, with curious curved horns projecting from their backs; some with long pointed processes all over their bodies; others like huge slugs, with one long conical projection reaching out backwards from near the hinder extremity; some with stiff tests composed of most beautiful perforated calcareous plates; others soft and gelatinous. All these are described and figured in the present memoir. Nearly all occur in deep water, only one species having been found in a less depth than 100 fathoms. They abound all over the floor of the ocean, and the number of species and individuals is greatly reduced shorewards; twenty-six species occur at a greater depth than 2,000 fathoms, and one was taken from 2,900 fathoms. This species, *Oneirophanta mutabilis*, is also the one which has the widest geographical distribution, ranging, like most deep-sea forms, all over the world. Dr. Theel's work is in every way to be commended, being based on most careful anatomical investigation, to the valuable results of which many plates are devoted.

ASTRONOMICAL NOTES.

Two comets were discovered last week. One of these is announced by M. Cruls, of the Observatory at Rio de Janeiro, who discovered it on the morning of the 12th inst. in R.A. $9^h\ 48^m$, N.P.D. 92° 1′. He says that it is visible to the naked eye, and is probably the returned comet of 1812, which (as mentioned in the *Athenæum* of August 12th) was shortly expected; this, however, is doubtful. The other comet was discovered by Mr. Barnard, presumably at Nashville, Tennessee, U.S., on the 10th inst., and was seen at the observatory of Harvard College, Cambridge, U.S., on the 14th in the place R.A. $7^h\ 19^m$, N.P.D. 73° 56′. It is described as "circular, 2′ in diameter, with some central condensation, and of the tenth magnitude."

According to a telegram received by the Brazilian Submarine Telegraph Company from their Madeira superintendent, a comet was detected by Capt. Markham, of H.M.S. Triumph, on the 12th inst., which is probably the same as that discovered the same day by M. Cruls at Rio, although it is difficult to reconcile the places as cabled. Mr. Common, of Ealing, observed a bright comet on Sunday morning last, which he thinks is most likely the same. It was then very near the sun, at noon only about 13′ south of the sun's limb (the place being R.A. $11^h\ 34^m$, N.P.D. 88° 17′), and it had a tail about 4′ in length. Next day Mr. Lohse observed this comet at Lord Crawford's Observatory, Dun Echt. The place, at 18^m before noon on the 18th inst., was R.A. $11^h\ 31^m$, N.P.D. 88° 36′. "The spectrum of the nucleus," he says, "is continuous, with many bright lines, of which D is by far the brightest; all the bright lines are displaced towards the red by about one-eighth of the interval of the D lines."

Another small planet (No. 230) was discovered by Dr. de Ball at Bothkamp on the 3rd inst. This is the tenth planetary discovery of the present year.

We regret to announce the death of Dr. Émile Plantamour, Professor of Astronomy at Geneva, and director of the observatory there, which took place on the 7th inst. The deceased professor was born at Geneva on the 24th of May, 1815, and succeeded the late Prof. Gautier there (whose pupil he had formerly been) shortly after completing his studies and taking his degree at Königsberg in 1839. From that time the observations, both astronomical and magnetical, made at Geneva have continued to be under his superintendence. He has also been the author of many papers on special astronomical subjects in the *Memoirs* of the Society of Physics and Natural History at Geneva, the *Astronomische Nachrichten*, and other scientific publications. He took part in the expedition to Spain to watch the total eclipse of the sun on the 18th of July, 1860, and observed it at Castellon-de-la-Plana, on the road from Valencia to Barcelona, noticing several phenomena of great interest before and during totality, which are carefully reported, with engravings of the drawings, in the exhaustive work by Mr. Ranyard on total solar eclipses, forming the forty-first volume (commonly called the "eclipse volume") of the *Memoirs* of the Royal Astronomical Society.

Science Gossip.

Messrs. Macmillan's scientific publications for the coming season will include 'A Text-Book of Geology,' by Prof. Archibald Geikie; 'The Chemistry of the Sun,' by Mr. J. Norman Lockyer; 'A Text-Book of Pathological Anatomy,' by Dr. Ernst Ziegler, of Zurich, translated and edited by Mr. Donald MacAlister; a volume on 'Preventive Medicine,' by Dr. B. W. Richardson; 'A Treatise on Applied Mechanics,' by Prof. J. H. Cotterill; and new editions of Sir William Thomson's 'Papers on Electrostatics and Magnetism,' of Mr. Routh's 'Dynamics of the System of Rigid Bodies,' of Dr. Michael Foster's 'Text-Book of Physiology,' and of the 'Elementary Lessons in Practical Embryology,' by the same author and the late Mr. F. M. Balfour.

Messrs. George Bell & Sons will publish four volumes of a series of "Technological Handbooks," edited by H. Trueman Wood, viz., 'Iron and Steel,' by Prof. A. K. Huntington; 'Cotton Manufacture,' by R. Marsden, of Manchester; 'Telegraphs and Telephones,' by

W. H. Preece, F.R.S.; and 'Glass Manufacture,' by H. Chance, H. Powell, and H. J. Harris. They also announce a new edition of Besant's 'Hydromechanics.'

MR. WERDERMANN, whose electrical discoveries have attracted much notice, has just patented a new incandescent lamp. The peculiarity of this lamp consists in the fact that the vacuum, indispensable in all other such lamps, is dispensed with. Mr. Werdermann employs silicium in place of carbon, and he has succeeded in procuring from it better results than if carbon were employed.

THE Drapers' Company have offered 300*l.* per annum for five years towards the establishment of a technical school in connexion with University College, Nottingham, with a grant for the first year of 200*l.* for purchasing apparatus, &c.

DURING the winter Mr. F. J. Lloyd, F.C.S., of the Royal Agricultural Society of England, will give a course of lectures at King's College, London, on agriculture. The first lecture will be delivered on October 12th. This will, we believe, be the first time that agriculture has been lectured upon at the college.

MR. WILSON LLOYD FOX has, on the occasion of the celebration of the year of jubilee of the Royal Cornwall Polytechnic Society, produced an 'Historical Synopsis,' in which he records the work annually done since 1833. We are pleased to draw attention to this volume, as showing the value of a local society founded by a lady—Miss FOX—in aiding the advances of science and art.

MR. COLQUHOUN delivered a lecture on the 6th inst. at Simla on his recent expedition from Canton to Burma. The first portion of his journey was on the Canton river, and the second portion through Yunnan. On the river the expedition was somewhat dangerous, owing to pirates and the hostility of the neighbouring tribes towards foreigners. The ruins of numerous cities, giving indications of former wealth and importance, were seen. Through the influence of the Chinese mandarins Mr. Colquhoun was prevented from crossing through the Shan States to Burma. He believes that there is a feasible trade route through South-Eastern Burma.

THE American Museum of Natural History in New York has received from Mr. Morris K. Jessup the necessary funds for making a full collection of the 420 varieties of trees which grow in the United States. Upwards of 375 of these specimens have already been received.

MR. EDWARD ORTON publishes in the *American Journal of Science* for September a paper 'On a Source of the Bituminous Matter in the Devonian and Sub-Carboniferous Black Shales of Ohio.' He says, "In examining with a microscope the fragments of this black shale, I found many of them covered and filled with translucent discs, ranging from 1-100th to 1-200th of an inch in their largest diameters.....The discs have a decidedly resinous appearance, but they yield but slowly, if at all, to ordinary solvents." This is interesting, agreeing as it does with the descriptions given by Prof. Williamson of the lycopodiaceous spores in English coal.

THE Government Astronomer at Victoria sends us his usual monthly records for June and July of the observations in meteorology, terrestrial magnetism, &c., taken at the Melbourne Observatory.

M. JOSEPH LIOUVILLE died in Paris on the 7th inst. at the age of seventy-six years. In 1862 he was appointed a member of the Bureaux des Longitudes. He was for many years editor of the mathematical journal generally known as *Le Journal de M. Liouville.*

M. LOUIS CHEESMAN published in *Wiedemann's Annalen*, Vol. XV., 1882, a paper 'On the Effect of Mechanical Hardening on the Magnetic Properties of Steel and Iron,' which has been translated in the *American Journal of Science* for September. The conclusions arrived at are of great interest at the present time, showing that both mechanical and heat hardening bring about changes in steel and iron, which for the most part affect their magnetic properties similarly.

M. S. KALISCHER has published the results of some interesting experiments on the molecular condition of various metals. The foils of most metals can be rendered crystalline under the influence of heat, and, at the same time, their electric conductivity increased. Zinc foil becomes crystalline at the temperature of 150° C., tin and cadmium at temperatures ranging from 200° to 280° C. Similar results are also produced on most metals by electrolysis.

THE observatories of St. Petersburg and Pulkova have been connected by telegraphic wire, for the purpose of ascertaining their exact longitudes. As the apparatus is of the best and the greatest care has been exercised in arranging it, the most accurate results are anticipated from its use.

FINE ARTS

DORÉ'S GREAT WORKS, 'CHRIST LEAVING the PRÆTORIUM,' 'CHRIST ENTERING JERUSALEM,' and 'MOSES before PHARAOH,' each 33 by 22 feet, with 'Ecce Homo,' 'The Ascension,' 'Dream of Pilate's Wife,' 'Soldiers of the Cross,' 'A Day Dream,' &c., at the DORÉ GALLERY, 35, New Bond Street. Daily, Ten to Six.—1*s.*

Les Amateurs de l'Ancienne France.—Le Surintendant Foucquet. Par E. Bonnaffé. Illustrated. (Librairie de 'L'Art.')

NICHOLAS FOUCQUET, the great plundermaster of France under Mazarin, as he was called, loved letters and men of letters, pictures and painters, poets, beautiful women, choice tapestries and books, antique sculptures, and all the luxuries and all the elegancies which unlimited wealth could supply. "Amoureux de gloire et de grandeur, 'le plus magnifique et le plus curieux homme de son temps,' séduisant, politique, rompu des affaires, il a le coup d'œil, la passion, la puissance et la fortune, tous les dons qui font l'amateur de haute taille." He inherited from his father a taste for medals which would have rejoiced the heart of Mr. J. C. Robinson. That father was hardly less renowned for probity than for his library. But Nicholas so far outstripped him in fortune and taste that his "palaces of art" at Vaux-le-Vicomte and St. Mandé exceeded in taste and splendours the wonders of Wolsey's Hampton Court, approached those of Arundel House, and excelled those of Buckingham House, where the princely duke, Foucquet's contemporary, collected many rarities. Foucquet's library of 27,000 volumes was a stupendous collection for those days, and not unworthy of Mazarin himself. It included some of the choicest books the world then knew.

Among the marvels of St. Mandé were two great Egyptian sarcophagi, one in white marble (alabaster, like the Belzoni sarcophagus?), the other in black basalt, which had been discovered in 1632 in a pyramid of the province of Said. These then little studied remains, the first of their kind which came to France, are now prominent objects in the Louvre. Foucquet set up at Maincy a tapestry factory, exactly as the Dame Hélène de Hangest had established a factory for Henri II. ware at Oiron, and he used it entirely for his own service. Here were produced hangings so sumptuous and fine, that when he came to complete ruin in September, 1661, Louis XIV. himself, as a chief creditor, secured the goods before they could be sold by auction. Foucquet's workmen were transferred, and formed the nucleus of the "hands" of the Gobelins looms. Foucquet's gardeners, at whose head was no less a person than Le Nôtre, passed to the service of the king and created the *jardins* of Versailles. Their master had cultivated flowers with the eager passion of a Dutch amateur of the last century, and gathered roots in Holland and Italy. In Foucquet's employment was Molière himself, with a pension or retaining fee; and La Fontaine as laureate shared the riches of the minister, and was loud in his praises and those of Vaux-le-Vicomte. Poussin modelled for Foucquet the beautiful *terme* 'La Libéralité,' which is now at Versailles. Puget acted as his agent, and bought marbles for him in Italy. Le Brun decorated the *plafonds* of St. Mandé in a characteristic manner, which for a time was the admiration of the world. The great house at St. Mandé was built in four years.

Le Brun painted the fine and pathetic portrait of his patron which is engraved in M. Bonnaffé's book, and shows a handsome, thoughtful, not ungentle visage, of an extremely sensuous and refined type, at once astute, dignified, and melancholy. Not satisfied with the art of Poussin, then going, as he said, to decay—a criticism the remains prove to be correct—Foucquet employed the best substitute in the person of Michel Aungier, who produced for the gallery at St. Mandé thirteen statues of life size, representing the gods of Olympus, after the best antique models. When Vaux was completely finished, Mdlle. de Scudéry lavished praises on it. Silvestre, Perelle, Marot, and Aveline, capable artists of the time, made engravings of the house from the inside and from the outside, with its gardens and fountains. The architect was the then fashionable Le Vau. Several secondary artists of note worked under the direction of Le Brun, who also furnished cartoons which the Flemish *tapissiers* of Maincy carried out in silk, wool, and gold thread. These wonders of the loom represented 'Les Chasses de Méléagre' and 'L'Histoire de Constantin.' They ar still, we believe, in the Garde Meuble.

When the crash came, and Foucquet was arrested, September 5th, 1661, at Nantes, the authorities, on behalf of his creditors, seized the contents of his palaces, and inventories were drawn up which supplied to M. Bonnaffé great abundance of curious information as to the wealth and state of the *surintendant*. The archives of the Oise include these documents, with the estimates of the value of the several articles, among which were "un lit de brocart fond d'argent avec les siéges, estimé 5,600 livres," and "un lit en velours vert en broderie fort riche avec tous les siéges, 14,000 livres." Another green velvet bed was valued at 4,400 livres. Fourteen Persian and Chinese carpets, "la plupart à fonds d'or," were among the valuables. Among the hangings were eight pieces of the 'Fable de Vulcain,' priced at 11,789 livres, and described as "Fabrique de Mortlake"—that is, of English manufacture, produced doubtless under the direction of Sir Francis Crane and Nicholas Cleyne, before Charles II.

XUM

abandoned the factory which had been established, *c.* 1619, on the site of Dr. Dee's laboratory.

The sale of all these things began in 1665 and terminated in September, 1666. The king bought books largely as well as statues, the 'Manne' of Poussin, now in the Louvre, and numerous fine pieces of rock crystal mounted in gold and enamel, which are now also in the Louvre, in the Galerie d'Apollon. One of the remarkable pieces of sculpture, an antique Antinous in bronze, M. Bonnaffé says was concealed by an old servant in a cellar, and ultimately restored to the heirs of Foucquet, who sold it to the Prince Eugene in 1717. It remained with the rich collections of that distinguished amateur, who specially loved portraits and had a large number of them, until it was resold to the Prince Lichtenstein, from whose hands it passed to those of Frederick II. of Prussia. It is now at Sans Souci. Probably the biggest, if not the greatest, purchase of Foucquet was Belle-Isle, which he bought in 1658; this estate remained the property of his wife, and was erected into a marquisate for his son. Madame Foucquet, notwithstanding the great losses attending the dispersion of her acquisitions, retained a vast property; she was able to repurchase from the *surintendant's* creditors the Vice-comté de Melun, with the estate of Vaux-le-Vicomte and other considerable properties. The price was 1,250,000 livres. The estate passed to the Duc de Praslin by purchase, and remained to his heirs till 1875. The house exists in perfect preservation, but some of its interior portions have suffered by injudicious treatment. M. Sommier, the present proprietor, has taken steps to restore it. The *plafonds* of Le Brun and certain pieces of statuary remain in their original positions. Thus, while Stowe and Hamilton Palace have been despoiled, and while Fonthill, Strawberry Hill, Canons, and many other creations of rich collectors have wholly or nearly disappeared, the great house of Foucquet still stands. It is stripped of the vast number of items recorded in the catalogues of the sale which M. Bonnaffé has reprinted in forty quarto pages of small close type. Madame Foucquet, when her husband was, in 1680, released by death from his long imprisonment at Pignerol, retired to one of the exterior pavilions of the Val-de-Grâce, where she lived, *pieuse et solitaire*, until 1716. She furnished this place with some small remains of the splendours of Vaux and St. Mandé—a bed or two, twenty chairs, a sofa, and so on. The two sarcophagi have a strange history of many changes before they reached the Louvre. It is too long to relate here (see pp. 56–8 of M. Bonnaffé's text). On their inscriptions being deciphered they were found to pertain, one to Hor-Kheb, the other to Ank-neer, unknown persons who lived under the twenty-sixth Egyptian dynasty.

The book is the first of a series intended to be at once popular, readable, elegantly printed, and correct, with ample learning in the *pièces justificatives*, *e.g.*, the above-named catalogues, appended. If the other examples equal this one we shall welcome them all.

THE PRIVATE COLLECTIONS OF ENGLAND.

No. LXX.—CHILDWALL HALL, NEAR LIVERPOOL.

One of the most important and attractive of the many gatherings of modern pictures in the district round Liverpool is that belonging to Mr. Brocklebank at Childwall Hall, which he has kindly allowed us to describe. A well-known work by Mr. Millais forms a conspicuous feature of it. This picture is called 'The Wolf's Den,' because it represents the artist's children when little "playing at wolves," and gambolling on the floor of a large, handsomely furnished room, and before a piano and screen. A boy, who is wrapped in a brown skin lined with red, crouches low, thrusts forward his head from under the mantle, and displays his hands like mimic claws, while growling in keeping with the character he has assumed. A pretty, chubby, younger lad plays the part of second wolf, his golden tresses and innocent face being oddly at variance with his *rôle*, and creeps below the skirt of his brother's robe. On the other side of the composition a lovely little girl, clad in rich light blue, her bright pale-brown hair flowing on the ground, lies trifling with a bouquet of brilliantly coloured flowers. A third boy, whose face is full of character and energy, and thoroughly English, crouches under a yellowish-brown skin and growls with terrific emphasis at his playmates. The illumination and breadth of effect and colour of this picture and the energy of the characterization give an interest to a design which at its best can hardly be accepted as worthy of occupying more than the play hours of Mr. Millais. The beauty of the children is worthy of the best art of the painter who rivals even Rubens, Velazquez, and Reynolds, the masters of childhood in art. The picture itself, although exhibited about twenty years since, remains, like most of Mr. Millais's very simply painted works, not only without a crack or flaw, but in a completely brilliant condition of tone and tint.

Among many noteworthy pictures is a landscape by Callcott, showing, with unwonted warmth, solidity, and pure silveriness, a stream in the front, with a vista of small roughly built cottages. On a height are the ruins of a small castle; there is a feathery ash in the middle distance. It is a picture reminiscent of Turner when submitting to the semi-classic inspiration of Claude. The fine sober greyness and the wealth of sapphire tints, red, blue, and verdurous, intimate that the artist has also tried to reproduce the colour and tone of Turner. So far superior to the level of Callcott is this picture that we have no doubt many observers would, if not warned, accept it as a very good, if not excellent Turner, of his middle period. Fine greenish-grey and pearly tones abound in the picture and impart a charm to it, while possessing great beauty of their own. That clear definition of the sentiment intended to be conveyed by the general treatment, which Turner never failed to impart, is emphatically displayed here. The commonplace character of the figures of a boy and his dog—the latter entering the water—marks the inferiority of Callcott's powers of design, and mars the conception of this very good picture. Two fine pictures by Linnell deserve the warmest praise and careful study. One of them represents a large earth-cutting, and is called 'Gravel Pits.' It is all glowing with sunlight and the richest tones and colour, while above the edge of the hollow a long cloud trails its length of dazzling white across the vast panorama of the view. Many workmen are digging and carrying gravel. The hill and hollow, not less than the cumuli, are powerfully, carefully, and boldly modelled. The other Linnell contrasts with its neighbour in subject and treatment not less than in sentiment and design. It represents a dusty road in high and fully coloured daylight, with sheep trudging on their way to fresh pastures. The sky, like all the skies of Linnell, is monumental in its dignified expressiveness and sumptuousness of tone and tint; its rich blue is saturated with, but not at all obscured by, silvery vapours, which add luminosity to its depths of azure, and gain rather than lose clearness by means of the suffusion. The delicate hues of the cloud are nacreous in their pure brilliancy. Some white vapours cluster about an admirably placed, bold, and deep-toned bank of trees on a height, loiter there, and seem to be slowly drawn among the foliage. The distance is a glowing, heathery moorland.

Stanfield's picture of 'The Roman Bridge at Avignon' comprises the well-known broken structure, with its tower in the middle, overlooking the fractured arches and the calm and shining water, which is a mirror. It is a good, somewhat prosaic picture so far as sentiment goes, but, as often with the painter, a happy order of composition and careful alignment and grouping of the masses have imparted a touch of classic dignity and simplicity. The foreground is a little hard, but the general illumination is clear, the colouring unusually warm for Stanfield. As to the picture itself, see Charles Dickens's letter to Stanfield, August 24th, 1844. We descend the scale rapidly when we come to scenic pictures by D. Roberts. One of Roberts's most characteristic and happiest compositions is here in the picture of Baalbec, a conventional, if not mechanical production which is by no means devoid of effective features, and has superficially an attractive aspect which studious eyes reject. The disposition of the picture is very telling, because the artist cleverly placed his temple on a height, which is according to the wise Greek architectural practice, and, arranging the columns in a vista, cast the shadow of each shaft on the cella.

Great are the charms of the Turners of various dates and characters which illuminate the walls of Mr. Brocklebank's house. The most effective and attractive of the number is the famous 'Ehrenbreitstein,' where the full moon rises ere the sun has set, and shines with a weird and delicate splendour on the masses of earth vapours, which, while we look, seem to ascend yet higher above the rocky, rosy, and white sunlit cliff, a splendid mass of bewilderingly beautiful tints facing us. The blanched and hollow ruins of the gigantic fortress—a ghastly pile—stand out against the pallid azure of the sky. The vista of the river, a winding mystery of rocks and chasms, is blue, and exhibits the charms of varying and tender colour. The buildings of the town have been delineated with ineffable skill and delicacy; their subtle coloration seems to have been changed indefinitely by the ever-moving veils of mist and light and far projected shadows which float between us and them. The middle of the near portion of the view is occupied by a road (which is traversed by many figures—"fancy figures" they may be rightly called), a fountain, and some trees, which are fitter for a picture than a natural and faithful view. These are the artificial and factitious elements of a painting which is otherwise a superb and delicate specimen of landscape art, and not less poetical than true. The trees cast bar-like purplish shadows, the semi-opacity of which indicates that vapours charge the atmosphere, but do not surcharge it. The regular gradation of these shadows and their parallelism mark the road in equal spaces, and with exquisite fidelity emphasize its recession from the eye. In the mid distance on one side is a memorial pyramid in the centre of an open space, where troops are exercising and tents are massed. The strong points of this very remarkable transitional picture are the treatment of the sunlight, the contrasts of the moonlight and sunlight, and the exquisiteness of the shadows, the aërial vapours, and the finely graded tones. With all these charms, the witchery of which is irresistible, it is easy to see that in this picture Turner touched the boundary line between that

which is fine and true, and that which is showy and meretricious. A downward step seems to have been inevitable.

We see an earlier phase of Turner's art while studying the lovely, delicate, and solid picture called 'Somerhill,' which was at the Academy in 1810, and, being lent by Mr. Brocklebank, again but a few years ago. The subject, the rendering of a subtle effect of light and tone, is of the most modest, if not Quaker-like, order. The view gives a moderately large English mansion of stone standing near a mass of trees, and just below the summit of a grassy slope, rising gently from, or rather out of, a calm pool, the surface of which is tinted like tarnished silver, although it shines tenderly in light reflected from a glowing, rich, but not deep-tinted blue sky. The last, like the pool, seems all repose. Resembling Chaucer's "mede" that was all "enamellèd," the meadow is a masterpiece of pure grey and innumerable tints of olive-green and gold. Cattle appear on the slope; their long shadows are projected there. The keeping of the bright yet soft sky, the meadow and its comparatively low tones, and the darker and richer water, are one of Turner's great achievements.

Turner had abandoned this demure style of work when he produced the resplendent and emotional 'Blessing the Adriatic,' which hangs opposite the far finer and more reticent 'Somerhill.' In the former is a vista of the canal opening to the Rialto. Light sloping from our right projects the delicately toned shadows of numerous figures on the steps of palaces and from the black gondolas which crowd the scene in front. These shadows give a nacreous tint and are subtly merged with their red, grey, silver, and purple surroundings, dresses, reflections, and banners. A charm of which Canaletto had an inkling and Guardi something more than that has been wonderfully worked by Turner when depicting—much out of his inner consciousness, we suspect—the varied white—*i. e.*, tints of marble, alabaster, ivory, and silver—and the rose and grey of the richly moulded and sculptured fronts of the buildings looking on the water, and, in their long array, reflecting the light while they rise against the azure and vapour-flecked sky. Produced late in the third period of his art, 'Blessing the Adriatic' is at once a witching and a disappointing work of a master in his decline.

In another Turner we have a fresh manifestation of his genius. It is the 'Beacon Light, the Needles, Isle of Wight,' which delineates the red illumination proceeding from the summit of a pharos situated on the edge of a lofty white cliff, the foot of which is battered by furious surges of the deepest tones. A gap torn in the silvery fleece of clouds above the cliff permits the most pallid of moons to shed a flood of wan brilliancy on the turmoil of the sea, to mark with her lustre the foaming edges of the billows and by contrast to make the very firmament seem blackness itself. This little picture embodies a world of learning and skill, grand and startling poetry, and a new inspiration derived from nature, but not quite faithful or thoroughly natural. It is not dated.

A creditable picture is that which Mr. John Faed named 'In Time of War,' and dated 1876. An elderly woman with a baby on her knees is seated by a bedside and appears to be thinking of her absent husband; two elder children sleep in the bed, a kitten is at their pillow; a dog, watchful and alert, is at the matron's feet. 'Queen Margaret addressing the Scottish Parliament' is the title of another production of the able and honest painter we have named. It comprises many figures assembled at a castle gate and clad in dresses of state. The execution of both these works is hard and over-defined, but it is searching and faithful to nature and the canons of art. The designs have been thoughtfully made and conscientiously carried out according to the probabilities of the subjects the artist chose with exemplary appreciation of his own powers. Another picture by the same represents what appears to be Goldsmith seated at a table, having left off writing in order to teach his dog to beg. We are not quite certain of the subject of this work, because its position on the walls is not favourable to examination. It presents, however, evidence of clear painting and good sound workmanship, and a well-considered general disposition.

It is pleasant to meet again one of Wilkie's best pictures, the beautiful, refined, well-designed, silvery toned, and thoroughly careful 'Letter of Introduction,' which Mr. Brocklebank a few years ago lent to the Royal Academicians for re-exhibition at Burlington House. It is better known through the fine line engraving, which represents it perfectly, than by its proper merits. The painting of the large Japanese or Chinese jar on the floor, near the figure of the bearer of the letter, is one of Wilkie's happiest achievements. The old gentleman, who, sitting at his escritoire, deliberately opens the missive while carefully studying the looks and attitude of his simple and yet dignified guest, is a fine portrait of Caleb Whitefoord, a once well-known amateur *littérateur* and poetaster, who was mentioned by Boswell, Johnson, and other note-takers of his day. The face and action of this figure were designed with exquisite sense of character and very delicate humour. The standing figure is hardly inferior to the sitting one, and both were painted with delightful softness, breadth, precision, and delicacy of touch, embodying what seem to us to have been Wilkie's purest ideas of colour. As a picture *per se* 'The Letter of Introduction' reproduces the greatest beauties of the art of Ostade and Teniers, with the golden warmth and softness of De Hooghe and the refinement of the moderns. Readers of Wilkie's 'Diary' will remember how affectionately the painter lingered over this gem. Near the Wilkie is the excellent, but hard and mechanical picture which Mr. T. Webster not unfortunately called 'Cottage Life,' a domestic idyl of the simplest elements and mild though careful characterization. Mr. Frith's very respectable rendering of the subject of 'Widow Wadman and my Uncle Toby in the Sentry Box' does not happily remind us of Leslie's picture of a similar subject at South Kensington, but it deserves honourable mention on account of the lady's vigorous flirtation.

By John Phillip is a clever and effective study, or rather sketch, of a buxom country girl with corn on her shoulder, called 'A Gleaner.' 'La Bomba,' by the same artist, is a much more important work. It represents a large, effectively dressed and showy Spanish woman in pink and white, with a black mantilla, seated and pouring wine in a long red stream from a jar to a glass, and thus intending to benefit a splendidly attired matador, whose silver-laced jacket and wide grey sombrero contrast well with the attire of his companion and admirer. Notwithstanding the *soupçon* of the theatre which pervades the design and expressions of these figures, and the utter insignificance of the subject (technical as well as illustrative), the picture has a charm in the *élan* of its execution, the vivid and harmonious colouring it displays, and its wealth of tone. Between John Phillip's art and that of Mr. Thomas Faed there is much in common. It is, therefore, well to bracket with 'La Bomba' of the former painter an excellent work the latter produced in 1857 and called 'The First Break in the Family.' This picture was at the Academy soon after its completion, and must be well known to those who saw it in Trafalgar Square as well as to those who possess the very good mezzotint which reproduces all but its capital colouring. It is, nevertheless, not one of Mr. Faed's best pieces of colour. The subject is the assembling of a Lowland Scotch family at a cottage door and their emotions while witnessing the departure of the coach which bears a dear relation away from view. The zest with which Mr. Faed depicts the sluttish accessories of such a cottage has not failed him in this picture, which comprises as much picturesque nastiness as suffices for the truth and is capitally painted. The artist, always bent on studies of breaking hearts, has been lugubrious to his heart's content in these figures.

One of the best of Collins's pictures is here, being a coast scene, 'Little Ventnor,' dated 1845. It represents a silvery-grey and yellow stretch of sands as seen from rather lofty cliffs of earth and sward, with little foliage, and looking on to the sea, as in Collins's favourite Cromer. A boy, the perfect type of Collins's ruddy urchins, has climbed to the summit of the cliff in front and just now turns to help a comrade in the same path, which is a perilous one. Near this group a third boy capers for joy and shouts heartily. The never-failing red cap of Collins adorns the head of the first-named urchin and is contrasted with the painter's almost inevitable black dog, who appears at the side of his master, and is one of the key-notes of the picture. The sea, retreating far, has left a wide space of sand, the tints of which serve as intermediaries to the red cap, black dog, purple cloud shadows, and white reflections of the sea, which is dashed by bars of light. The primitive motives and treatment of these simple, natural, and pictorial elements charmed most observers, who in Collins's time had not enough taste to appreciate the nobler mode and mood of Turner, or the severe and sedate poetry of Cotman. More commonplace in their motives than Collins's, and yet not unworthy to be reckoned with Huysman or Ruysdael in respect to execution, are some capital specimens of Nasmyth's naïve manner, or rather mannerisms, which enrich the rooms of Childwall Hall. Nasmyth chose a subject such as Wynants affected, and painted it with a Huysman-like touch, when he delineated the 'Landscape, Scene in Sussex,' before us which has a pond in front. In another 'Landscape,' with a *soupçon* of Hobbema as to its materials and of Wynants in its treatment, Nasmyth depicted with exceptional solidity and care a white road running past a cottage and receding into the picture. The effect is sunny and faithful to nature, but the sky, being too opaque, is the poorest portion of the work. Creswick's 'Barnard Castle' is one of that artist's most cheerful and agreeable productions; its pleasing and simple inspiration does not move us deeply, but the whole is graceful and almost too serene. The dark towers, whose grey surfaces catch but faint reflections of the eastern sky, rise high against the clear twilight, in which, without a star to guide, the thin crescent of a golden new moon appears. The calm and dark yet bright Tees spreads between us and the fortress, and hardly seems to move until it slides over the weir-like ledge of rock from which it plunges, turning white as it falls.

One of Mr. Hook's early pictures, a figure composition, has considerable interest for us. It represents the arming of Bayard; an armourer fixes a spur on the chevalier's heel, while two fair and richly clad ladies attend their champion going to the war. In spite of some thinness and slightness of handling, and theatrical if graceful feeling, there is much that is attractive in this work. It owes this to a bright, pleasing, and slightly showy order of colouring and gay local tints. In composition it hardly excels Cattermole's best efforts, and otherwise bears close resemblance to the productions of that very clever painter of romantic *genre* subjects. Another picture of the same class is more successful as well as more famous, and has purer aims. It is Egg's renowned illustration of Thackeray's best novel, and is entitled 'Esmond returned from the War.' It was at the Academy many years ago, and is doubtless the artist's best work,

the most characteristic outcome of that change in his mode of painting which was fallaciously ascribed to the influence of Pre-Raphaelitism. The Bayard of Queen Anne's days kneels before his hard and meretricious mistress, the beautiful and *insouciante* Beatrix, while she waves over his shoulder the symbol of his noble quixoticism, and does so with something that is almost sardonic in its mockery—a mockery which, in mocking, mocks its very self with pain. The face and figure of Beatrix are among the best examples of modern design of this order. We doubt if Thackeray meant his heroine to have so grand an air, so noble a presence, as Egg bestowed on his Beatrix. Of course, the picture gains by the painter's finer conception of the subject. On the other hand, the figure of Esmond and still more that of the old woman looking on are decidedly inferior to the images the novelist evoked in our minds. It may be worth while to notice that C. Landseer's 'Battle of Langside' is at Childwall Hall.

Among a choice collection of water-colour drawings, of which our limits forbid detailed notices, are eight beautiful Turners: these are 'Bothwell Castle,' 'St. Giles's, Edinburgh,' 'The Grassmarket,' 'Linlithgow,' 'Edinburgh,' 'Hawthornden,' 'Creighton Castle,' and 'Tantallon Castle.' The last was engraved in 'The Annual,' and is a jewel of Turner's golden period. Most of the other seven, if not all, have been engraved. Every one of them is of first-rate quality and represents a fine stage of the master's art. In the same room is Mr. B. Foster's careful and solid 'Lancaster Castle,' which is one of his best works.

The next paper of this series will describe Mr. F. Leyland's collection of pictures by Velazquez, Rembrandt, and other old masters, and modern works by MM. E. Burne Jones, Windus ("Burd Ellen"), F. M. Brown, and Legros. These examples are in Liverpool and at Woolton Hall.

'HOPES AND FEARS FOR ART.'

THE reviewer in last Saturday's *Athenæum* of Mr. Morris's 'Hopes and Fears for Art' says there is no proof that handicraftsmen were ever capable, as Mr. Morris contends, of inventing such buildings as, to take your reviewer's example, the church of St. Sophia. Architecture is beyond me; but I may be permitted to state my experience that in Bombay, and I presume everywhere else in India, buildings of true architectural character are constantly constructed by native craftsmen without any direction but that of the instinct which comes of the practice of generations. In this way an exquisite little mosque was built up day by day under my own eyes in Bombay by the ordinary stone craftsmen of the Presidency, without any superintendence or any plan except what they traced from time to time, in consultation among themselves, on the ground as their work advanced. These consultations generally took place after the day's task was done, in the short twilight of the East, and apparently by way of recreation before going home. The few designs, chiefly of decorative details, which they drew on the ground were only for the purpose of making some point in consultation clearer, and the next morning they went on with the building without any reference to them; and so it grew up as by enchantment.

As for the inventive faculty of these nameless craftsmen, they are capable of inventing a new architectural style, *pro re natâ*, as they work, owing to their instinct for adapting construction and decoration to the purpose any building they are on is intended to serve. They never blunder any more than the bees. If they were told to build a Christian church, and were not bothered with a design, but were simply told that the ground plan must be like a cross, that the altar must be at the east end and the great door at the west, with a high tower beside it for the bells, they would build it in no Hindu style, but in quite a new intuitive style, which would probably look very Byzantine or Russian. Let the experiment only once be tried and it will be the beginning of the end of Public Works Department, Royal Engineers' College, and church building in India. I know plans are used by native builders, but I never saw one save in the hands of the *maestri* of the Public Works Department.

GEORGE BIRDWOOD.

*** Our correspondent's interesting letter seems hardly to touch the question, which does not refer to carrying on types of building, of which, as with the adaptation and still more the repetition of modes of decorating, "handicraftsmen" are unquestionably capable. These operations are surely not architectural, but of the bees, bee-like. Style is one thing, manner another.

'BARTOLOZZI AND HIS WORKS.'

Ye Leadenhalle Presse, Sept. 18, 1882.

THE ingenuity of your reviewer in attempting to shift the explanation of an incorrect statement on to other shoulders than his own can hardly be sufficiently applauded. Mr. Reid may or may not choose to express an opinion; but whether or no, Bartolozzi's transcripts from Guercino cannot be, as your critic would have us believe, "elaborate line engravings," and I reaffirm most positively that they were effected with the etching-point (your reviewer says "needle," a term used by amateurs—and critics—whereas with the professional engraver this tool is always an etching-*point*). Let me suggest to your reviewer, as a simple test, an examination with a magnifying glass of the dots on the flesh in these very beautiful and freely treated etchings, and he will see that they are almost circular (●), and therefore produced by the etching-point, whereas had a graver been used they would have appeared of a triangular shape (▲). A magnifying glass ought also to reveal to your critic that, presumably for economy of labour, Bartolozzi transferred the entire design to the etching-ground, sketched it out with the point, and bit in the free sketch in the usual way, afterwards finishing with the graver. Your critic is right in describing the question at issue between us as "a very simple matter," and, being so simple, he ought not to have any difficulty in proving his case.

ANDREW W. TUER.

*** We really cannot discuss these elementary matters. If Mr. Tuer will take our advice and consult some competent authority, he will cease to accuse us of mistakes, and perhaps acquire a better comprehension of the very simple points of technique that at present perplex him. If his assertions were well founded, the typical engravings in "pure line" would have to be called etchings; for instance, Strange's 'King Charles in his Robes,' nearly half of which is etching.

Fine-Art Gossip.

MESSRS. MACMILLAN & Co. will publish shortly 'Lectures on Art,' delivered in support of the Society for the Protection of Ancient Buildings, by Mr. Reginald Stuart Poole, Prof. W. B. Richmond, Mr. E. J. Poynter, R.A., Mr. J. T. Micklethwaite, and Mr. William Morris; and 'Lectures on Art and the Formation of Taste,' by Miss Lucy Crane, with illustrations by Mr. Walter Crane.

A CORRESPONDENT writes:—"The recent purchase of the 'H. B.' caricatures cannot, I think, include all the 917 sketches which were published, as on June 21st, 1877, Messrs. Christie announced for sale at their rooms 500 of the designs, the catalogue of sale saying that these were 'all that were preserved.' The sale, however, did not take place, all the lots being withdrawn."

MESSRS. FIELD & TUER, of Leadenhall Street, will soon publish a translation, by Mr. Louis Fagan, of a work by Signor Marco Minghetti, the title being 'The Masters of Raffaelle.'

THE society for the study of costume, which we mentioned some weeks ago, proposes to publish drawings from contemporary sculpture, paintings, illuminations, &c, accuracy being guaranteed by experts whose signatures will be attached. The hon. secretary is Mr. E. W. Godwin, 7, Great College Street, Westminster.

MR. LAURIE, of Edinburgh, has just finished an etched portrait of the late Dean Stanley, which is to be immediately published by the Artistic Stationery Co. (Limited), of London.

A CORRESPONDENT writes:—"M. Maspero arrived in Paris on the 1st of the present month, having quitted Cairo on July 11th, consequent on his recall by the French Minister of Public Instruction, the Egyptian Prefect of Police having informed him that he could not be responsible for his safety, and the Minister of War having removed the soldiers, the crew of his vessel, and his inspectors of excavations. He was informed by some person in high position under Arabi that, in case of defeat, the chiefs of the movement contemplated the destruction of the museum, theatre, and tombs of the Mamelukes. At the time of his departure he had already arranged the greater part of the museum."

IT is stated in a French newspaper that an interesting discovery has been made at Hyères. An Adoration of the Shepherds, in chiaroscuro, has been found on a panel in a tailor's shop. The panel, one mètre wide by seventy centimètres high, bears an anagram which, it appears, some people are sanguine enough to believe to be that of Leonardo da Vinci.

THE forthcoming part of the *Journal of the British Archæological Association* will contain, among others, the following papers: 'Ancient Ecclesiastical Stained Glass,' by Mr. W. H. Cope; 'On a Bronze Sword, &c., found at Henley-on-Thames,' by Dr. J. Stevens; 'The Tonsure Plate in use in St. Paul's Cathedral,' by Rev. W. S. Simpson, D.D.; 'Romano-British Mosaic Pavements,' by Mr. T. Morgan, F.S.A.; and 'The Original Camden Roll of Arms,' by Mr. J. Greenstreet.

IT is our duty to record the death, in his forty-seventh year, of Mr. W. B. C. Fyfe, a Scottish artist of some repute resident in London, who joined the greater number on the 15th inst. He was born at Dundee, and, after severe struggles, attained skill to paint numerous landscapes, portraits, and *genre* subjects in a manner which attracted popular applause.

MUSIC

THE WEEK.

THE HEREFORD FESTIVAL.

THE programme of Thursday morning, the 14th inst., was even more lengthy than that of Wednesday, but the audience was the smallest of the week, proving conclusively that mere quantity is not in itself attractive. The sparseness of the attendance may be attributed as much to the absence of Madame Albani as to the fact that the larger works presented were unfamiliar to the local public, who, moreover, could scarcely be blamed for any lack of interest in Dr. Garrett's cantata 'The Shunammite' and Molique's oratorio 'Abraham.' The first is the work of an excellent church musician, who has written some irreproachable services and anthems, but who has yet to win a reputation in larger and more varied forms of composition. It is not surprising that the influence of the Church is strongly perceptible in 'The Shunammite.' The Biblical

story admits of a style of treatment at least as dramatic as that adopted by Mendelssohn in the episode of the widow and her son in 'Elijah,' but Dr. Garrett has preferred to break up the story by the insertion of one or more reflective pieces at every opportunity. Thus, after the first page of the narrator's recitative, we have a chorus, "Be not forgetful to entertain strangers," and this kind of sermonizing is maintained to the end. It may be that the composer distrusted his powers in anything save the didactic style; but the necessary consequence is that the cantata gives the impression of a string of cathedral anthems, soundly written, eminently decorous, but too slightly varied for the maintenance of interest during an hour and a half. Naturally Dr. Garrett's musicianship is displayed to most advantage in the choruses, of which the best are "Children are an heritage" and the concluding number of the first part, "The voice of joy," the former being noteworthy for some clever contrapuntal writing. The solos are uniformly dull, being for the most part in cathedral style, with a slight dash of Mendelssohn. The last-named feeling is, indeed, mildly perceptible throughout the work, save in one brief chorus, "Death is come up," where Dr. Garrett has momentarily thrown off his chains and written with independence of feeling and expression. It cannot be said that the performance of 'The Shunammite' under the direction of its composer was, on the whole, satisfactory. When a mutual understanding prevailed between the conductor and his forces all went well, but the straggling entries were numerous, the band and chorus evidently not grasping Dr. Garrett's intentions with regard to the *tempi* of some of the movements. This faultiness in attack may be partly attributed to the unusual significance attached by the composer to certain musical expressions. Thus he terms a movement of 144 crotchets to the minute *andante con moto*, and writes *maestoso* where *allegro agitato* would certainly be more appropriate.

Beethoven's Mass in C followed 'The Shunammite,' Mr. Langdon Colborne resuming the *bâton*. It is in no carping spirit, but simply as a matter of duty, that we are again compelled to speak disparagingly of the performance. The conductor's strange fancy for beating four in a bar where two would be more suitable led to the adoption of such a slow pace in the "Quoniam tu solus" and the closing of the "Credo" that the effect of the music was completely spoilt. The lovely "Benedictus" also suffered from the dragging of the *tempo*.

Thirteen years have elapsed since the death of Bernard Molique, and during that period his oratorio 'Abraham' has slumbered on the bookshelves of musicians, a fate very much at variance with the opinions expressed on its merits when it was produced at the Norwich Festival of 1860. This neglect is far from being conclusive evidence of the weakness of the work. Many instances might be given of compositions written in advance of their time, and therefore doomed to temporary failure, though destined eventually to obtain a place among the masterpieces of the art. But 'Abraham' was received with a consensus of approval, and its subsequent neglect must therefore be traced to other causes, which, indeed, are not far to seek. Molique as a composer commenced under the influence of Spohr, who was the idol of the time; but the Spohr fever declined and Mendelssohn became the public favourite. Twenty years ago Mendelssohn was the only modern composer who was recognized as a master in this country, and as 'Abraham' reflects his style throughout it is not surprising that it was found to the taste alike of critics and the public. Times have changed, and works displaying no inventiveness will meet with but lukewarm appreciation, however clever they may be as examples of a particular "school" of composition. It may be that we are now erring in the opposite direction, and that composers who have not the divine gift of genius are impelled to cloak their poverty of thought with the mantle of extravagance and ugliness. However that may be, it is certain that the best copies of the style of a master will enjoy but little favour when the absorbing influence of that master has diminished, and hence we cannot affect surprise at the fate of 'Abraham,' nor consider it likely that that fate will be reversed by the revival at Hereford. We are far from saying that Molique's oratorio is not worthy of an occasional performance; but as it is not likely to attract the public in large numbers it is questionable whether the time devoted to it on this occasion might not have been employed to better purpose. Curtailments had to be made, and it was perhaps inevitable that some of the best written choruses should be omitted. Of those which were given we must single out "Great is our Lord" as an admirable example of constructive ability, containing fugal writing that, for breadth and dignity, would be worthy of any master of this branch of art. A melodious quartet, "Go in peace," and a delicious trio, "Let all those rejoice," accompanied only by the horns, may also be named as reflecting Molique's refined style and elegance of manner. Throughout there are a polish and a classic purity in the musicianship which are not always to be found in the works of more gifted composers; it is inspiration alone that is wanting, and without this every other quality is of little avail. The performance of 'Abraham' was one of the best of the week, and reflected credit upon all concerned. The principal vocalists sang in a manner worthy of their reputation, but their efforts do not call for detailed remark.

The evening concert was wholly miscellaneous, and as the programme contained no novelty criticism upon it may be confined within the narrowest limits. The overtures to 'Die Zauberflöte' and 'Oberon' were performed, and Mr. James Taylor, of Oxford, an excellent pianist, took the solo part in Beethoven's Choral Fantasia. He was warmly and deservedly applauded, and the splendid part-singing of the Bradford choir was also highly appreciated. But it was obvious that the crowded audience was chiefly interested in the vocal performances of the leading artists, who were all received with the greatest enthusiasm.

A bare record of the fact that the 'Messiah' was performed on Friday morning is all that is necessary. The festival was brought to a conclusion in the evening by a chamber concert in the Shire Hall, the programme including Beethoven's Quartet in G, Op. 18, No. 2, Mendelssohn's unfinished in E, and Haydn's in G, Op. 77, No. 1. The performers were Messrs. Carrodus, Val. Nicholson, Blagrove, and Ould.

As the attendance reached 5,852, against 5,646 in 1879, it cannot be said that the festival of the three choirs is losing ground, at any rate in Hereford. If the promoters of the institution are satisfied with things as they are, they can afford to ignore the many suggestions made for its improvement. But at the same time we are convinced they will receive in a friendly spirit the advice of those whose only motive is the advancement of musical art in this country. The question of the conductorship is an exceedingly delicate one, and it would perhaps be unreasonable to look for an alteration of the system now employed; but it is not too much to ask that the gentlemen who for the time being quit the organ loft to wield the *bâton* should make themselves acquainted with the proper *tempi* and expression of the works they are called upon to direct, and so avoid shocking the sensibilities of musicians who happen to be present. The charm of oratorio in our grand old cathedrals is so peculiar and unique that it is a pity to injure the effect by neglecting to take such measures as we have indicated. With regard to the larger matter of the selection of the programmes, we observe such traces of timidity and vacillation in the policy at present adopted, that we must needs inquire, in the words of Elijah, "How long halt ye between two opinions?" supplementing them by asking whether the festival exists for charity alone, or for art and charity in combination. If the former, it is obvious that only the most familiar and highly esteemed works should be selected, the secular concerts consisting for the most part of songs interpreted by the finest available artists. Such a scheme would neither be lofty in itself nor interesting to the outside world; but it would be useful, intelligible, and unassailable in a logical sense. It seems evident, however, that higher views of the matter are taken than this, else we should not have had Mrs. Meadows White's 'Ode to the Passions,' Dr. Garrett's 'Shunammite,' and Molique's 'Abraham' in last week's programme. The point to be contended for, then, is that care should be taken to select works likely to command general interest. It may safely be said that two of the three compositions named merited the indifference with which they were received. One important new work by an eminent composer, either English or foreign, and one important revival would give a national significance to the festival, and do no harm to the exchequer if properly managed. The short attendances on Tuesday evening and Thursday morning last week were not due to the fact that the programmes contained novelties on those occasions. They were to be accounted for by the absence of the most attractive vocalists at the time they were most needed; and comparisons between the drawing powers of the 'Messiah' and 'Elijah' on the one hand and unfamiliar works on the other cannot, therefore, justly be made.

Musical Gossip.

MISS ELLA LEMMENS, a daughter of Madame Lemmens Sherrington, has recently made her *début* at the Covent Garden Promenade Concerts. The voice of the young artist is not yet fully developed, but it approaches the mezzo-soprano in quality though not in power. On Wednesday evening Miss Lemmens sang Handel's "Let the bright seraphim" with some success. The programme on the same occasion included Mendelssohn's 'Scotch' Symphony and his Serenade and Allegro Giojoso, played by Madame H. Brett.

IT is announced that Liszt has written a new mass, which is to be performed at the end of next month at the Royal Chapel of Vienna.

THE full programme of the Bristol Musical Festival, which takes place between the 17th and the 20th of October, has just been issued. The principal soloists engaged are Madame Albani, Miss Anna Williams, Mesdames Patey and Trebelli, and Messrs. Edward Lloyd, Joseph Maas, Harper Kearton, Robert Hilton, Montague Worlock, and Santley. Herr Straus will lead the orchestra, Mr. George Riseley will preside at the organ, and Mr. Charles Halle will conduct. Of the programme, the most important items of which are Beethoven's Mass in D, Gounod's 'Redemption,' and Mr. A. C. Mackenzie's new cantata 'Jason,' we shall take another opportunity of speaking in detail.

THE prospectus for the coming season of the Brixton Choral and Orchestral Society has also been issued. Four concerts are to be given at the Gresham Hall, Brixton, under the direction of Mr. William Lemare. The principal works announced are Handel's 'Jephtha,' Mr. Henry Gadsby's cantata 'The Lord of the Isles,' Mr. E. Prout's cantata 'Alfred,' and Mendelssohn's 'St. Paul.' A new feature of the society is the regular co-operation of the orchestra at all its concerts, whereas hitherto the works performed have been chiefly accompanied on the piano or organ.

THE Borough of Hackney Choral Association has issued its prospectus for the present season. Four concerts will, as usual, be given at Shoreditch Town Hall, under the direction of Mr. E. Prout. The principal works announced for performance are Cherubini's Mass in D minor, Mozart's music to 'King Thamos' (for the first time in England), Gade's 'Christmas Eve,' Mendelssohn's 42nd Psalm, Brahms's 'Song of Destiny,' and Schumann's 'Paradise and the Peri.' A specially interesting feature of the season will be the programme of the last concert of the series, which will be selected entirely from the works of living English composers, thus giving a general view of the present state of musical art in this country.

THE death is announced, on September 10th, at Paris, of M. Edmond Membrée, aged sixty-two, a musical composer of some distinction.

HERR CARL KLINDWORTH, the distinguished pianist and editor, who has for many years resided in Moscow, has accepted a professorship at Kullak's Academy of Music in Berlin.

THE monument erected by the town of Catania to Bellini is to be inaugurated on the 27th inst. The composer is represented at the piano, holding in his left hand a roll of music, and striking a chord with his right. On the faces of the pedestal are four figures taken from Bellini's most popular operas, 'Norma,' 'La Sonnambula,' 'I Puritani,' and 'Il Pirata.'

THE important improvements in the construction of wind instruments, especially flutes, which were discovered by the late Theobald Böhm, of Munich, are universally recognized by musicians, but an exact knowledge of the nature of his inventions is much less common. We are glad, therefore, to call attention to the publication by Messrs. Rudall, Carte & Co. of Böhm's 'Essay on the Construction of Flutes,' which he wrote in 1847, but which has till now remained in manuscript. It is edited by Mr. Walter Broadwood, with the addition of correspondence and other documents, and will be found most valuable not only to flute players, but to all students of acoustics, especially to those who take an interest in orchestral instruments.

DRAMA

THE WEEK.

IMPERIAL.—Farewell Performances of Mrs. Langtry: Revival of Tom Taylor's Comedy 'An Unequal Match.'

WITH some added experience and with what promises to become in time a method, Mrs. Langtry has reappeared in London. Postponing for a week the more serious portion of her experiment, the assumption of Rosalind in 'As You Like It,' she has played for the first six nights of her engagement Hester Grazebrook in Tom Taylor's comedy 'An Unequal Match.' No difficulty is offered by this character to an actress who has won acceptance as Miss Hardcastle. Repeated performances in the country have, moreover, given Mrs. Langtry complete familiarity with the *rôle*, to the not very exacting requirements of which she is altogether fitted. Her representation accordingly, though faulty in some respects, has genuine interest. With a species of coquetry to which men are naturally indulgent, she disregards the obvious intention of Tom Taylor that she shall show us in the opening acts a rustic beauty not wholly free from a suspicion of vulgarity. It is better—so runs feminine logic—that the design of an author should be inadequately developed than that the lustre of those natural gifts which are Mrs. Langtry's stock-in-trade should for one moment be impaired. In cases like the present, when men, contemplating the joyous, graceful, and impulsive movements of the rustic maiden, are disposed to wish her "a wave o' the sea," that she might ever

> Do
> Nothing but that; move still, still so,
> And own no other function,

forgiveness is readily accorded. Yet the performance has no right to rank as interpretation. Much improvement of style is visible in Mrs. Langtry's performance, and her quietude and repose of manner are remarkable in one who has had so little experience. So long as she confines herself to the expression of the lighter aspects of character her success is marked. It is only when she tries to charge her performance with feeling or passion that the novice stands revealed. A gasp, a sudden pressure of the hand to the heart, and a silent collapse when she obtains what appear proofs of her husband's falsehood would be far more effective than the scream of Mrs. Langtry, which, indeed, is not effective at all. Mrs. Langtry errs, with almost all actresses, in coming in from a tramp across the meadows without a sign of disorder, except letting down her hair in the fashion of Rapunzel, instead of allowing one stray lock, caught in passing by the trees, to escape, or showing the whole tied up in one slight and hasty knot. Matters such as these are worthy of the attention of an actress, even though the public is prepared to condone everything and accept each of her whims.

The question, What claim has Mrs. Langtry to rank as an actress? is frequently asked, and the controversy concerning her merits has become acrimonious. In a country in which, as in France, the best available talent is trained from an early age to the service of the stage, and a supply of competent actresses is maintained, the title of actress might be refused the clever, graceful, and attractive woman who has shown her power to do on the boards what she has been in the habit of doing in private life. When, however, as in England, the stage is recruited from those who possess neither grammatical nor social education—when no school exists that can eradicate vices of style or supply information or knowledge—a woman like Mrs. Langtry takes from the outset a position humiliatingly near the top of the profession she has joined. The company by which Mrs. Langtry is supported is fairly strong. Mr. Grahame plays quietly and effectively as Arncliffe, the husband of the heroine, and Mr. Taylor is comic as Blenkinsop. Miss Pattison shows happily the aristocratic *morgue* of Mrs. Montressor, and Miss Kate Hodson is vivacious as Bessie Hebblethwaite. The entertainment was received with marked favour by audiences that lighted up as it has not previously been lighted up the somewhat dingy interior of the Imperial Theatre.

Dramatic Gossip.

WHAT chance of success might have been possessed by Miss Forrester's dramatic adaptation of Whyte Melville's novel of 'Black, but Comely,' produced on Saturday afternoon last at the Gaiety, was removed in consequence of the assumption by Miss Forrester of the character of Jane Lee. A novice in acting, Miss Forrester failed to assign the heroine of the story any recognizable attribute beyond swarthiness.

So strong a resemblance do burlesque dramas bear among themselves, the change that has been made in the Gaiety programme by the presentation of Mr. Reece's 'Little Robin Hood' might well escape the attention of all except the juvenile supporters of burlesque. A new piece with the title indicated has, however, been produced.

MRS. BERNARD BEERE and Mr. Kelly have played during the past week at the Standard in Messrs. Hardy and Carr's drama, 'Far from the Madding Crowd.'

'TÊTE DE LINOTTE' is the title of a three-act comedy produced at the Vaudeville, the responsibility for which is assigned M. Théodore Barrière. In truth, however, the author of 'Les Filles de Marbre' has been assisted in this latest work by the author of 'Les Dominos Roses.' To M. Gondinet may be ascribed the greater portion of the dialogue, which is sparkling.

A PERFORMANCE of 'Othello' was recently given at the Gaiety Theatre, Bombay, by the native students of the Elphinstone College. The performance, which showed careful study, was warmly approved by the audience.

THE Armenians in Turkey, having established a dramatic theatre, have now started a lyric company, which performs where there are colonies of Armenians. It was lately detained in Constantinople to perform during the Ramadan for the entertainment of the Turks. Generally speaking, the Armenian dramatic companies perform also in Turkish, and they have assisted in building up the Turkish drama. Perhaps they will give a similar stimulus to a Turkish lyric theatre.

TO CORRESPONDENTS.—W. H. P.—E. Y. C.—W. M. R.—W. T.—J. A. J. H.—received.

SATURDAY, SEPTEMBER 30, 1882.

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LITERATURE

English Men of Letters.—Swift. By Leslie Stephen. (Macmillan & Co.)

Mr. Leslie Stephen has written so much which repays perusal that any new work from his pen is certain of a welcome. It is, perhaps, because we expected too much that we are somewhat disappointed with his work on Swift, which cannot be classed along with that on Johnson contributed to this series of "English Men of Letters." It is not easy, we admit, to supply a biography of Swift which will satisfy his critics or admirers. If John Forster had been spared to finish his elaborate biography, even he might have failed to satisfy expectations. The difficulty with regard to Swift consists in the threefold aspect in which he must be considered. He was a politician, a satirist, and a man of letters. As a politician he pleases those persons the most who are biassed in favour of the party which he finally joined, and for which he worked with extraordinary zeal and ability. Sir Walter Scott's liking for Swift was largely due to the fact that Swift ended as a Tory of the Tories. Macaulay allowed his intense sympathy with the Whigs to influence his judgment upon the writer whom he denounced as an "apostate politician" and a "ribald priest." If Swift had adhered to Godolphin instead of becoming the supporter and friend of Harley, it is probable that Macaulay would have forgiven him his ribaldry and a good deal else. Mr. Stephen does not care very much about Swift's politics, whilst making it clear that Swift preferred the side in politics from which he expected and obtained preferment in the Church. In truth, his consuming ambition was to be made a bishop, and if he had been raised to the episcopal bench, his next desire would have been to obtain the primacy. If the Whigs had been ardent upholders of the Church and had advanced him in his clerical profession, there might have been no more enthusiastic Whig than himself.

It is as a satirist that Swift displays a power almost unique in our literature. This was at once his forte and his failing. Never was his natural bent manifested to greater advantage than when he was turning some person into ridicule or rendering a cause contemptible. The virtue of universal charity was one which he could not practise if he would. He was not only a good hater of any one who had offended him, but a hater of human nature itself. In his eyes the whole world was out of joint, and he gloried in emphasizing the fact. His misanthropy was far more intense and genuine than that of Byron. The latter was ready and willing on occasion to love his neighbour's wife, whereas Swift had no more love to spare for his neighbour's wife than for any other person. Much has been written about his charity to the poor; but it is not improbable that he never gave any money to the needy with greater pleasure than when he felt that the recipient would be the worse for the benefaction.

Mr. Stephen discusses Swift's so-called love affairs in detail. He is unduly disposed, we think, to palliate Swift's conduct to Stella and Vanessa. There can be no reasonable doubt that the latter fell a victim to Swift's cruelty as surely as if he had stabbed her to death with a knife. Mr. Stephen holds that Vanessa's death is less surprising because her younger sister and both of her brothers died before her, and because she was in failing health. But the fact that she was delicate ought to have rendered Swift the more considerate and anxious to spare her any shock which might prove fatal. In all the writing concerning Swift's relation to the ladies whom he treated with reprehensible harshness far too much is made of his supposed constitutional incapacity for wedlock. The matter is one about which any hypothesis is permissible, because little has been determined with certainty. That many women, of whom Lady Burlington was not one, were passionately devoted to him seems quite clear; that he professed a dislike for matrimony is equally certain. He writes that "matrimony has many children: repentance, discord, poverty, jealousy, sickness, spleen, loathing." But other men who have written as strongly against the married state have been both husbands and fathers. That Swift should have married Stella and refused to live with her is eccentric, but not unprecedented. Godwin preferred to live in a separate house from his wife, yet this merely proved that his notions on that subject were different from those of other men. That Swift declared himself averse from marriage and acted strangely when he did marry does not prove, as has been hastily assumed, that he was constitutionally unfitted for marrying. Mr. Stephen inclines to the opinion that Swift did not marry before he became Dean of St. Patrick's because he was too poor, and that when he was independent in means he was in too precarious health to live with a wife. He allows that the matter does not admit of decided settlement one way or another, and he leaves his readers to adopt whatever theory they please. The less readers trouble themselves about theorizing on the subject the more sensible they will show themselves. What is of far more consequence is the judgment to be passed upon Swift's conduct in view of ascertained facts. The facts are these. He made Stella's acquaintance and was beloved by her. She regarded him as her future husband, and in his journal to her he lavished upon her all the tender phrases which the language contains. If he were insincere, this meant no more than the words of endearment often spoken to a favourite horse or dog, and the interpretation we put upon his conduct is that he did regard Stella as a sort of pet animal. Whilst engaged in an ardent epistolary correspondence with her he entered into a similar relationship with Vanessa. She believed him as much in earnest as herself, and she considered him pledged to marry her. To please Stella he went through the ceremony of marriage and allowed her to resume her mode of life as if nothing had been changed, whilst when Vanessa called upon him to make her his wife, she learnt that he was the husband of Stella. In consequence of this Vanessa died of a broken heart. After lingering for many years in broken health, Stella died also. Swift indulged in great lamentation when he learnt that she was nigh unto death, but he was in equal distraction lest she should die at the Deanery. He mourned her death in passionate terms. He put a lock of her hair in his desk, and wrote upon the envelope containing it, "Only a woman's hair." This phrase is not commonly supposed to express loving tenderness. It is difficult to associate with Swift, who was selfish to the core, any sentiment of genuine affection. His favourite motto was "Vive la bagatelle." It is impossible to find any evidence of true love on his part for either of the women who died loving him. Yet Mr. Stephen thinks

> "that any one who judges Swift fairly will read in these four words the most intense utterance of tender affection, and of pathetic yearning for the irrevocable past strangely blended with a bitterness springing not from remorse, but indignation at the cruel tragi-comedy of life."

In order to judge Swift with fairness we must not think of him as the political partisan and clerical place-hunter or the man at whose hands sensitive women suffered deeply, but as a master of English. To him in this aspect Mr. Stephen has scarcely given adequate attention, and it is in this aspect chiefly that he merits not only attention but admiration. He always wrote well except when he wrote what he styled poetry. If the remark attributed to Dryden be authentic, that Swift would never be a poet, then Dryden, who was a second-class poet, but an incomparable critic, gave proof of his discernment. Some of Swift's verses are amusing. When he tagged rhymes to amuse a friend he displayed his skill and did no harm; but when he published his verses and called them poems, he demonstrated that the spirit of poesy did not inspire him. In his rhymes, as in his prose, he constantly offends against decency, yet his ideas as expressed in rhyme are even fouler and more loathsome than those embodied in his prose. It would be well for his fame if some of his verses could be suppressed. They produce in the mind the same sensation as a disgusting drug does in the mouth. The drug, though nauseating, may act as a remedy, whereas Swift's verses sicken without any counteracting benefit. He defined a nice man to be one with nasty ideas. He made no pretence to being nice in his ways, yet no one who did could surpass him in nastiness. Other writers indulge in topics which had better be ignored. There is much coarseness in Smollett, yet he offends less than Swift does. Swift seemed to delight in

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what disgusts other men, and to wallow in the mire because he loved it.

It is as a writer of homely and effective prose that Swift is conspicuous amongst the so-called wits of Queen Anne's reign. He had none of the finikin grace of Addison or the airy humour of Steele; he was not a spinner of epigrams like Pope, nor could he rival Bolingbroke in turning out polished sentences; yet he surpassed all his contemporaries in conveying in vigorous and correct English the original ideas of which his mind was full. The letters of Junius and of Peter Plymley are quite as good reading as those of the Drapier, yet Swift had a triumph which was denied to the author of 'Junius' and to Sydney Smith. Though arguing in favour of a policy which was absurd, and though giving vent to statements which were ludicrously false, he succeeded in coercing the Administration of his day to rescind a measure which they deemed politic. Few men have used their pens with greater effect than Swift, and few have used them with less advantage to their fellows. The issue of Wood's halfpence was used by Swift merely as a pretext for scourging the Whigs. Nevertheless, the triumph was a tribute to the power of Swift's pen.

It is unnecessary to say anything in praise of the 'Tale of a Tub' or of 'Gulliver's Travels.' Both are as familiar as household words. Mr. Stephen seems to think that Swift was a good Churchman notwithstanding the 'Tale of a Tub.' Swift protested that he did not write it with the intention of turning religion into ridicule, and that he was concerned only with satirizing its mistaken professors. That Swift was a strong Churchman by profession is unquestionable. He wished to make a living, and his desire was to get a good one in the Church. For all religious bodies save the Church of England he avowed supreme contempt. He regarded Roman Catholics as fools and Presbyterians as knaves. It is probable that he was a sceptic at heart, and that he recoiled from the consequences of his convictions. The visitors to his house did not know that he read prayers to his servants. They thought him a thorough man of the world. The truth appears to be that he feared the devil more than he loved God.

'Gulliver's Travels' is the book by which Swift is best known and by which he will be the longest remembered. It is one of the few fictions which the schoolboy reads with delight and the philosopher with surprise; in which the story is interesting irrespective of the meaning, and the meaning deserves attention irrespective of the story. Mr. Stephen's remarks on this work are acute and just. He omits to make any reference to Cyrano de Bergerac's 'Journey to the Moon,' the only book from which Swift can be supposed to have taken a hint. Amongst writings of Swift to which Mr. Stephen does not do full justice we must place his correspondence. He was a consummate letter writer; a more charming correspondent and a more imperious and touchy associate never existed. A good selection from his letters would make a most readable volume. It would not be difficult to compress within moderate compass all the writings of Swift which are worth preserving and which entitle him to the rank of an English classic. His fame would be greater and the appreciation of his merits would be less alloyed were it possible to annihilate much that he wrote and to cast into oblivion many events in his life.

Thirty-eight Years in India, from Juganath to the Himalaya Mountains. By William Tayler, late Commissioner of Patna. Vol. II. (Allen & Co.)

In his preface to the present volume Mr. Tayler tells us that some even of his friends have expressed disappointment that in his first volume he did not enter upon sundry subjects of general importance which they thought he might have been competent to discuss. He goes on to say:—

"To prevent further misunderstanding, therefore, I would wish to point out that, with the desire to make my work what it professes to be, I have abstained from entering upon any subject, however important or sensational, in which *avros* [*sic*] or *ego* is not, at least to some extent, concerned."

There is in this statement a naïve assumption of exceptional personal importance which is at once amusing and irritating; and the assumption is carried throughout the entire book. Indeed much of what Mr. Tayler has now written is explainable only on the supposition that the work was written for private circulation. He can scarcely expect that such trivial details as the shape of his friend's nightcap, the marriage of his wife's maid-servant, or the sugar plums and compliments which Lady This or Lord That bestowed on his grandchildren will have any interest for readers outside his own immediate circle. But we should have forgiven Mr. Tayler's puerilities if he had fulfilled the expectation which we reasonably entertained, that when he came to speak of the Mutiny, in which, for good or for evil, he took no unimportant part, he would have much of interest to relate. With a strange perversity, however, the author, who hitherto conveyed the impression that he was ransacking his memory and his notebooks for material wherewith to fill his pages, is almost completely silent as to those matters upon which he could speak with most authority and with the greatest likelihood of attracting attention. He was the most important official in the great province of Behar when the Mutiny broke out, and it is admitted even by his opponents that his knowledge of the people was extensive; he had been intimate with the arch-rebel Kooer Singh; he was near at hand at Patna while Boyle, Wake, and Colvin were making their gallant stand in the little house at Arrah; and he was the friend, and to a certain extent the adviser, of Vincent Eyre. In spite of all this the Mutiny is dismissed in about twenty discursive pages; of the siege of Arrah all we are told is that "the officials of Arrah took refuge in a house, where the mutineers, aided by the celebrated landowner Kooer Singh, besieged them"; and, strangest of all, when we come to the famous arrest of the Wahabees, Mr. Tayler merely remarks:—

"The particulars of these proceedings, including the important but semi-comical scene accompanying the arrest of the fanatics, are described in detail in the *Patna Crisis*, but are too long to be here inserted."

The fact is that when Mr. Tayler comes to the events of 1857 the memory of his own wrongs, real or fancied, renders it impossible for him to speak of anything else; and when we expect to hear something of the origin and early developments of the discontent that lay at the root of the Mutiny, we are treated instead to page after page of angry recrimination, which, whether justifiable or not, is scarcely pleasant or profitable reading. We have always felt much commiseration for Mr. Tayler as one whom the Indian Mutiny—that splendid opportunity for the making of a great name—left high and dry on the bleak strand of official degradation and disgrace. But we confess that his latest effort at self-vindication has fallen far short of convincing us that he was altogether right and his opponents altogether wrong. Clever, zealous, energetic public servant he undoubtedly was, with strong views and earnest desires; but no impartial reader of these pages can fail to see that their author is one of those who through life regard their own views as infallible, their own desires as rights, and all opposition as dictated by the malice of personal enemies.

It is not within our province, nor would our space permit us, to hold up the balance between Mr. Tayler and his quondam chief Sir Frederick Halliday. It is but just, however, to point out one or two matters in which, to our thinking, Mr. Tayler has been guilty of some unfairness towards his opponent. In the years 1879 and 1880 memorials from Mr. Tayler to the Secretary of State for India were presented to Parliament, and early in the former year a member of the House of Commons gave notice of his intention to bring Mr. Tayler's case before the House. But though the notice necessarily implied an imputation against the character of a distinguished public servant, it was never formally brought forward. Furthermore, in 1879 Sir Frederick Halliday's defence of his own action in removing Mr. Tayler from the Commissionership of Patna was published as a Parliamentary paper. But to this defence Mr. Tayler does not even allude in his present volume. He now lays most stress on the fact that the Wahabees, whom he was accused of having arrested unjustly in 1857, were afterwards shown to be traitors; but he does not try to combat Sir F. Halliday's statement that the accusation of treason brought against the only one of them who was ever found guilty had reference to matters "in no way connected with the events of 1857, and belonging to occurrences which took place many hundred miles from Patna."

But we turn gladly from these painful matters to the brighter and more interesting side of Mr. Tayler's book. In the opening chapters he gives a clever and at times very amusing picture of the difficulties, dangers, and pleasant adventures often encountered by a civilian of his day whose duty compelled him to wander about the country. The later chapters are chiefly interesting as giving an account of the new views which, when he had left the service and become a law agent, he obtained of the familiar things around him. "Wonderful," he says,

"are the revelations that the new light presents to the astonished gaze of the disrobed official; where all appeared before to be appropriate decorum and well-ordered justice he sees every-

thing vitiated by secret and unholy interference."

Notwithstanding that the greater portion of the present volume is saddened by the recital of the author's grievances, it is not devoid of signs of that light-heartedness which characterizes him. The irrepressible Indian crow is still a delight to him, and the charades and theatricals which he organized and the flirtations and other incidents attending them are described with the zest of a schoolboy thoroughly enjoying his holiday.

Dunster and its Lords, 1066–1881. By H. C. Maxwell Lyte, M.A. (Printed for Private Circulation.)

THIS is so thorough and honest a book that those who care only for the glamour of romance or for light and gossiping narrative might be inclined, after admiring the work of the printer, artist, and binder, to set aside the reading until a more convenient season. Not that the volume is wanting in pleasant anecdote and even imaginative incident; but these are so buried in the general relation, which laudably aims at the severest historic exactness, that the reader has to search to find them out. We say "search" advisedly, for there is neither table of contents nor index, nor are there even headings to the chapters, one or all of which aids should be considered as necessary to the use of an exhaustive topographical and biographical record as a map to a book of African travel. The omission is almost fatal to the value of the work, for it is too great a demand upon the reader's patience to expect him to unravel the various lines of research from their entanglement with descriptions of architecture, funeral monuments and brasses, armorial bearings and seals, copies of original deeds, and the numberless other items that make up the unsparing account of a well-studied subject of its kind. If the public should be favoured with the book (for there are at present only two hundred copies prepared for private circulation) it may be hoped that an index will be included, with which hope we cease complaint.

For picturesque charm Dunster might have satisfied the eye of Dr. Syntax himself. A grand church, or rather two churches in one, a many-gabled octagonal market-house, and a fine old hostelry begin the vista of a long and irregular street, terminating in a wooded height on which stands a noble and ancient castle, the gleaming sea and green hills of Minehead being just beyond, though hardly visible except from the castle park. The mildness and fertility of the place, the climate of which is tempered by the soft breezes from the Bristol Channel, may be argued from the fact that down to the second half of the fourteenth century vines were there cultivated, and that at the present day a lemon tree may be seen in full fruitage out of doors. The tithe of the vineyards, with much else, was acquired by the Benedictine monks of St. Peter's, Bath, in connexion with the grant by William de Mohun of the advowson of the church of St. George's, Dunster, to their abbey, the charter of which was confirmed by William Rufus and Archbishop Anselm, a copy being here given. Like most of the great feudal castle builders, the early lords of Dunster were also great church builders, or at least great ecclesiastical benefactors, though it happens that the neighbouring Cistercian abbey in the Vale of Cleeve owes to another family its foundation, and has only lately been added to the estate of Dunster Castle. Seeing that the extensive remains of this monastery are now part of the demesne of Mr. George Fownes Luttrell, who has dealt so carefully with them, it may be regretted that Mr. Lyte has not included the subject of St. Mary's, Cleeve, within the range of his researches; but let us hope that he will yet undertake its consideration. Dunster Castle divides its associations between the Mohuns and the Luttrells, the former having held the lordship during three centuries and a half from the Conquest, when it passed by purchase to the latter family. Mr. G. F. Luttrell, a descendant of Lady Elizabeth Luttrell, who bought from Lady Joan de Mohun the right of succession, still holds the original receipt for 3,333*l.* 6*s.* 8*d.*, for which sum the great barony of Dunster, including the manor of Minehead and the hundred of Carhampton, in 1374 was alienated. The Mohuns derived their surname from the village of Moyon, near St. Lo, in Normandy, and it was William de Moyon who, as one of the Conqueror's well-rewarded heroes, succeeded to the land of Aluric, named Torr, the natural eminence on which stands the castle. "It was formerly worth 5*s.*, but now 15*s.*," says Domesday. Even the larger sum does not seem to our ears excessive for so splendidly situated a hill, 200 feet in height and covering ten acres, but the value of land has now perhaps as much increased as that of money has diminished. William was granted sixty-eight manors, of which fifty-five were in Somerset, Dunster being constituted *caput honoris*, or head of the honour, though Mr. G. T. Clark, the distinguished authority on baronial architecture, who contributes the introductory paper to this volume, is at a loss to define the difference between a barony and an honour. Of the De Mohuns who successively inherited the barony the biographical particulars are not in general of striking importance, though some curious and interesting incidents are related. As we have hinted, they were great allies of the Church, their principal work being the foundation of the Cistercian abbey of Newenham, on the borders of Devonshire and Somerset. This was founded in 1250 by the second Reginald de Mohun, who at first sight might seem to have been an early Blue Ribbon man, for he forbade the brewing of strong beer (*cervisia præponi*) in Dunster; but that he had hardly attained to so bright a pattern may be assumed from his having demanded a tribute from the townsmen of a tun of wine on condition that he should not exact more than sixpence fine for any offence except an attack on a member of the castle household. Of the last days of this Reginald a touching representation is given on the authority of a monk of Newenham, who seems to have been as much a poet as a mere matter-of-fact biographer. We cannot quote the whole of his narrative, but there is one touch of imagination worthy of William Blake, which, indeed, reminds us of that visionary genius's remarkable idealization of the spiritual body and the natural body in Blair's 'Grave,' only that the monk's picture is more truly beautiful. Reginald's confessor, a Franciscan friar, who had been summoned to the bedside of the dying knight, after administering ghostly consolation,

"returned to his own chamber, and during a short slumber dreamed that he was present in the aforesaid Cistercian monastery, and beheld a venerable person attired in white conducting a boy, more radiant than the sun and vested in a robe brighter than crystal, from the baptismal font towards the altar. On inquiry whose beautiful child this was, the person answered, 'This is the soul of the venerable Reginald de Mohun.'"

We are not, therefore, surprised that he made a peaceful end, and that after he had received the sacrament and extreme unction, while the priests and clerks were praying around him and commending the departing spirit, he without a groan or apparent agony, as they were reciting the words, "All ye saints, pray for him," fell asleep in the Lord. In his time the oldest parts of the existing castle, namely, the entrance gateway, the series of projecting semicircular towers, and the thick wall that connects them, are believed to have been built. The characteristic transformation of the building into a stately Elizabethan residence was the work of George Luttrell, between the years 1589 and 1620. In 1869 the Elizabethan house was greatly enlarged; but even now the castle is but a splendid fragment, for the keep was destroyed and the curtain lowered after the surrender to the Parliamentary forces under Blake. Of the siege of the fortress at that time there are, of course, full details.

Hardly less interesting than the castle is the church, which is a well-known and singularly perfect example of the few remaining parish churches in which the laity worshipped under the same roof with the regulars, but in complete separation. At the close of the fifteenth century, a dispute having arisen between the monks and the parishioners about the rights and emoluments of the vicar, the Abbot of Glastonbury, with one of the justices of the realm and a doctor of the canon law, was chosen to arbitrate between the parties concerned, Sir Hugh Luttrell appearing as representative of the lay folk, who were for the most part his own tenants. The award was delivered in April, 1498, it being then decreed that the parishioners should erect a new chancel for their vicar at the eastern part of the nave, while the monks were to retain possession of the ancient chancel in the manner in which they had been accustomed to hold it since the grant of the church to the Abbot of Bath, who thereto had at once erected a prioral cell. The architectural expression of this decision has been so enduring that the Benedictine brothers might at this day resume their former relations with the parishioners, and again on the thirteen principal feasts unite, according to agreement, in solemn procession with the secular clergy, to pass at such times "down the middle of the old chancel, and so into the nave through a door on the north side of the parochial chancel." And to prevent disputes the old rule might also be followed. "First were to go the cross-bearer of the monks and the cross-bearer of the parishioners, then the vicar and his

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clerks, then the prior and his brethren, and lastly the body of the parishioners," the monks finally returning to their chancel and the seculars to theirs. The cowled brethren would, however, find themselves without a local habitation, for the priory buildings, except a few remains on the north side of the church, have been destroyed.

So conscientious and painstaking a book as the present would be, with an index, worthy to range with Bishop Kennett's 'Parochial Antiquities,' which is almost the highest praise that can be given.

The Indian Balharà and the Arabian Intercourse with India in the Ninth and Following Centuries. By Edward Thomas, F.R.S.

THIS is a disquisition which the patriarch of Indian numismatists has attached to Sir Arthur Phayre's paper on the coins of Arakan in the *International Numismata Orientalia*.

Some of these coins, dating from the first quarter of the seventeenth century, bear on the obverse the titles of the king in Burmese, on the reverse obscurer titles in Persian and Nagari. Among the latter Mr. Thomas finds in two cases Valá-ritja, and this has suggested to him the identity of this title with that famous one of the Balharà, described by Mohammedan writers of the ninth and tenth centuries as the greatest king of India. Mr. Thomas says:—

"The identification of this designation has hitherto largely exercised the ingenuity of modern commentators; but under the sanction of the parallel term here employed, it may be reduced, with all simplicity, to the vernacular Barà-Ráí, *i. e.*, great king."

We hardly find absolute conviction in this interpretation, but more substantial are the comments of Mr. Thomas on the true position of the potentate called Balharà by those old Arab writers. The chief authority for the title is that curious collection of notices regarding India and China which was first made known and translated by the Abbé Eusebius Renaudot in 1718. The original was afterwards long lost sight of. Men of a certain bent of mind are always ready to suggest forgery. Such have been found to declare in turn the book of Marco Polo, the Christian inscription of Singanfu, and the 'Travels' of Hwen T'sang to have been cunning or even clumsy forgeries; and Renaudot did not escape the insinuation that he had invented the notices which he professed to translate. But the MS., which had in fact belonged to the library of Colbert, was in 1764 rediscovered by the illustrious Deguignes in the Arabic collection of the Paris Library. In 1811 M. Langlès saw the original through the press, but the sheets remained unpublished till 1845, when the book was issued by the late M. Reinaud, with a new translation and notes, under the title of 'Relation des Voyages faits par les Arabes et les Persans,' &c. The work consists of two parts. The first of these lacks the commencement, and has neither name of compiler nor proper title, though some owner has prefixed a factitious introduction with the irrelevant title of "Chain of Chronicles" (*Silsilat-al-Tawárikh*). The second part bears the more appropriate title of "Notices regarding Chín and Hind," and a declaration of authorship on the part of Abu-Zaid al-Hassan of Síráf. The approximate date of this second part is deduced from a statement of Mas'údí's, of his having made acquaintance at Bassora in the year 303 (A.D. 916) with a certain Abu-Zaid-Mohammed, who seems (notwithstanding the partial difference of name) to have been the author in question. From the preface of this writer we learn that the date of the first part was A.H. 237 (A.D. 851), but he does not state who wrote that part. And it is odd that Reinaud and every one who quotes that part, including Mr. Thomas, insist on giving the author the name of "the Merchant Suleiman." Thus Reinaud's preface says of Abu-Zaid: "Il déclare que son seul objet a été de modifier et de compléter le récit du marchand Soleyman"; whilst in fact there is not a single word about the "marchand Soleyman," but only about "the author of this book." The work is evidently a *compilation* of notes, partly from the experiences of the writer, speaking in the first person, partly from those of other people, among whom the Merchant Suleiman is once, and only once, quoted. In fact, whoever wrote the book, Suleiman is the one person whom we may confidently assert not to have done so.

Both parts are of great interest, because they speak of a time of habitual intercourse and navigation, which, as regards the further East, was soon after either interrupted or ceased to find its way into literature. From the time of Ptolemy's authorities to that of these notices the maritime tradition is substantially unbroken; but after this the tradition vanishes, and we have only thenceforward for a long time, regarding the navigation to China, such vague stuff as that in the 'Geography' of Edrísi or in the 'Travels' of Rabbi Benjamin, until we come to the great revival of free communication during the brief era of Mongol rule in China.

Information regarding this earlier period is found chiefly in the 'Relation'; in the work of Mas'údí, whose work was completed A.D. 943, and who evidently had access to the preceding work or its sources; and in the earlier work of Ibn Khordádbah (*c.* 850–880). The geographical matter in these books as regards India and China falls under two heads, viz., the detail of Indian kingdoms and the description of the course of navigation to China. The statements on the latter subject are derived from ships' courses, and, however perplexed by the uncertainties of Arabic writing, represent facts of some precision. The description of Indian kingdoms is of much less value, and between the vagueness of the statements and the uncertainty of the readings there is very little to be made out, as after much time wasted we can testify.

Balharà or Balah-rá, we are told, was the dynastic title of the greatest of Indian princes, whose supremacy was generally recognized. His capital, according to Istakhri, followed by Mas'údí, was Mankír. Of other chief princes, one with whom the Balharà was often at war was the king of Al-Jurz, Al-Juzr, or, as Mr. Thomas elects to read, Al-Jauz. Beside him was the king of *Ṭ*afak, *Ṭ*áfan, or *Ṭ*áfir, whose country was of no great extent; its women were the whitest and most beautiful in India. Contiguous more or less to these three was a kingdom which extended to the sea, called Ruhmi, Rahma, or Rahman. The king thereof had 50,000 elephants; fine muslins were produced in it, besides gold and silver; the rhinoceros was in its forests. Inland from these regions was Al-Káshbín; the people, white and handsome, inhabited both mountain and plain. Then, returning to the sea, we have on the coast a king (or kingdom) Al-*K*airanj, possessing ambergris and ivory; after which comes a variety of kingdoms, the indications of which carry us nearer and nearer to China. The geographer Istakhri, who shows no knowledge of India beyond Sind and its immediate borders, says that the territory from Kambáya to *S*aimur (*i.e.*, Chaul, immediately south of Bombay) was subject to the Balharà; and since the days of Wilford it has been generally assumed that the Balah-rá is to be identified with the dynasty of Ballabhi in Guzerat. In this Tod, Lassen, Elliot, and the French translators of Mas'údí seem to have agreed. Reinaud has so far dissented as to interpret Balharà as Málwa-ráí, "king of Malwa." Out of these identifications has grown, in the comments of Reinaud and Lassen especially, who have distributed the other kingdoms about Western India, as notable a mass of trifling as learned men ever put together. The identification with Ballabhi, be it said, is inconsistent with the fact that this dynasty of kings had long ceased to exist. Mankír, the capital of the Balharà according to Istakhri and Mas'údí, is identified, though its real situation is far other, with the Μινάγαρα of Ptolemy; Jurz or Juzr becomes, because of the slight resemblance of name, identified with Guzerat, insomuch that the French translators of Mas'údí do not even give their readers a choice, for Juzr is "translated" *tout bonnement* as Guzerat, just as one might (lawfully) translate Livorno by Leghorn. Because of Ibn Batúta's praise of the Mahratta women, M. Reinaud will have *Ṭ*áfan to be in the Deccan—nay, he goes so far as to localize it in "the present province of Aurangábád"; whilst Lassen, not to be outdone in precision, prefers to put it in "Baglana" (wherever that may be), "to which country the Mahrattas were then still restricted." Ibn Batúta certainly does not say that the Mahratta women were white, the very last attribute they could claim! On the other hand, Mas'údí associates *Ṭ*áfan with Kashmír and Kandahár (*i.e.*, Gandhárá, the Peshàwar country) as one of the regions in which the sources of the Mahrán or Indus lie.

One of the indications which have no doubt helped to mislead commentators is the description of the Balharà's empire as "commencing on the sea coast at the place where is the territory of Kumkam, *on the tongue of land which extends to China.*" Kumkam has been assumed to be the Concan or low country of the Bombay coast, in entire disregard of the intimation in italics. What the name stands for we cannot say, but apparently for some region adjoining and beyond the mouths of the Ganges. The position of the Kamalangka of Hwen T'sang would suit, whatever that name may indicate.

Mr. Thomas is surely right in pointing out that the chief kingdoms mentioned lay in Gangetic, and not in Western, India, and his explanation of Mankír as the well-known city of Monghyr may be said to carry conviction. But we cannot go further with

him in his detailed suggestions. The most learned comments will not convert ignorant and loose reports into accurate knowledge any more than the application of the most correct algebraical formulæ will extract true altitudes from loose barometrical observations. We will only suggest as possible that Káshbín is some muddle of Kashmír; that Ruhmi or Rahman may be connected with Ramaníya, which is one of the Buddhisto-classical names of Pegu and the adjoining coasts, found in the Ceylonese books, and still used in the State documents of Burma (perhaps the same as the Yamana-dvípa of Hwen T'sang); and that Al-*K*airanj may be identical with the Kadranj which we meet with in the same works as the name of one of the regions on the sea route to China, in or near Siam. The fact that the one name is written in Arabic with *K* and the other with K need not, we believe, be held as materially against this suggestion when outlandish names occurring in a compilation from various sources are in question. Even the familiar name of Kashmír is written by Mas'údí with the *K*.

The most interesting and tangible circumstance that we know in connexion with this confused old Arabic detail about India is the fact (illustrating vividly the great expanse of the Mohammedan power and the vast field over which its agents circulated) that by some of these agents the name of the Indian sovereign the Balharà was conferred on a town near Palermo, famous now, and ever since King Roger built there one of the most magnificent churches in the world, as Monreale. At least this seems deducible from what Amari says. See 'Storia de' Musulmani di Sicilia' (1858), ii. 34, and 300. Perhaps he is joking; "de fonte leporum Surgit Amari aliquid?" But anyhow we can vouch from personal knowledge that in the city of Palermo there is still a market-place which bears the name of Piazza Ballarò, and this, the same historian tells us, was in Saracen times known as the Súk-Balharà. The Sicilian chronicler Fazelli (1558) calls it "Segeballarath," which makes one half disposed to speculate whether Ballarat in Australia also may have borne any reference to the "golden joys" of the Balharà! "The bricks are alive at this day to testify of it, therefore deny it not."

Turning from the hazy Indian geography of these old Arabs, it seems to us that we have a subject more capable of intelligent elucidation in their notices of the sea route to China which are to be found in the same works, and in the comparison of these with the Roteiro indicated in the 'Periplus' and in Ptolemy. But this would require a separate disquisition.

Plutarch's Morals: Theosophical Essays. Translated by C. W. King, M.A. (Bell & Sons.)

THE fame of Plutarch's 'Lives' has thrown his numerous minor works, the so-called 'Moralia,' into undeserved oblivion. Shakspeare has ensured the immortality of the former, but the latter have furnished no themes for holy poets and are hidden in long night, *illacrimabiles ignotique*. Bishop Amyot, whose French version of the 'Lives' was used by North, and Philemon Holland, a contemporary of North's and "the translator-general of his age," both published voluminous translations of the 'Moralia,' but in vain. There are very few libraries now of which Pope might say:—

De Lyra there a dreadful front extends,
And here the groaning shelves Philemon bends.

Plutarch's original Greek is considered deleterious to the prose compositions of the classical student, and, if we read the 'Lives' sometimes, we do so in North's slovenly translation, and we do not read the 'Moralia' at all. Mr. King, it appears, turned to them to find material for a work which he once designed, and which, we may conjecture, would perhaps have treated of the influence of various Oriental creeds on later Greek religion and philosophy. He abandoned, of course, like a true Cambridge man and fellow of his college, the large original enterprise, but he publishes now a translation, made several years ago, of six essays, selected as specially theosophic from the vast heterogeneous collection which goes by the name of the 'Moralia.' We may thank him, if not for a very elegant translation, at least for a very interesting book and a few short but striking notes. His volume includes the treatises on 'Isis and Osiris,' 'The Cessation of Oracles,' 'The Pythian Responses,' 'The E at Delphi,' 'The Face in the Moon,' and 'On Superstition.' Most of these are in the form of reported dialogues, and contain many digressions, suggested by the subjects of discourse. Thus the treatise on 'Isis and Osiris' contains, besides a full account of the mythology of those deities, a series of rationalistic explanations, one of which is quite in the modern manner. 'The Cessation of Oracles,' which is especially interesting as giving an account of the temple at Delphi, treats at great length of the nature of dæmons, whose death is supposed to have produced the prevalent lack of inspiration. The mysterious E at Delphi, a symbol on a votive tablet attributed to Pittacus, is interpreted to stand for 5, and leads to a discussion on sacred numbers, such as 3, 5, and 7. Mr. King, however, identifies it as an Indian cast-mark, and derives the anchor of Apollo's signet from the same source. These remarks sufficiently show the nature of Plutarch's subjects and the opportunities which they afford Mr. King for interesting notes. The value of Plutarch's evidence as to the religious customs and beliefs of Greek and Oriental nations is very great, but his theosophy is brought into contempt by his frequent guesses at etymology (*e.g.*, Osiris from ὅσιος and ἱερός, and πάντα from πέντε). The essays teem with quotations from the poets and references to the philosophers, especially Plato; but on these passages Mr. King does not attempt to offer any assistance. His chief literary comments in the notes refer to the writings of the Emperor Julian.

It should be added that the present volume is illustrated with a few interesting drawings of antique gems, on which Mr. King is so celebrated an authority. In this connexion one note of his is worth citing. Plutarch says that the Egyptian priests call Egypt, which has a very black soil, "Chemia," and apply the same name to the pupil of the eye. On this Mr. King writes, "Is this the long-sought-for root of 'cameo'? The *niccolo* was distinguished by the Romans as 'Ægyptilla,' and compared by them to the eye."

NOVELS OF THE WEEK.

The Brandreths. By the Right Hon. A. J. B. Beresford Hope, M.P. 3 vols. (Hurst & Blackett.)

Valentina: a Sketch. By E. C. Price. 2 vols. (Chatto & Windus.)

Upton-on-Thames. By Thomas A. Pinkerton. 2 vols. (Chapman & Hall.)

Scenes from the Ghetto. Translated from the German of Leopold Kompert. (Remington & Co.)

AFTER the success of 'Strictly Tied Up,' and having the examples of Thackeray and Mr. Trollope before him, Mr. Beresford Hope had some justification for continuing in a second book the history of the principal characters of his former novel. The plan has, however, its disadvantages. Readers of 'Strictly Tied Up' will doubtless be pleased to hear more of the people whom the author drew with so much ability, but those who in 'The Brandreths' meet with Mr. Beresford Hope as a novelist for the first time will find themselves mystified by the numerous allusions to what has gone before. 'The Brandreths' is a pleasant book to read, but it is not a good novel. It is an unusual treat to the reader of novels to find himself in the company of a man of the world who is also a man of wide knowledge and culture, and one who possesses the power of writing with ease and with point. Mr. Beresford Hope's pictures of society, his analyses of character, and even his disquisitions on politics, Comtism, and the Holy Roman Empire, are all excellent in their way; but more than these things is required in a novel. In 'The Brandreths' there is hardly any story or any study of the effect of action and events upon character. The story, such as it is, tells how Sir Eustace after the death of his wife succeeded, with the help of his friends, in resisting the wiles of a widowed duchess; and it must be confessed that the result is to show Sir Eustace as a much weaker and less estimable character than he appeared to be during his married life. The charm of the book is in the delicate and appreciative description of that earlier period, and of the effect which the memory of it had upon him. When the duchess comes upon the scene the story begins afresh, and an excessive number of chapters is devoted to an elaborate portrait of her. Mr. Beresford Hope's boldest and most unsuccessful experiment is the introduction of four-and-twenty pages of verse, which makes one think of Jaques's "Nay, then, God be wi' you, an you talk in blank verse." The political sketches and allusions are made with a good deal of humour, and those who read between the lines will be amused by many transparently disguised references to contemporary characters and events.

'Valentina' is a graceful, cheerful, fairly clever sketch of character, which may be read with a definite intention to be interested in the story. The heroine is a wayward girl, not happily situated in the way of guardianship or early training, who is guilty of many indiscretions, and who is constantly proving the truth of the adage

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that evil is wrought by want of thought far more than want of heart. She plays rather fast and loose with the hearts of her friends, not having much herself. As her brother-in-law says of her, she is a madcap who has never been trained. "Everybody wants breaking in—some more, some less—she decidedly more." However, she falls into pretty good hands, and they break her in; not cruelly, for that would have broken her altogether, but naturally and gradually, and by allowing her better self to develope. One indeed—her second husband—tries to manage her in the other fashion, somewhat as he would have tried to tame a horse or a dog, but he fails egregiously. The latter stage of the story is told with noteworthy skill, and nothing could be better or more delicate than the passages between the unhappy Valentina and the mother of the man who has loved her purely and unrequited from the beginning. As for the conclusion of Valentina's history, it must be learnt from the author's own words. She tells it with more than ordinary taste and feeling, and her narrative will be sure to commend itself on this account to readers who may be disposed to find fault with it in at least one important particular.

Mr. Pinkerton apparently delights in taking for his subject the more or less vulgar realities of life, and in extracting from them the humour with which he sees them to be charged. His characters are almost without exception decidedly vulgar; he presents them to us in their most vulgar aspects; he dissects and describes them with minuteness, and generally speaking with accuracy, sufficient to show that he has deliberately chosen to study humanity from this point of view. The work is honest, however one may be inclined to differ from the author as to its pleasantness or value. The advantage of drawing such pictures as abound in 'Upton-on-Thames'—pictures toned throughout with pretentiousness, insincerity, and sordid motives—is probably all the greater because they seem to be drawn with an eye to exact reproduction rather than to artistic effect of a more original kind. There is doubtless a use in transferring to the canvas objects which are in themselves uninviting. The result may serve for example and warning, though it is certain that a more general gratification is afforded by the artist who cunningly groups and combines in addition to simply copying. Mr. Pinkerton does not care to make pleasing combinations; or, if he attempts to do so now and then, his readers will scarcely be able to appreciate this rare interruption to the strain of vulgar acts and words which he chronicles with so much fidelity. The mother who remembers with pride how a tipsy young scamp of a lord used to lie on the grass at her daughter's feet, "although she was only fifteen"; the husband of this worthy dame, who took another glass of his own sherry *because* his guest declined it—such are the touches which Mr. Pinkerton crowds into his picture with the courage and zeal of a Balzac, though not with his genius. There is much ability displayed in the employment of this method, but unfortunately too little in the relief of the highly coloured central figures. The artist's mannerism is so strong that he cannot throw it off when he wants to do so. His good lord and his worthiest hero are not half so true to life as the coarse attorney's family.

It is astonishing that it should have taken more than thirty years for the great fame of Leopold Kompert as a writer of Jewish stories to penetrate into this country. Until an article upon him appeared in *Fraser's Magazine* last year by Miss Zimmern, followed this year by one in the *Fortnightly* from the pen of Mr. Sutherland Edwards, he was practically unknown to English readers. Yet he is one of the most remarkable and artistic authors contemporary Germany can boast. An ardent though enlightened Jew, his tales deal almost exclusively with the oppressed life led until quite recently by his co-religionists in the Ghettos of Austria; but his power does not depend alone upon the peculiar character of his themes. Their great and ever abiding merit is that they deal with features of human life of lasting interest, to which only a new and curious adjunct is given by their Jewish colouring. The anonymous translator of 'Scenes from the Ghetto' has presented the English public with but four stories from among the number written by Kompert. Among them is one of his finest and most subtle, 'The Children of the Randar,' a very adumbration of the history of modern Israel, prefiguring the mental revolution that is at hand for these sectarians. Indeed throughout all Kompert's stories it is the last flicker of a dying religion—a religion that modern conditions have made impossible—which we encounter, and he paints with the hand of one who knows the painful but inevitable wrench that must take place. The translation is fair, though all the perfume and much of the *naïveté* of the original narrative have been lost. Here again, as in the stories of K. E. Franzos, a great factor of artistic power has vanished in the impossibility of rendering the peculiar jargon spoken by the Hebrew Germans, which not only marks them at once as a class apart, but also contains many pithy and comprehensive idioms. There are some careless and confusing printers' errors in the volume.

SCHOOL-BOOKS.

P. Vergili Maronis Opera. With an Introduction and Notes by T. L. Papillon, M.A. (Oxford, Clarendon Press.)—The commentary before us, conveniently printed in a separate volume from the text, aims at being intermediate in length between those of Prof. Conington and Dr. Kennedy, and is intended for the use of college tutors, and also, we suppose, for a high-class school edition. We observe ample evidence of taste and of accurate scholarship, but there are few indications of original power. Perhaps it lay beyond Mr. Papillon's scope to improve upon popular English editions, though Virgil abounds in passages upon which the last word of criticism has not yet been said. With regard to the 'Æneid,' it is surprising to find no mention of Henry's 'Æneidea,' which is now published as far as the end of the seventh book. In scores if not hundreds of passages Henry has pointed out and corrected the errors of Conington, Wagner, and others whom Mr. Papillon follows. For example, on 'Æn.' i. 5 Henry annihilates the idea that *dum* with imperfect conjunctive introduces the idea of purpose by citing Tibull. ii. 3, 19, Livy xxiv. 40, Sall. 'Bell. Cat.,' 7. He is particularly alive to the delicacies of accurate translation, rejecting, for example, with ample proof of its faultiness, the rendering "rich in poverty" (so Papillon) of *parvo potentem* ('Æn.' vi. 844); and proving that *florentes aere* (vii. 804) is not "gleaming in steel"; that *ponto refuso* ('Georg.' ii. 163) means "the overflowing, inundating, wide-spreading sea"; that *tellus extrema refuso oceano* means "the most distant land in the wide-spreading ocean"; and so on in numberless cases. Worse than all this, Henry shows that the foundation of our recent English texts, the critical edition of Ribbeck, is but shifting sand. The fact is that it is now absurd to edit Virgil without availing oneself of Henry's researches, which are unfortunately set forth with much unnecessary diffuseness. Mr. Papillon has happily cleared his text of Ribbeck's orthographical vagaries and has rejected several of his infelicitous attempts at emendation. The essay in the introduction on the life and poems of Virgil is good, but the treatment of the poet's style is rather too much in the manner of a magazine paper, and some obscure language is quoted on p. lxi from Cardinal Newman and Mr. Myers. What is meant by "fusing together the expressed and the suggested emotion"? Henry's indication of the countless instances in which Virgil gives a theme closely followed by a variation is worth a whole library of the fashionable literary criticism. Notwithstanding the depth of our discontent, we feel bound to say that the edition of Virgil's works before us is the best yet published for the purposes of busy teachers or "cramming" students.

Euripides: Helena. Edited, with Introduction, Notes, and Critical Appendix, for Upper and Middle Forms, by C. S. Jerram, M.A. (Oxford, Clarendon Press.)—This edition of an unfamiliar play will amply maintain, if it does not increase, Mr. Jerram's reputation as a scholar and a judicious compiler of school classical books. The text is as satisfactory as the condition of the original MS. will allow. The introduction gives a clear and concise account of the play and some good critical remarks; but we must demur to the remark—apparently based on one of Prof. Mahaffy's suggestions—that the result of the final interposition of a *Deus ex machinâ* might "be to produce an increased scepticism, 'religious if not moral.'" When the Dioskoroi appear at the close of this play the principal personages are practically safe (v. 1622), and all the deities *do* is to save a prophetess from her brother's rage. This is scarcely a "violent solution of difficulties," of which "a natural solution" was "difficult, if not impossible." Mr. Jerram's notes are, as usual, thoroughly serviceable. It is, perhaps, a pity that he does not refer to Madvig's 'Greek Grammar' and to Goodwin's 'Greek Moods and Tenses.' We regard it as a mistake to say that *οὐ* is to be mentally supplied before *μὴ* (v. 438), *οὐκ ἀπαλλάξει δόμων καὶ μὴ..... παρέξεις.* The *οὐκ* applies to both clauses, and the strong negative *μὴ* is natural in the antithetical clause of a double question introduced by *οὐ*. Even without *οὐ*, *μὴ* is found with the indicative in interrogations. A note on the particles *οὔ τί που* (v. 95) would have been welcome; but such omissions are laudably rare. In short, we seldom have so little to find fault with in a publication of the kind.

Xenophon: Anabasis, I. Edited for the Use of Schools by A. S. Walpole, M.A., with Notes, Vocabulary, and Illustrations. (Macmillan & Co.)—Great pains have evidently been bestowed on the compilation of this little volume, which provides a maximum of help for beginners in the style in which a good scholar can treat even the most elementary work. The text is an improvement on that of previous English editions.

Euripidis Hecuba. A Revised Text, with Notes and Introduction by Rev. J. Bond, M.A., and A. S. Walpole, M.A. (Macmillan & Co.)—There is much to commend in this little edition of the 'Hecuba,' especially the grammatical index; but the tone of superiority adopted in the preface led us to expect a closer approach to perfection than has been effected. There cer-

tainly ought to be a note on the construction of vv. 802–805, and the force of sundry particles which are not commented on should have been given—*e.g.*, δή (v. 203), ἄρ' (v. 231). We notice one or two absurd misprints. However, the notes will be found useful, and the text is carefully edited.

A Short Treatise on the Greek Particles and their Combinations according to Attic Usage. By F. A. Paley, M.A. (Cambridge, Deighton, Bell & Co.)—Editors of small grammars generally pass so lightly over the Greek particles that a separate essay on them of modest proportions will be found very welcome. Prof. Paley's intimate knowledge of the Greek tragedians gives him special facilities for the production of such a work, and his illustrations are plentiful and well chosen. It is a little old-fashioned and unscientific to explain μὴ οὐ, οὐ μή by ellipse, and we observe the same error as to οὐ.....καὶ μὴ which we have noticed above. It should be pointed out that καὶ δῆτα indicates irony or astonishment, and καί τοι καί and οὔ τί που should be noticed. Prof. Paley seems guilelessly ignorant of the aberrations of teachers and editors as to καὶ and δέ. However, the treatise does not profess to be exhaustive, and it is sufficiently suggestive to evoke imitations on a more comprehensive scale. The classification of the uses of δ' οὖν is particularly good. It is quite refreshing to come across a thoroughly original piece of classical work after so much wearisome converse with the ever-increasing tribe of edition-mongers.

The So-called Subjunctive. By Gavin Hamilton. (Edinburgh, Thin.)—Everybody will agree with Mr. Hamilton that doctors differ seriously in their diagnosis of the subjunctive mood, but few will accept his solution of the problems involved. His notion is *imprimis* that the subjunctive, "the mood of moods," expresses the first cause or the final cause as the case may be, and he regards the cause as more important than the effect or the means. Here everything at once turns on the meaning of "important." Living is in the abstract more important than eating, but if one is starving it is more important to ask for food than to mention life. From a linguistic point of view the direct part of an answer to a question is more important than causal, final, temporal, concessive, conditional additions to the simple answer. "Whenever ships start" (*subjunctive*) "the weather is not very stormy" (*indicative*) seems to be a crucial test of the utter unsoundness of this first portion of Mr. Hamilton's theory, which he endeavours to prove by the very unscientific method of selecting favourable cases. Our excuse for treating so very crude and ignorant an essay seriously is that Prof. Lewis Campbell, unless he be grossly belied, has given the theory some encouragement, expressing no doubt that it "is very efficient in impressing the uses of the subjunctive on your pupils' minds." If this is not insincere, Prof. Lewis Campbell is bound either to defend this theory or to defend the employment of manifestly unsound theories in education. One word more. We are told that "legit qui civicam coronam cepissent" is a subjunctive clause because such crowning was extraordinary (Liv. xxiii. 23); but just above we have "legit qui curulem magistratum cepissent," such magistracies being no more peculiar or extraordinary than the lesser magistracies. Mr. Hamilton had better learn grammar on an ordinary system before he attempts to explain it by new hypotheses.

OUR LIBRARY TABLE.

THE idea of Mr. E. J. Ensor's *Chronological Chart Synchronistically and Ethnographically Arranged* (Stanford) was suggested to him by a chart in Bagster's 'Comprehensive Bible.' The original of Mr. Ensor's work is "upwards of fifty feet in length by fifty-four inches in width. Perpendicular lines at the distance from each other of one inch mark every ten years from the creation of Adam to the present time." The compiler was at work upon the chart for seventeen years. He has now published a portion of it on a reduced scale. It is still too large for general use, while the type is in some parts decidedly too small.

MR. CHARLES MACKESON'S *Church Congress Handbook* for 1882 (Bemrose) has just arrived. It will be of service to those who attend the meeting next week at Derby. The handbook is drawn up in the same form as that of last year, when the Congress met at Newcastle. Besides the official details, the book contains a chapter on the Derby churches, some notes on the vicinity, and biographical sketches of the speakers at the Congress.

MESSRS. DULAU & Co. send us a specimen page of the first volume of a folio edition of the works of St. Thomas Aquinas, published at Rome under the authority of the Pope.

MM. HENRI GAIDOZ AND PAUL SÉBILLOT have extracted from the fifth volume of the *Revue Celtique*, and reprinted for private circulation, their exhaustive *Bibliographie des Traditions et de la Littérature Populaire de la Bretagne.* Some idea of the richness of Breton popular literature may be derived from the fact that its bibliography extends to sixty-one octavo pages, of which about sixteen are devoted to MSS. One of the largest manuscript collections of songs was acquired by the Bibliothèque Nationale in 1878. During its previous peregrinations some of its contents were abstracted. The missing portions appear to have consisted of songs casting discredit upon the morality of the Breton clergy of the sixteenth, seventeenth, and eighteenth centuries. Three pages of the bibliography are devoted to the well-known 'Barzas-Breiz' of Viscount Hersart de la Villemarqué. The word which was printed as *Barzas* in the first edition was subsequently changed to *Barzaz.* The bibliographers in recording this alteration observe that "as the word does not exist in Breton, but was created by M. de la Villemarqué, no one can dispute its author's right to modify its orthography."

WE have on our table *The Home Life of Henry W. Longfellow*, by B. R. Tucker-Macchetta (Low),—*Charlemagne*, by the Rev. E. L. Cutts (S.P.C.K.),—*Mitslav*, by the late Right Rev. R. Milman, Bishop of Calcutta (S.P.C.K.),—*An Impromptu Ascent of Mont Blanc*, by W. H. Le Mesurier (Stock),—*Claimants to Royalty*, by J. H. Ingram (Bogue),—*The Coming Democracy*, by G. Harwood (Macmillan),—*Unknown to History*, by C. M. Yonge, 2 vols. (Macmillan),—*Irish Pleasantry and Fun, with Tales of W. Carleton and S. Lover* (Dublin, Gill & Son),—*Letters to my Son Herbert* (Tinsley Brothers),—*The State and the Church*, by the Hon. A. Elliot, M.P. (Macmillan),—*The Reformation of the Church of England*, Vol. II., by the Rev. J. H. Blunt, M.A. (Rivingtons),—*Sermons on Special Occasions*, by Dean Stanley (Murray),—*The Revised Version of the First Three Gospels*, by F. C. Cook, M.A. (Murray),—*The English Revisers' Greek Text*, by G. W. Samson (Trübner),—*The New Testament Scriptures*, by the Rev. C. Herbert, D.D. (Frowde),—*The Present Religious Crisis*, by A. Blauvelt (New York, Putnam),—*Friedrich Taubmann*, by F. W. Ebeling (Leipzig, Lehmann),—*Der Pessimismus und die Sittenlehre*, by H. Sommer (Nutt),—*Danelag*, by J. C. H. R. Steenstrup (Copenhagen, Klein),—*Essai sur la Valeur Phonétique de l'Alphabet Latin*, by M. Schweisthal (Paris, Leroux),—*Lenz's Der Waldbruder*, by Dr. Max von Waldberg (Berlin, Kühl),—and *Das Evangelium von Jesu in seinen Verhältnissen zu Buddha-Sage und Buddha-Lehre*, by R. Seydel (Leipzig, Breitkopf & Härtel). Among New Editions we have *Stronbuy*, by the Author of 'Tobersnorey' (Edinburgh, Macniven & Wallace),—*My Home in the Shires*, by Rosa M. Kettle (Ward & Lock),—*A Manual of the Principles of Government*, by H. S. Tremenheere, C.B. (Kegan Paul),—*A Treatise on Mathematics*, by F. Campin, C.E. (Lockwood),—*Military Examinations: Mathematical Examination Papers, with Answers*, by W. F. Austin (Stanford),—*The Social Law of Labor*, by W. B. Weeden (Boston, U.S., Roberts),—*Gl' Imitatori stranieri di Jacopo Sannazaro*, translated by F. Torraca (Rome, Loescher),—and *The Great Apostacy of the Last Sixteen Centuries*, by the Rev. F. du Sautoy (Nisbet). Also the following Pamphlets: *Wealth: Definitions by Ruskin and Mill Compared* (Glasgow, Wilson & M'Cormick),—*Religion of Humanity*, by R. Congreve (Kegan Paul),—*Faith or Unfaith*, by an Earnest Layman (Provost),—*A Census of Religions*, by the Right Hon. J. G. Hubbard, M.P. (Longmans),—*The Conduct of England to Ireland*, by G. Smith (Macmillan),—"*Freedom of Land*" *and What it Implies*, by A. Underhill (Butterworth),—*Letters on Highway Legislation*, by the Rev. E. Higgins (Ridgway),—*Wilkes and Liberty*, by B. Carlill (Hull, 'Eastern Morning News' Company),—and *Notes on Free Libraries and Books*, by J. Hallam (Toronto, Globe Printing Company).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Beet's (J. A.) Commentary on St. Paul's Epistle to the Corinthians, cr. 8vo. 10/6 cl.
Davidson's (S.) The Doctrine of Last Things, 12mo. 3/6 cl.
Dawson's (G.) Sermons: Three Books of God, Nature, History, and Scripture, ed. by G. St. Clair, cr. 8vo. 6/ cl.
Thoms's (J. A.) Complete Concordance to the Revised Version of the New Testament, 8vo. 6/ cl.

Law.

Indermaur's (J.) Concise Practical Treatise on the Law of Bills of Sale, 1878 and 1882, cr. 8vo. 5/6 cl.

Poetry.

Chronicles of Christopher Columbus, a Poem in Twelve Cantos, by M. D. C., cr. 8vo. 7/6 cl.
Hewitt's (J. A.) Summer Songs, and other Poems, cr. 8vo. 7/6
Lang's (A.) Helen of Troy, cr. 8vo. 8/6 cl.
Scott's (Sir W.) The Lady of the Lake, illus. roy. 8vo. 16/ cl.
Sladen's (D. B. W.) Frithjof and Ingebjorg, and other Poems, cr. 8vo. 5/ cl.
Warlow's (J.) Faith, its Pleasures, Trials, and Victories, and other Poems, 4to. 21/ cl.

Philosophy.

Barlow's (J. W.) The Ultimatum of Pessimism, an Ethical Study, 8vo. 6/ cl.
Martineau's (J.) A Study of Spinoza, cr. 8vo. 6/ cl.

History and Biography.

American Men of Letters: Henry D. Thoreau, by F. B. Sanborn, 12mo. 2/6 cl.
English Men of Letters: Sterne, by H. D. Traill, 2/6 cl.
Haussonville's (Vicomte de) The Salon of Madame Necker, trans. by H. M. Trollope, 2 vols. cr. 8vo. 18/ cl.

Philology.

Bennett's (G. L.) Second Latin Reading Book, 12mo. 2/6 cl.

Science.

Esmarch's (F.) First Aid to the Injured, translated by the Princess Christian, 12mo. 2/ cl.
Euclid, Books 1 and 2, edited by C. L. Dodgson, cr. 8vo. 2/
Hill's (J. W.) Principles and Practice of Bovine Medicine and Surgery, 8vo. 36/ cl.
Nicholson's (H. A.) Synopsis of the Classification of the Animal Kingdom, 8vo. 6/ cl.
Piper's (T. W.) Complete Course of Arithmetical Examples and Exercises, cr. 8vo. 3/6 cl.
Reeves's (H. A.) Human Morphology, a Treatise on Practical and Applied Anatomy, Vol. 1, 8vo. 25/ cl.

General Literature.

Auerbach's (B.) Two Stories, cr. 8vo. 3/6 cl.
Besant's (W.) All Sorts and Conditions of Men, an Impossible Story, 3 vols. 8vo. 31/6 cl.
Elfin Land, designed by Walter Saberlee, Poems by J. Pollard, oblong 4to. 7/6 bds.
Fly-a-way Fairies and Baby Blossoms, illus. 4to. 6/ bds.
Gebhait's (E.) Roman Cameos and Florentine Mosaics, a Series of Studies, translated and edited by Jeaffreson, 10/6
Good Old Story of Cinderella, retold in Rhyme by Lieut.-Col. Seccombe, illustrated, 4to. 6/ cl.
Hamley's (Major-Gen. W. G.) Traseaden Hall, new ed. 6/ cl.
Hardwick's (C.) Some Ancient Battlefields in Lancashire, and their Historical, Legendary, and Æsthetic Associations, 6/
Holland's (F. M.) Stories from Robert Browning, with Introduction by Mrs. Sutherland Orr, 12mo. 4/6 cl.
Hope's (Right Hon. A. J. B. Beresford) The Brandreths, 3 vols. cr. 8vo. 31/6 cl.
Kingston's (W. H. G.) James Braithwaite, the Supercargo, cr. 8vo. 5/ cl.
Little Dot and her Friends, and other Stories, illus., 4to. 4/ cl.
Macaulay's (J.) Sea Pictures drawn with Pen and Pencil, 8/.
Picturesque Scotland in Lay and Legend, Song and Story, roy. 8vo. 6/ cl.
Shaw's (F. L.) Hector, a Story for Young People, illus., 5/ cl.
Till the Goal be Reached, by J. McL., 2/6 cl.
Willett's (E.) Around the House, Rhymes, illus., 4to. 6/ bds.

FOREIGN.

Fine Art.

Friedländer (J.): Die Italienischen Schaumünzen d. 15 Jahrh., Part 4, 14m.

XUM

Philosophy.

Dahn (F.): Gesammelte Kleine Schriften: Rechtsphilosophische Studien, 5m.
Elfeld (C. J.): Die Religion u. der Darwinismus, 2m.
Teichmüller (G.): Die Wirkliche u. die Scheinbare Welt, 9m.

Biography.

Reissmann (A.): Carl Maria v. Weber, sein Leben u. seine Werke, dargestellt, 6m.

Geography and Travel.

Treutler (P.): 15 Jahre in Süd-Amerika an den Ufern d. Stillen Oceans, Vols. 2 and 3, 7m.
Wereschagin: Reiseskizzen aus Indien, Part 1, 2m. 50.

Philology.

Arnold (C.): Untersuchungen üb. Theophanes v. Mytilene u. Posidonius v. Apamea, 2m.
Halbfass (W.): Die Berichte d. Platon u. Aristoteles üb. Protagoras, 1m. 80.
Herwerden (H. van): Pindarica, 1m.
Jacoby (C.): Anthologie aus den Elegikern der Römer: Pt. 2, Tibull u. Properz, 1m. 50.
Jan (K. v.): Die Griechischen Saiteninstrumente, 1m. 20.
Koechly (H.): Opuscula Philologica, Vol. 2, Libelli Vernaculæ Scripti. Gesammelte Kleine Philologische Schriften, Vol. 2, Deutsche Aufsätze, 10m. 80.
Platzmann (J.): Glossar der Feuerländischen Sprache, 10m.
Schmidt (M.): Üb. den Bau der Pindarischen Strophen, 4m.
Teuffel (W. S.): Geschichte der Römischen Literatur, last part, 5m. 20.

Science.

Arndt (R.): Lehrbuch der Psychiatrie, 10m.
Handbuch f. specielle Eisenbahn-Technik, Vol. 3, 5m.
Holthof (F.): Das Elektrische Licht, 4m.
Holzmüller (G.): Einführung in die Theorie der Isogonalen Verwandtschaften u. der Conformen Abbildungen, verbunden m. Anwendgn. auf Mathemat. Physik, 11m. 20.
Ledebur (A.): Vollständiges Handbuch der Eisengiesserei, 13m. 50.
Mojsisovics v. Mojsvár (E.): Die Cephalopoden der Mediterranen Triasprovinz, 140m.
Mothes (O.): Die Baukunst d. Mittelalters in Italien, Part 1, 8m.
Pasch (M.): Einleitung in die Differential- u. Integral-Rechnung, 3m. 20.
Perels (E.): Handbuch d. Landwirthschaftlichen Transportwesens, 20m.
Philipp (S.): Üb. Ursprung u. Lebenserscheinungen der Tierischen Organismen, 3m.
Roscher (W.): System der Volkswirthschaft: Vol. 1, Grundlagen der Nationalökonomie, 11m.
Sibmacher's Stick- u. Spitzen-Musterbuch, in fac-simile, Part 3, 8m.
Tieman (C.): Der Electrische Telegraph, 5m.

General Literature.

Baumgartner (A.): Göthe's Lehr- u. Wanderjahre in Weimar u. Italien, 4m. 80.
Le Petit (J.): Bibliographie des Éditions Originales d'Auteurs Français du 15e au 18e Siècle, 30fr.
Wegele (F. X. v.): Geschichte der Universität Wirzburg, 16m.

SONNETS FROM THE CHANNEL.

THE LIGHTHOUSE GIRL.

AMID the Channel's wiles and fell decoys,
Where "Casket Beacons" watch this siren sea,
A girl was reared who knew nor grass nor tree,
Nor scent of flowers at dawn, yet had high joys—
These living lawns whose verdure never cloys!
At last she sailed to yon wild Alderney,
But withered there. "The bustling world," said she,
"Is all too full of trouble and of noise."

With winds for sponsors and the sea for nurse,
The storm-bird staggers in an islet's span;
So the loud seas her natal rocks disperse
Seemed soft 'mid murmurs of a lonely clan,
And every creature shapes its universe:
Each owns a world, be it bird or beast or man.

LEAH CARRÉ.*

HER lover's boat must pass the Eperquerie,
And Leah prayed, for her young ears were dinned
With sea-sobs warning of the awakened wind
That shook the troubled sun's red canopy.
Even as she prayed the storm's high jubilee
Laughed round a sail all sallow and weather-thinned,
And clutched a mast that tottered, cracked, and leaned,
And then two swimmers fought a white wild sea.

"My winds are louder, child, than sighs of thine,"
Great Nature saith: "thy sea-boy waged no strife
With Malice, Envy, Slander's poisoned knife;
But strove with me, the Queen, the old strife divine:—
The wrestle of the gods i' the morn of Life
Was his; then peace beneath the all-conquering brine!"

THEODORE WATTS.

* The beautiful girl of Serk who, on the eve of her marriage with Ernest Drillot, lost her lover, who was drowned with his father, John Drillot, off the Eperquerie (as supposed), September 2nd, 1882.

'MERCHANT TAYLORS' SCHOOL REGISTER.'

West Hackney Rectory, Sept. 26, 1882.

IN the kindly notice of my book which appeared in your columns last week, the reviewer justly observes that up to 1700 the distinguished laymen in the lists of the school are out of all proportion in number to the distinguished ecclesiastics. No doubt the cause for this is to be found in the fact that the clerical profession has always been more open than any other, and that its records have been better kept.

I should like, however, to supplement the list given by your reviewer with the following names: Thomas Lodge, an Elizabethan satirical writer of some repute; Matthew Gwinne, first Professor of Physic in Gresham College and a dramatist; Sir Edwin Sandys, the traveller; Sir James Whitelocke, Justice of the King's Bench; William Sherard, the botanist; and Sir John Cook, Dean of the Arches.

Merchant Taylors' School does not claim to have *educated* Titus Oates. He was in the school only a few months (as also were Peter Heylyn, Joshua Barnes, and other men of better mark), but his name necessarily appears in my book, as it is, as far as possible, a transcript of the registers.

CHARLES J. ROBINSON.

THE 'QUARTERLY REVIEW' ON SWIFT.

E.P.'s remarks on my notice of the *Quarterly* article on Swift are so courteous that I almost regret that I cannot acknowledge myself mistaken in "all the supposed errors" which I mentioned—errors, however, which, as I stated, are unimportant. 1. The *Quarterly* reviewer was correct in stating that Swift could read any chapter in the Bible at three years of age. I was misled by Hawkesworth, whose error was repeated by Scott. Swift seems to have made several alterations in this passage of his diary. First he wrote "two years"; this was altered to "almost three years," and subsequently to "three years" (Forster's 'Swift,' 1875, p. 25). 2. It is beyond a doubt that the 'Rape of the Lock' in its present form was not published till 1714, and Pope could not have been busy with the second edition in 1713. As I previously stated, a sketch of the poem was contributed to Lintot's Miscellany of 1712; but the finished work, which was published in 1714, cannot accurately be said to be "the second edition" of the delightful fragment which had appeared two years earlier. The passage quoted by E. P. from Pope's letter to Caryll merely confirms my statement. 3. I said that in 1713 Pope "probably had not set to work in earnest with his translation of the Iliad." This assertion seems fully justified by a letter from Pope to Caryll dated December 15th (1713), in which, speaking of the translation of the Iliad, he writes, "As to the task itself I am *about* to undertake, I confess I begin to tremble at it" (Elwin's 'Pope,' vol. vi. p. 199). 4. I agree with E. P.'s abstract proposition that an uncouth youth may develope into a striking and impressive-looking man, but the *Quarterly* reviewer's description of Swift in middle age seems inconsistent with the idea that his youth could have been unprepossessing or uncouth, nor, as far as I know, is there any contemporary authority for such an assertion. I think that I can enlighten E. P. as to the evidence relied upon by the *Quarterly* reviewer for his accounts of Swift's personal appearance. The flattering description of the Dean as he appears in the portrait by Jervas (not "Jervis," as spelt in the *Quarterly Review*) is taken almost literally from Forster (1875, pp. 226–7), and I cannot help suspecting that it is from a passage in Macaulay's brilliant but inaccurate essay on Sir William Temple that the word "uncouth" has been applied to Swift's youthful appearance. F. G.

THE GRAMMAR OF DIONYSIUS THRAX.

Tettenhall, near Wolverhampton, Sept. 25, 1882.

I AM glad to learn (*ante*, p. 405, col. 1) that it is contemplated to publish the grammar of Dionysius Thrax in a more complete form than in Fabricius's 'Bibliotheca Græca,' vol. vii., where it breaks off after the chapter on the conjunction with the note, "Hactenus Dionysii Thracis grammatica. Sequuntur ibi plura de prosodia, sed quæ a juniore addita esse testatur Porphyrius."

I fancy it is not generally known that this text was reprinted by M. Cirbied in 'Mémoires et Dissertations sur les Antiquités Nationales et Étrangères publiés par la Société Royale des Antiquaires de France' (1824, tome vi. pp. 1–97). M. Cirbied has added an Armenian translation extending over the portions which are wanting in Fabricius, and founded on two manuscripts of the Bibliothèque du Roi, viz., No. 124 (pp. 24, 12mo.) and No. 127 (pp. 388, 12mo.). The whole is accompanied by an excellent translation in French and some useful notes on certain peculiarities of the Armenian language. In MS. 127 (pp. 1–41) is contained the grammar itself; pp. 42–378 are occupied by copious extracts from some twelve Armenian commentators, arranged in thirty chapters by John Ezengatzy. I hope that the new edition of Dionysius Thrax will not ignore these important aids.

G. A. SCHRUMPF.

P.S.—I am afraid the word "catechism" as used by your Heidelberg correspondent is misleading.

THE 'YH KING.'

Sept. 25, 1882.

WITH your permission I will reply as briefly as possible to Dr. Legge's letter in your last issue. My previous statements remain, and I can only refer your readers to my previous letters in these columns, January 21st and the 9th inst. Dr. Legge only argues on three matters of detail, which I think I can easily dispose of.

He reiterates his mistaken statement that if we take away from the 'Yh King' the portions attributed to King Wen, his son, and Confucius, we take away the whole 'Yh.' This would be true only if the oldest part of the book, the *text*, had been written by King Wen and his son, which is not the case, as the attribution to them rests only on two quotations, the meaning of which Dr. Legge has mistaken. My co-worker, Prof. Douglas, has shown in another place that they do not bear that meaning at all.

The reasons why I see in the first and second appendices (those which begin by "*Tw'an* says" and "*Siang* says") the work of King Wen and his son are too numerous to give in detail here. Dr. Legge has adopted the later transfer of the appellations *Tw'an* and *Siang* to the 450 rows of characters which compose the whole text, and has forgotten that the 'Tw'an' and 'Siang' wings mentioned by Se-ma Tsien and Liu-Hin are the first and second appendices. Otherwise we might well ask, If the whole are wings, where is the body, which was a text and not only the hexagrams? If the 'Tw'an' and 'Siang' are not the sentences which begin by "*Tw'an* says," "*Siang* says," what are these? They are certainly distinct from the seven or eight rows of characters which are under the hexagrams and their six lines. They are neither one nor the other of the other wings enumerated by Se-ma Tsien and Liu-Hin. According to their statements, the wings had been *put in order* by Confucius (not *written*, as Dr. Legge supposes them to say). Se-ma Tsien in speaking of the work of Confucius uses the word *sü*—the same word as in *Sü-Kwa*, which Dr. Legge translates by "the orderly sequence of the hexagrams" (*kwas*). The Chinese Herodotus says: "Kung-tze put in order the 'Tw'an,' the 'Hi,' the 'Siang,' the 'Shwoh Kwa,' and the 'Wen-Yen.'" And Liu-Hin, rather differently, completes this by saying: "Kung-she formed with the 'Tw'an,' the 'Siang,' the 'Hi-tze,' the 'Wen-Yen,' the 'Sü-Kwa,' ten supplementary books." As I have printed elsewhere in Chinese these texts and those concerning the

pretended authorship of the text by Wen Wang and Chöu Kung, and as these texts do not bear the sense which has been afterwards supposed to be found in them, I shall only refer the reader to my forthcoming paper on 'The Oldest Book of the Chinese,' sect. ii. Now, as I have already said, the appendices or wings are indifferent to me, and I only want to distinguish them from the text.

As to the 'Tso Chuen,' the proofs of my statement (which are in the same paper, sect. vii.) would require an elaborate explanation which would trespass too much on your space, and I must be content to say that we can follow in that work the gradual introduction of the 'Yh' of Chöu into the various states of China, previously to which the quotations (from the older 'Yh' as it was before the editorial work of Wen Wang) often differ from the modern text.

Dr. Legge gives a more personal direction than I did to my criticism on the meanings purposely made up for the 'Yh King.' This I regret, but I cannot help it, as he has reproduced these meanings in his interpretation, selecting amongst the innumerable suggestions of commentators such renderings as would best suit the line he has followed, and he has not thought it necessary to relieve himself from responsibility by foot-notes, always required in such cases, and especially in publishing an interpretation without text. I have not said that he has introduced made-up meanings which have not been suggested by one or other of the Chinese commentators. But there is a gap between a suggestion of an uncritical native commentator and a scientific proof. The great danger in a version of the 'Yh'—a danger which Dr. Legge has not avoided—is to translate the book by the book itself; I mean, to translate the characters by the meanings made up for the special cases which are supposed to occur in the 'Yh.' This is the principle of interpretation by guessing at the meaning—a principle which may be good amongst the utterly uncritical Chinese scholars, but which cannot be considered of any value for European science.

I do not intend to follow Dr. Legge in his rather personal remarks on my statement about *t'ien*, "heaven," translated by himself as meaning "shaving the head." This statement was made in a few words, as I did not think it necessary to give there any explanation, quoting only one instance out of about 250 of similar licences. I was perfectly aware of the attempts at interpretation made by some commentators as well as in K'ang-Hi's dictionary, and the quotations given by Dr. Legge fully justify my statement. The only authority quoted by K'ang-Hi's dictionary is this same disputed passage of the 'Yh'; and the 'Tze-Wei,' the 'Ching-tze Tung,' and the 'King-tsih-chuen Ku' cannot quote any other proof. Dr. Legge tells us how this meaning has been made up when he writes: "The context required that there should be instead of it [*t'ien*] a character signifying some infliction of pain or punishment." In this way arise so many contrived and forced interpretations: they are required by the context! But this implies the understanding of this context, which cannot be understood as a continuous sentence! The explanation which we want is not the meaning of *kwan*, but why *t'ien* should be read so; and, again, why it should be by preference assimilated to this word, and not assimilated instead to *tsien*, "pierced," or to *san*, "shaving the whiskers," which have been proposed by commentators. The causes of these different attempts at interpretation are most likely to be found in a phonetic fact. The commentators being unable to make out *t'ien*, "heaven," with the supposed meaning of the context, have tried to read this word phonetically, and according to the temporary homonymy of his native dialect each has suggested a corresponding name of a punishment inflicted on the head or the face, and every one of these suggestions has been accepted by a number of followers. The selection is an arbitrary one, and each of these meanings attributed to *t'ien* is a made-up one, which has no other proof or support than this one passage of the 'Yh King,' which does not require such a licence. The ordinary meaning, "heaven," is perfectly appropriate, as will be seen in my version. It is, however, on this simple instance that Dr. Legge is prepared to stand or fall.

With your permission I will quote at random one example of a line of the 'Yh' in Dr. Legge's translation and in my version. It is the fourth line of the twenty-second chapter. Dr. Legge translates: "(The line) shows one looking as if adorned, but only in white. As if (mounted on) a white horse, and furnished with wings (he seeks union with the subject of the first line), while (the intervening third pursues), not as a robber, but intent on a matrimonial alliance" (see "Sacred Books of the East," vol. xvi. p. 104). My version: "*Pi* (is the) same as white, as white horse's ornaments, as a square basket, to plunder, to do mischief, conjugal union." (All these meanings are proper to the character *pi*, and were afterwards, when necessary, specialized at the reform of writing by the addition of determinatives.) So twelve Chinese characters are rendered by twenty-one in my version and by forty-six in Dr. Legge's translation. Really is not this asking too much from the confidence of readers who are not Sinologists?

I am afraid that Dr. Legge could repeat to-day the following lines he wrote ten years ago: "So far as I have attained hitherto in the study of the 'Yh King' and the ancient divination of the Chinese, I have failed to understand their principles—if there be any principles in them." (See "Chinese Classics," vol. v. proleg., p. 143.) Let me, however, express the hope that the seven years spent by Dr. Legge in his unsuccessful translation of the mysterious classic will not be lost altogether, as they will prove unmistakably that this book cannot be understood on the Chinese principles. The fact that two thousand Chinese scholars have in vain worked upon it speaks for itself; and as by following *the Chinese line* they have produced so complete a failure, such senseless and ridiculous interpretations, but one thing results, namely, that the Chinese line is not the one to follow. The attempts on a part or the whole book of P. Premare, P. Couplet, P. Visdelou, P. Regis, Dr. Otto Piper, Herr Adolf Helfferich, Canon M'Clatchie, M. P. L. F. Philastre, P. Zottoli, and Dr. Legge are from the European side a not less important warning.

TERRIEN DE LACOUPERIE.

*** We cannot insert any more letters on this subject.

THE COMING PUBLISHING SEASON.

MESSRS. KEGAN PAUL, TRENCH & Co.'s announcements include 'Reminiscences of Court and Diplomatic Life,' by Lady Bloomfield,—'The Life and Times of St. Anselm,' by Martin Rule,—'Life of Antonio Rosmini-Serbati,' by G. S. Macwalter,—'Diaries and Letters of Philip Henry' (father of the commentator), by M. H. Lee,—'The Duke of Berwick, Marshal of France,' by Col. Townshend,—'John Duncan, Weaver and Botanist,' by William Jolly,—'Free Trade Speeches of the Hon. C. P. Villiers,'—'Demerara Papers,' by Everard F. im Thurn,—'Notes of a Visit to Russia in 1840-41,' by the late William Palmer, selected and arranged by Cardinal Newman,—'The Elements of Military Administration,' by Capt. Buxton,—and a new edition of Miss Ellice Hopkins's 'Work amongst Working Men.' In philosophy and theology their list includes:—'Nature and Thought, an Introduction to a Natural Philosophy,' by St. George Mivart,—'The Greek Philosophers,' by A. W. Benn,—'The Origin of Ideas,' translated from the 'Nuovo Saggio' of Antonio Rosmini-Serbati,—'Notes on Evolution and Christianity,' by J. F. Yorke,—'The Evolution of Christianity,'—'Unconscious Testimony; or, the Silent Witness of the Hebrew to the Truth of Historical Scriptures,' by C. F. Hutton,—'A Synopsis of Moral and Ascetical Theology,' arranged by the late Rev. James Skinner,—'The Chair of St. Peter,' by John Nicholas Murphy,—'Many Voices,' extracts from religious writers from the first to the sixteenth century,—'Romanism, Protestantism, Anglicanism: a Layman's View of some Questions of the Day,' by Oxoniensis,—'A Critical Commentary on the Revised Version of the New Testament,' by the Rev. W. A. Osborne,—a volume of sermons by the Rev. J. H. Thom, of Liverpool,—and a volume by the late H. T. Adamson on 'The Millennium.' The new volumes of "The Parchment Library" will be 'The Christian Year'; 'Gay's Fables,' edited by Mr. Austin Dobson; a selection of Shelley's letters, by Mr. Richard Garnett; Mr. Mark Pattison's annotated edition of Milton's sonnets; the earlier poems of Mr. Tennyson; and 'French Lyrics,' selected and arranged by Mr. Saintsbury. To these may be added the first volume of a new series, to be produced in a similar style, but on larger paper; this introductory volume is to consist of a selection from the writings of living English poets. In poetry are announced:—'River Songs and other Poems,' by Arthur Dillon,—'Birds and Babies,' by Mrs. Coxhead,—'The Garden of Fragrance,' a complete translation of the 'Bostán' of Sádi, from the Persian by Dr. G. S. Davie,—'David Rizzio and other Tragedies,' by the author of 'Ginevra,' &c.,—Lessing's 'Nathan the Wise,' translated by Eustace K. Corbett,—and 'Hymni Usitati Latine Redditi,' by Mr. Justice Lawson. In the "Pulpit Commentary" series will appear two volumes on St. Mark's Gospel, edited by Dean Bickersteth; and 'Jeremiah,' by the Rev. T. K. Cheyne. In the "International Scientific Series" will be published translations of Ribot's 'Diseases of Memory' and of N. Joly's work on 'Man before Metals'; Robert H. Scott's 'Elementary Meteorology'; and Prof. Sheldon Amos's 'Science of Politics.'

Messrs. W. H. Allen & Co.'s list includes 'The Founders of the Indian Empire: Vol. I. Lord Clive,' and 'The Decisive Battles of India,' by Col. Malleson,—'Imagery of Indian Days,' by J. W. Sherer, C.S.I.,—'Wanderings in Baluchistan,' by General Sir C. M. McGregor, C.S.I.,—'The English in India,' from the French of E. D. Valbezen,—'Diplomatic Study of the Crimean War,' translated from the original as published by the Russian Foreign Office,—'Queer People,' from the Swedish of Leah, by Albert Alberg,—'The Jesuits,' translated from the German of Theodor Grussinger,—'Franz Liszt, Artist and Man,' by L. Ramann, translated from the German,—'Under Orders,' a novel by the author of 'The Invasion of India from Central Asia,'—'Accented Five-figure Logarithms,' arranged and accented by Lowis D'A. Jackson,—'Gujarat and the Gujaratis,' by Behrámjí M. Malabárí,—'The Romantic Land of Hind,' by Il Mus-Annif (Capt. C. F. Mackenzie),—'Flotsam and Jetsam: Wreckage and Spun Yarn,' by T. G. Bowles, Master Mariner,—'The Orders of Chivalry,' compiled by Major J. H. Lawrence-Archer,—'Life in India,' by Major the Hon. Charles Dutton,—'Reminiscences of an Indian Official,' by General Sir Orfeur Cavenagh, K.C.S.I.,—'Misterton; or, Through Shadow to Sunlight,' by Unus,—'An Improved Principle of Single-Entry Book-keeping,' by D. Sherriff,—'Ernest Madement: a Tale of Wiltshire,' by Major R. D. Gibney,—'The Military History of the Madras Engineers and Pioneers,' Vol. II., compiled by Major H. M. Vibart,—Heine's 'Book of Songs,' translated into English verse,—'Hunting Sketches,' by R. Finch Mason,—'My Recollections of the Afghan Campaign,' by Dr. J. Duke,—'Memoirs of the late 64th (2nd Staffordshire) Regiment,' by H. G. Purdon,—

'The Spas of Europe,' by Dr. H. J. Hardwicke,—and 'A History of London Goldsmiths and Plate-Workers,' by William Chaffers.

Messrs. Trübner & Co. announce for publication in the autumn: 'Emerson at Home and Abroad' and 'Travels in South Kensington, with Notes on Decorative Art and Architecture in England,' by M. D. Conway,—'The Bhagavadgîta,' translated from the Sanskrit by J. Davies,—'The Philosophy of the Upanishads,' by A. E. Gough,—'Manava-Dharma-Castra,' translated by A. C. Burnell,—'Udânavarga, the Northern Buddhist Version of the Dhammapada,' translated from the Tibetan by W. W. Rockhill,—'The Vazir of Lankuran,' a Persian play, text, translation, notes, and glossary by W. H. D. Haggard and Guy Le Strange,—'Report on the Buddhist Cave Temples and their Inscriptions,' by J. Burgess, LL.D.,—'A Guide to Modern Greek,' by E. M. Geldart,—'Contested Etymologies in the Dictionary of the Rev. W. W. Skeat,' by Hensleigh Wedgwood,—and 'On Mr. Spencer's Unification of Knowledge,' by Malcolm Guthrie. Messrs. Trubner & Co. have also the following works in preparation:—A translation of Hartmann's 'Philosophy of the Unconscious,' by W. C. Coupland,—Schopenhauer's 'World as Will and Idea,' translated by Messrs. Haldane and Kemp,—'The Modern Languages of Africa,' by R. N. Cust,—'An English-Persian Dictionary,' by Prof. Palmer,—'Kalila wa Dimnah,' Syriac text, with introduction and notes by Prof. W. Wright, of Cambridge,—the third volume of Mr. Fausböll's edition of the 'Jataka,' with its commentary, in Pali,—the 'Majjhimanikâyo,' the Pali text of one of the principal books of the Buddhist canon, edited by V. Trenckner,—a second edition of the late Thomas Wright's Anglo-Saxon and Old English Vocabularies, with index by Prof. R. Wülcker, of Leipzig,—W. F. Poole's 'Index to Periodical Literature,'—also simplified grammars of the following languages:—Albanian, by Wassa Effendi, edited by Sir Patrick Colquhoun; Assyrian, by Prof. Sayce; Basque, by W. van Eys; Danish, by Miss Otté; Modern Greek, by E. M. Geldart; Hungarian, by J. Singer, of Buda-Pesth; Malagasy, by Dr. Parker, of Antananarivo; Modern Persian, by A. Finn, of Teheran; Polish, by W. R. Morfill; Roumanian, by M. Torceanu, of Bucharest; Sinhalese, by B. Gunasekara and H. C. R. Bell; Swedish, by Miss Otté; and Turkish, by J. W. Redhouse.

Messrs. Rivington have nearly ready 'Lectures and other Theological Essays,' by the late Dr. J. B. Mozley,—a translation, with a preface by Canon Liddon, of Antonio Rosmini's 'The Five Wounds of the Church,'—the Rev. P. G. Medd's Bampton Lectures for 1882,—'Thoughts upon the Liturgical Gospels for Sundays,' by Dean Goulburn,—a continuation of 'Practical Reflections on Every Verse of the Holy Gospels,' containing Acts to Revelation,—'Selections from the Writings of Canon Liddon,'—'The Witness of the Passion,' by Canon Knox Little,—'Meditations, Poems, &c., for Invalids,' edited by the Rev. M. F. Sadler,—Vol. III. of the Bishop of Lincoln's 'Church History,' bringing the history down to the Council of Chalcedon, A.D. 451,—a series of miniature volumes of selections from various authors, by Mrs. Sidney Lear, entitled 'Sunrise,' 'Noon,' and 'Sunset,'—'Early Influences,' with a preface by Mrs. Gladstone,—an abridged edition of the 'Life of Bishop Gray of Capetown,'—a large-type edition in one volume of Mrs. Sidney Lear's 'Precious Stones,'—and other new editions.

Messrs. Ward, Lock & Co.'s list includes the following:—'Popular Scientific Recreations,' translated from the French of Gaston Tissandier,—'Land, Sea, and Sky,' translated from the German of Dr. Kerman, J. Klein, and Dr. Thomé,—'Household Medicine,' edited by George Black,—'Epochs and Episodes of History,'—'Holy Thoughts on Holy Things,' selected by the Rev. E. Davies, D.D.,—'The Thrift Book: a Cyclopædia of Cottage Management and Domestic Economy,'—Vol. I. of 'The Illustrated History of the World for the English People,'—Vol. I. of 'Amateur Work Illustrated,' edited by the author of 'Every Man His Own Mechanic,'—Vol. II. of 'The Universal Instructor,'—'Art Needlework,'—'Cradle Songs of many Nations,'—'Sugar Plums' ("The Children's Picture Annual," 1882),—'The Bible Student's Handbook,'—'The Temperance Daily Text Book,' compiled by Dr. J. W. Kirton,—Kirton's 'School and Temperance Dialogues' and 'Popular Dialogues,'—'The Handbook of Plain and Fancy Needlework,'—'Good Plain Cookery,' by Mary Hooper,—'Common-sense Clothing,' by Edith A. Barnett,—'Our Servants,' by Mrs. Eliot James,—and new editions of Tom Hood's Works, in eleven volumes; Wordsworth's Poetical Works, in six volumes; Rollin's 'Ancient History'; Hallam's 'Literature of Europe'; and D'Israeli's 'Curiosities of Literature.'

Messrs. De La Rue & Co.'s illustrated publications will be: 'Monthly Maxims,' by Robert Dudley,—'The May-Pole,' with music,—and a new translation of 'Rumpelstiltskin.'

Messrs. Wells Gardner, Darton & Co. announce: 'The Churchman's Almanac for Eight Centuries,' by the Rev. W. Allen Whitworth,—'Pictures from the Poets' and 'More Outline Pictures for the Little Ones to Colour,' by T. Pym,—'One of a Covey,' by the authors of 'Honor Bright,' &c.; and 'Left Till Called For,' by the same authors,—the "Prize" Bible,—'Out of the Way,' a temperance tale, by Helen L. Taylor,—'My Favourite Story Book,'—'A Week spent in a Glass-Pond,' by Mrs. Ewing,—and 'The Offices and Litany,' by the Rev. Evan Daniel.

Mr. John Hodges's new books will be: Vol. II. of 'Lights and Shadows of Every-day Life,' containing six Christmas stories, edited by Agnes Stewart,—'Advice to the Young,' translated and adapted from Arvisenet by W. B. Caparn,—and the following novels in "The Soho Library": 'Reuben Wilkins, Farmer and Parson,' by the author of 'Mr. Gray and his Neighbours'; 'Life in an Unknown Land; or, Five Years with the Jesuits'; 'Michael de la Pole'; and 'The Step-daughter's Dowry,' by Agnes Stewart.

Messrs. George Waterston & Sons have in the press 'Details from Italian Buildings, chiefly Renaissance,' from drawings to scale made from the originals by John Kinross,—and 'Three Blind Mice, with Mewsic and Words from an Early Edition,' illustrated by Charles A. Doyle.

Messrs. Macniven & Wallace, of Edinburgh, expect to publish during the winter the following new volumes of "The Household Library of Exposition":—'The Galilean Gospel,' by Prof. A. B. Bruce, D.D.; 'Ecclesiastes,' by the Rev. J. Parker, D.D.; 'The Lamb of God,' by the Rev. W. R. Nicoll; and 'The Temptation of Christ,' by the Rev. G. S. Barrett. The same publishers also announce a new series of volumes, to be entitled "Evangelical Classics." The first volume will be on Leighton, edited by the Rev. W. Blair, D.D., to be followed by 'Bunyan,' by the Rev. W. Howie Wylie.

Literary Gossip.

Mr. Swinburne's 'Tristram of Lyonesse' has passed into a second edition, which will appear in about a fortnight.

Messrs. Longman & Co. are about to publish an important work by the late Sir William Stirling-Maxwell on the life of Don John of Austria. Attracted to this subject while occupied with the preparation of his 'Cloister Life of Charles V.,' the author bestowed upon it almost incredible pains for nearly thirty years. The MS., which was recast and rewritten more than once, was privately printed, and further corrections and additions were afterwards made. To illustrate the work he got together a collection of portraits, engravings of statues, gems, ships, weapons, and alphabets, which may be regarded as unique. The whole of this great collection will be used in the illustration of the large-paper edition, which will be issued in two volumes folio, and of which only one hundred and fifteen copies will be printed. Another edition will be published subsequently in the usual library form, at a price which may render the work accessible to readers generally.

Messrs. Kegan Paul, Trench & Co. will publish early in October a collected edition of the poetical works of Mr. Lewis Morris. The edition, which will be at a considerable reduction in price, will be in three volumes, obtainable separately, 'The Epic of Hades' being the second volume of the series.

Mr. Loftie, who has been engaged for some years past upon a history of London, has just brought his task to a conclusion. Part of the work is already in print and will be published during the ensuing season by Mr. Stanford. The first volume will deal with the City only. Mr. Loftie is the first to make use of the records printed by the late Mr. Riley, and to weave them into a continuous narrative of the origin and growth of the municipality. In the second volume the history of Westminster will be given.

The first part of Mr. Anthony Trollope's new novel 'The Land Leaguers,' having reference to Irish life of the present time, will appear in *Life* on November 15th.

A second edition of Mr. Alexander Ireland's 'Memoir of Emerson' will shortly be published by Messrs. Simpkin, Marshall & Co. The volume will contain much new matter, including an *éloge* by Dr. Oliver Wendell Holmes, and will be enriched by three autotype portraits of Emerson.

A Correspondent writes:—

"Some members of my family have discovered a box containing letters to, and MSS. by, Thomas Wedgwood, the friend of Coleridge and Godwin. We should be grateful if any one who has MS. or information tending to throw light on the history of Thomas Wedgwood (a person who excited some attention among his contemporaries) would entrust it to us. Mr. Arthur Wedgwood (34, York Street, Portman Square) will take charge of and faithfully return whatever may be entrusted to him."

The system adopted by retail booksellers of selling new books at less than the published price is by no means a novelty. When the first impression of the forty-eight volume edition of the Waverley Novels was in course of publication, about fifty years ago, at 5*s.* per volume, copies were sold to the public at 3*s.* 10*d.* each by a bookseller in the neighbourhood of the Bank of England. His name, we believe, was Owen.

Mr. S. Waddington's critical and biographical study of Arthur Hugh Clough, which will be published by Messrs. G. Bell & Sons about the end of October, will contain extracts from various papers throwing light on Clough's life and work by Mr. M. Arnold, the late Dean of Westminster, Charles Kingsley, Mr. R. H. Hutton, Mr. F. T. Palgrave, Dean Church, Prof. Masson, Mr. W. M. Rossetti, Mr. T. Arnold, Mr. William Allingham, Mr. T. Hughes, Prof.

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Sellar, Mr. C. E. Norton, Mr. J. A. Symonds, and others.

Messrs. Eyre & Spottiswoode are about to publish a companion volume to 'The Teacher's Bible.' It is to be called 'The Teacher's Prayer Book.' Dr. Alfred Barry is the editor.

Messrs. Hodder & Stoughton will issue in October a popular edition of Mr. G. Barnett Smith's 'Life of Mr. Bright.'

The new edition of Mr. Cheyne's 'The Prophecies of Isaiah' will shortly be completed by the issue of the second volume. The commentary has been revised, and many additions of some interest have been made, chiefly in the "Critical Notes" and "Last Words." Account has been taken in this volume of Dr. Robertson Smith's recent work, 'The Prophets of Israel.' The author's critical and theological position remains unaltered. Messrs. Kegan Paul, Trench & Co. are the publishers.

The cheap edition of Mr. Thayer's book, 'From Log Cabin to White House,' consisting of 10,000 copies, has been entirely taken up by the trade, and another 10,000 will be issued from the press immediately.

Messrs. Tinsley Brothers will publish next week a new edition, in three volumes, of 'Proper Pride.'

A 'History of the Printing Trade Charities' will be published in October by Messrs. W. H. Allen & Co. It is the work of Mr. J. S. Hodson, secretary to the Printers' Pension Corporation.

'Winners in Life's Race; or, the Great Backbone Family,' will be the title of a new work by Miss Arabella B. Buckley, which is shortly to be issued by Mr. Stanford. The book will in some measure form a sequel to Miss Buckley's previous volume, 'Life and her Children,' which treated only of the invertebrates.

Messrs. Remington have in preparation a new edition of Mr. Barlow's 'A Life's Love.' It will contain a selection of sonnets from several of Mr. Barlow's former volumes and also some new poems.

Mr. William Kermode will issue next week, through Messrs. Trübner, a work on Natal.

Messrs. Field & Tuer will publish immediately 'Glass in the Old World,' by Miss M. A. Wallace Dunlop.

The October number of the *Antiquary* will contain 'Extracts from the Gild Book of the Barber-Surgeons of York,' by Mr. J. T. Bent, and 'The Preston Gild,' by Mr. G. L. Gomme.

Aunt Judy's Magazine will in future be published by Messrs. Bemrose & Sons.

The catalogue of the fourth portion of the Sunderland Library is now ready. The ten days' sale will begin on November 6th.

Our readers will be surprised to hear that the popular Lancashire book known as Roby's 'Traditions of Lancashire' was not written by Mr. Roby. He employed the late Mr. Jerdan, of the *Literary Gazette*, to do it or get it done. Crofton Croker wrote one or two of the stories, the main part of the book being, we believe, Mr. Jerdan's own work.

Mr. William Charles Bonaparte Wyse, of the Manor of St. John's, Waterford, younger son of the late Sir Thomas Wyse and the Princess Letitia Bonaparte, has just been appointed an Officer of the Order of the Crown of Roumania by his Majesty King Charles in recognition of his Filibre reputation.

The London Society for the Extension of University Teaching will open its seventh session in October. Lectures will be delivered at twenty-one centres.

The fourth session of the Aristotelian Society will open on October 9th with an address by the president, Mr. Shadworth H. Hodgson.

The sixtieth session of the Birkbeck Literary and Scientific Institution will commence on Monday next.

Mr. William Paterson, of Edinburgh, has in preparation a new edition of Shakspeare, to be published in eight large post octavo volumes, the first and second volumes to be ready in November. The impression will be limited to 775 copies, each of which will be numbered. The text will be printed verbatim from the folio of 1623, the spelling and punctuation of which will be adhered to. A number of etchings from the designs of M. Pille, which are now being prepared in Paris, will be given.

The Lowell Institute has invited Prof. Max Müller to deliver a course of lectures on the science of language at Boston in 1883.

M. Maspero was to leave Paris on Sunday to return to his duties at the Museum of Boulaq.

It is said that the family of P. J. Proudhon have recently discovered a manuscript of his bearing the title 'Le Césarisme et l'Histoire.' They propose to publish it.

Negotiations for international copyright between France and Germany, which have been going on for some time, are approaching a satisfactory conclusion. It is not intended to conclude a copyright convention between the two countries. The design is to arrive at an agreement for uniform legislation in each country, so as to determine the rights of French authors in Germany and of German authors in France. It is proposed that the term of copyright should extend over the author's lifetime and for thirty years after his death.

Dr. Sanders's supplement to his great 'Wörterbuch der Deutschen Sprache' is rapidly approaching completion. Only a few parts more have to appear, and Germany will possess, for the first time, a dictionary which for excellence and practical usefulness will hold its own even when the gigantic 'Wörterbuch' founded by the brothers Grimm is completed. The same author's 'Wörterbuch der Hauptschwierigkeiten der Deutschen Sprache,' which ought to be in the hands of every advanced student of German, has just appeared in a thirteenth enlarged edition.

A new Education Bill for India is to be the result of the labours of the Indian Education Commission. The report of the Commission will be sent in to Government next spring, and the new Bill will be considered by the Legislative Council when at Simla.

Messrs. Hansard's Monthly List of Parliamentary Papers for August contains 51 Reports and Papers, 22 Bills, and 44 Papers by Command. Under the first head will be found a Return of the French Tariff; the Finance Accounts of the United Kingdom for 1881–1882; the Report and Evidence of the Select Committee on Railways (Rates and Fares); the Report of the Conservators of the River Thames for the Year 1881; and the translation of a Report as to Oyster Culture in France. The Papers by Command comprise a Return of Accidents on Railways during January, February, and March, 1882 (with plans); the Twenty-ninth Annual Report of the Science and Art Department; the Twenty-eighth Report of the Postmaster-General; the Twenty-fifth Report of the Inland Revenue Commissioners; and Reports by Mr. West on the Pittsburg Coal-fields and Iron Industry, and on the Extension of the Railway System in the United States.

We record the death of Mr. Evelyn Philip Shirley, F.S.A. He was best known as the author of the 'Noble and Gentle Men of England,' 'Stemmata Shirleiana,' and the 'History of the County of Monaghan.'

SCIENCE

Mathematical and Physical Papers. By Sir William Thomson. Collected from different Scientific Periodicals from May, 1841, to the Present Time. Vol. I. (Cambridge, University Press.)

This volume is a fitting sequel to the collection of electrical and magnetic papers by the same distinguished author published a few years since, and will be welcomed by a large circle of scientific readers, to whom the original scattered fragments are for the most part only known at second hand, by numerous allusions which show them to have been important materials in the building up of the science of the present day. The papers are reproduced verbatim as they appeared, with the dates stated, and with here and there a more recent comment distinguished by brackets. They are arranged in chronological order, except that papers on the same subjects are brought together. The table of contents includes not only the papers actually contained in this volume, but also those which were contained in the 'Papers on Electricity and Magnetism' so far as the period 1841–1853 is concerned. It forms a complete list of all the author's papers of that period. The earliest of these show by the dates affixed, but not by any internal evidence, that they were produced at an age usually associated with the upper forms of schools, and it is interesting to see that the first five of them relate to a subject which in maturer years has received a large amount of the author's attention, namely, Fourier's series and their application to the flow of heat in conductors. These are followed in the present volume by some papers relating to solid geometry.

A paper of date 1847, 'On a Mechanical Representation of Electric, Magnetic, and Galvanic Forces,' contains, in small compass, a clear demonstration of the exact analogy which exists between certain definite states of distortion, in an incompressible elastic solid, and the forces due respectively to electro-static attraction, magnetic attraction, and electro-magnetic attraction. The investigation of this analogy was suggested

by Faraday's views as to the nature of these forces, and is completely consistent with them; Faraday having rejected the notion of force acting at a distance from its source without affecting the intervening medium, and having maintained that all cases of apparent "action at a distance" were really cases—just as much as pulling at a string or propagating an undulation—of the transmission of a forced condition through the intervening medium.

The papers which will probably be examined with most attention are those which relate to the 'Dynamical Theory of Heat.' The earliest of these was read to the Royal Society of Edinburgh in January, 1849, and consists of an exposition of Carnot's theory, followed up by a comparison of the efficiency actually attained in some of the best steam engines with the best results attainable according to this theory. The doctrine of mutual transformation of heat and mechanical energy was not at this time established. Carnot adopted as his fundamental axiom a proposition inconsistent with it—a proposition implying that a steam engine gives out as much heat as it takes in. Carnot, however, himself hints at the doubtfulness of this assumption, and our author, with similar caution, says:—

"The fundamental axiom adopted by Carnot may be considered as still the most probable basis for an investigation of the motive power of heat; although this, and with it every other branch of the theory of heat, may ultimately require to be reconstructed upon another foundation when our experimental data are more complete. On this understanding, and to avoid a repetition of doubts, I shall refer to Carnot's fundamental principle in all that follows as if its truth were thoroughly established."

In his next paper to the Royal Society of Edinburgh on this subject, of date March, 1851, his attitude is no longer doubtful, and he accepts the doctrine of the mutual convertibility of mechanical work and heat as firmly established. The opening paragraph describes Sir Humphry Davy's proof of the non-materiality of heat by his experiment of melting two pieces of ice by rubbing them together, and a foot-note to the third paragraph quotes Joule's announcement that he had "obtained one degree of heat per lb. of water from a mechanical force capable of raising 770 lb. to the height of one foot," this announcement having been made in August, 1843. The experiments of Mayer on the friction of fluids are also quoted, and respecting his priority as a discoverer the following remark is made:—

"Considering it as thus established, that heat is not a substance, but a dynamical form of mechanical effect, we perceive that there must be an equivalence between mechanical work and heat, as between cause and effect. The first published statement of this principle appears to be in Mayer's 'Bemerkungen über die Kräfte der unbelebten Natur,' which contains some correct views regarding the mutual convertibility of heat and mechanical effect, along with a false analogy between the approach of a weight to the earth and a diminution of the volume of a continuous substance, on which an attempt is founded to find numerically the mechanical equivalent of a given quantity of heat."

Many references occur in subsequent papers to "Mayer's hypothesis," which is substantially the same as the "false analogy" here alleged, and investigations are given of the nearness of its approach to the truth. The hypothesis is that when a gas is compressed its gain of sensible heat is the exact equivalent of the mechanical work done in compressing it. This hypothesis is very nearly true. Its departures from accuracy are about as great as those which are known to exist in the case of "Boyle's law," and evidence is given in some of the papers that the departures of different gases from Boyle's law are proportional (in a broad sense) to their departures from Mayer's hypothesis.

A great deal of discussion occurs respecting the explanation of the well-known fact that steam escaping from the safety valve of a high-pressure boiler does not scald the hand; and the discussion wears a somewhat paradoxical aspect, for the author sets himself to explain, not the low temperature of the steam, as an ordinary mortal would do, but its high temperature; for he says if it were cooled by escaping it would scald, inasmuch as some of it would condense into drops of hot water, and the reason of its not scalding must be that in some way or other it becomes superheated, and thus remains dry. Very elaborate experiments were conducted by the author in conjunction with Dr. Joule to throw light on this point. They consisted chiefly in forcing air and other gases through porous plugs, and observing the amount of heat imparted to the gases by this treatment. Preliminary experiments were made by forcing air through a single aperture.

"Two effects were anticipated, one of heat arising from the *vis viva* of air in rapid motion, the other of cold arising from dilatation of the gas and the consequent conversion of heat into mechanical effect. The latter was exhibited by placing the bulb of a very small thermometer close to a small orifice through which dry atmospheric air, confined under a pressure of eight atmospheres, was permitted to escape. In this case the thermometer was depressed 13° C. below the temperature of the bath. The former effect was exhibited by causing the stream of air as it issued from the orifice to pass in a very narrow stream between the bulb of the thermometer and a piece of gutta-percha tube in which the latter was enclosed. In this experiment, with a pressure of eight atmospheres, an elevation of temperature equal to 23° C. was observed. The same phenomenon was even more strikingly exhibited by pinching the rushing stream with the finger and thumb, the heat resulting therefrom being insupportable."

This and other experiments led to the inference

"that a body round which air is flowing rapidly acquires a higher temperature than the average temperature of the air close to it all round. The explanation of this conclusion probably is, that the surface of contact between the air and the solid is the locality of the most intense frictional generation of heat that takes place, and that consequently a stratum of air round the body has a higher average temperature than the air further off; but whatever the explanation may be, it appears certainly demonstrated that the air does not give its own temperature even to a tube through which it flows, or to a wire or thermometer bulb completely surrounded by it. .....Accordingly, although it has been a practice in general undoubtingly followed, to whirl a thermometer through the air for the purpose of finding the atmospheric temperature, we have tried and found, with thermometers of different sizes and variously shaped bulbs, whirled through the air at the end of a string, with velocities of from 80 to 120 feet per second, temperatures always higher than when the thermometers are whirled in exactly the same circumstances at smaller velocities. By alternately whirling the same thermometers for half a minute or so, fast, and then for a similar time slow, we have found differences of temperature sometimes little if at all short of a Fahrenheit degree. By whirling a thermo-electric junction alternately fast and slow, the same phenomenon is most satisfactorily and strikingly exhibited by a galvanometer."

Among other important novelties in these papers is the proposal of the now well-known "absolute scale of temperature," the word "absolute" being used to denote independence of the particular selection of any one thermometric substance or combination of substances for apportioning the degrees of the scale. The absolute scale is based upon Carnot's theory as corrected in accordance with our knowledge of the equivalence of heat and mechanical effect, and is defined by the following statement:—

"If a physical system be subjected to cycles of perfectly reversible operations, and be not allowed to take in or to emit heat except in localities at two fixed temperatures, these temperatures are proportional to the whole quantities of heat taken in or emitted at them respectively during a complete cycle of the operations."

If the difference between the ordinary freezing point and boiling point of water be divided into 100 degrees, this scale makes the freezing point 273° and the boiling point 373°, and is nearly in accordance with those other definitions which make the temperature of a gas proportional to its volume at constant pressure, or to its pressure at constant volume.

Another subject the history of which can be traced in these papers is the convection of heat in some cases by positive and in others by negative electric currents. A paper from the *Proceedings* of the Royal Society of Edinburgh (December, 1851) announces the theoretical conclusion (see p. 319 of this volume)

"that an electric current produces different thermal effects, according as it passes from hot to cold, or from cold to hot, in the same metal."

And at p. 460 is a paper from the *Proceedings* of the Royal Society (May, 1854) where the reasoning is somewhat more fully given, together with an outline of the prolonged experimental investigation which at last confirmed it in an unexpected manner. Three solutions had been foreseen as possible, and of these the one which had been thought the most improbable turned out to be the true one.

Looking back from our present standpoint, it seems strange that communications of so much importance should have been relegated to *Proceedings* and not published in the *Transactions* of the two societies in question. The volume contains no index, but in other respects is convenient for reference. Occasional interpolations show the author's present views upon the doubtful points discussed.

GEOGRAPHICAL NOTES.

We have received from Mr. Stanford maps of Egypt, of the Nile Delta with plans of Port Said, Ismailia, Suez, and Cairo, and a large-scale map of the seat of military operations in Lower Egypt; and from Messrs. G. W. Bacon & Co. a Bird's-Eye View of Egypt, looking west from the Suez Canal. Though the rapidity of events

has already taken away a good deal of the interest of these maps, they may still be useful in reading the detailed despatches which are beginning to arrive.

Mr. T. Ruddiman Johnston's *School Map of Africa* (Edinburgh), on a scale of 125 miles to the inch, may be very fairly described as a slightly amended copy of the three-sheet map of Africa in Stieler's 'Hand Atlas.' The amendments, however, only extend to a few points in Southern Africa, and are far less in extent than we have a right to expect. Thus far Mr. Johnston can hardly be blamed, for the map which he took for his guide is acknowledged to be a good one. We blame him, however, for a very injudicious selection of names, and for the introduction of errors not to be found in his original. As an instance of the former we may refer to the indication of the late King Munza's residence and the omission of the well-known tribe of the Monbuttu, of which he was chief. As to errors, we can point out the altitude of Kilimanjaro, which is given as 20,000 feet, when in reality it only amounts to 18,681 feet; the incorrect delimitation of the British colonies on the Gold Coast; and the drainage of Lake Leopold into Lake Tanganyika.

Mr. Stanley has by this time probably arrived at Brussels. In the mean time it does not appear as if it was the intention of the International African Association to give up the work on the Congo which has been carried on so indefatigably by Mr. Stanley during five years, for quite recently Dr. Allard and M. Haneuse, of the corps of Engineers, have left for Africa. The Akassa, a vessel despatched by the Compagnie Belge de Commerce Africain to the Congo, is stated to be doing a good trade.

The African Committee of the Lisbon Geographical Society has sanctioned Senhor Machado's scheme for sending a geographical and geological expedition into the province of Mozambique. The committee insists more especially upon the desirability of showing the Portuguese flag on Lake Nyassa, which was discovered by the Portuguese, and ought to be formally declared to be part of the Portuguese possessions in Africa.

M. Pierre François Coquereau, of Bordeaux, is organizing an expedition for the scientific exploration and commercial and industrial development of Futa-Jalon in Senegambia. It is proposed to establish a French colony or factory at Timbo, the capital.

Reference is made in the report of M. Lessar's survey to the previous visit to Merv of a Russian caravan. As no particulars of this visit have yet appeared, it may be interesting to state that the caravan of the merchant Gospodin Koushin was the first to enter Merv, in February of the present year. Two Russian officers, Lieuts. Alikhanoff and Sokoloff, accompanied it.

Petermann's *Mittheilungen* for September contains two maps of high interest, both accompanied by valuable articles. The first of these maps illustrates Dr. Emin Bey's explorations in the countries of the Madi and Shuli, to the east of the Upper Nile; the other, by Dr. M. Staub, is entitled "A Phænological Map of Hungary," and embodies a vast amount of research. It is designed to exhibit the period of flowering throughout the country, Arva-Váralja, a village in the Carpathians, 1 800 ft. above the level of the sea, being adopted as the point of comparison. It thus appears that the flowering takes place at Kesckement, in the centre of the plain of Hungary, forty-three days earlier than at Arva-Váralja, and one day earlier than at Fiume on the Adriatic. Among the other papers in this number we may mention E. Nagel's account of a trip to the gold-fields of Matabili Land in 1876. He travelled in the company of Mr. Charles W. Clarke and Mr. C. J. Nelson.

The *Deutsche Geographische Blaetter* of the Bremen Geographical Society publishes further reports by Dr. Arthur Krause on excursions from Chilkoot; an interesting paper by Dr. Möbius, on the influence which food exercises upon the geographical distribution and the migration of animals; and a description by Count Waldburg-Zeil of the voyage of the Louise to the Yenisei in 1881.

The Spanish Consul-General at Alexandria wishes it to be known that M. Jean Victor Abargues, known as Commander Abargues de Sosten, has no longer any right to call himself a representative of the "Spanish African Association." Our readers will remember that this gentleman travelled for some time in Abyssinia, where he appears to have meddled in politics.

Students of Dante will be interested in the essay on the 'Cosmografia della Divina Commedia,' by Signori G. G. Vaccheri and C. Bertacchi, of which an abstract appears in the last number of Cora's *Cosmos*. The same periodical contains a continuation of Signor Luigi Hugues's able history of Antarctic Polar expeditions.

ASTRONOMICAL NOTES.

THE comet seen by Mr. Common close to the sun on Sunday, the 17th inst., was noticed by M. Thollon at Nice the next day, and described as follows:—"Très brillante vue à midi 18 Septembre à 3 degrés ouest du soleil, noyau spectre continu très brillant et très étendu vers violet, chevelure et noyau donnant raies sodium extrêmement brillantes, très nettement dédoublées et caractérisées, paraissant déplacées vers le rouge." It is supposed that this is the same comet as was discovered by M. Cruls at Rio de Janeiro on the 12th inst., but no elements, we believe, have as yet been determined.

A set of elements and an ephemeris of the comet discovered by Mr. Barnard at Nashville, Tennessee, on the 10th inst. have been computed by Herr Zelbr, of the Vienna Observatory. According to him it will reach its perihelion on the 13th of November, at the distance from the sun of 0·95 in terms of the earth's mean distance. Its distance from us is now a little greater than that of the sun, but it will diminish until it is somewhat less than the sun's distance, and then increase after October 19th. The comet's approximate places for Berlin midnight on the three dates mentioned below are as follows:—

Date.	R.A. h. m. s.	N.P.D. ° ′
Sept. 29	7 51 11	88 44
Oct. 3	8 1 53	94 19
„ 7	8 13 57	100 44

The first European observation of this comet appears to have been made at Kiel on the night of the 16th inst.

It does not appear that either of the comets recently discovered is the periodical comet of 1812, for the return of which we shall probably have to wait until some time next year.

Since the above was written, announcements have been received by the Astronomer-Royal from Vienna and from Paris that a fine comet was seen at the former place on the 24th inst. (right ascension 11 hours, south declination 3 degrees), and at the latter two days later (at 10 degrees altitude, bearing north, 60 degrees east). We presume that they both refer to the same comet as that seen by Mr. Common on the 17th; but a few days will decide this and some other questions connected with our visitant.

The next course of Gresham Lectures on Astronomy will be delivered on the evenings of October 17th, 18th, 19th, and 20th, at 6 o'clock, by the lecturer, the Rev. E. Ledger, at Gresham College, Basinghall Street. The subject will be 'The Astronomy of the past Twelve Months.' We understand that Mr. Ledger has in the press a volume of his lectures delivered during the last two years, which will shortly be published under the title of 'The Sun, its Planets, and their Satellites.'

Another small planet was discovered by Dr. J. Palisa at Vienna on the 10th inst. This, which reckons as No. 231 in a general list, is the thirty-eighth discovered by Dr. Palisa. (In our "Astronomical Notes" for September 9th, p. 341, "thirty-six" should be *thirty-seven*.)

The 'Companion' to the 'British Almanac' for 1883 will contain, amongst other articles, one by Mr. Lynn on Halley's comet, with an addendum on periodical comets generally.

ANTHROPOLOGICAL NOTES.

DR. TOPINARD is proceeding in his *Revue* with the analysis of the facts preserved in Broca's registers. The article for the present quarter relates to the measurement of cranial capacity, founded on about one thousand observations, from which the following averages are deduced: Neolithic, male 1,560, female 1,410; modern Europe, male 1,560, female 1,375; yellow races, male 1,510, female 1,385; African negro, male 1,405, female 1,250; black of Oceania, male 1,460, female 1,295. The opportunity is taken of urging the necessity of obtaining these measurements upon uniform and exactly defined principles. Dr. Arbo discusses in the same journal the dimensions of a skull found in a stone tomb at Svelrik, in Norway—the first discovery of the kind in that country—and finds a close resemblance in it to the skulls of a late stone age found at Sorengen, in Denmark, and, indeed, to those of the modern Danes.

M. Vanderkindere, president of the Society of Anthropology of Brussels, has published the results of 608,698 observations of the colour of eyes and hair of children in the primary and communal schools of Belgium, according to locality, with maps. Age and sex are also distinguished in the returns, which were made in 1878.

MEETINGS FOR THE ENSUING WEEK.

MON. Education, 7½.—'The Moral Element in Intellectual Education,' Mr. J. Ward.
WED. Entomological, 7.

Science Gossip.

THE first volume of Messrs. Cassell & Co.'s series of technological manuals, edited by Prof. Ayrton, F.R.S., and Dr. Wormell, will be ready early in October. It will be entitled 'Cutting Tools worked by Hand and Machine,' by Prof. Robert H. Smith.

MESSRS. PALMER & HOWE, of Manchester, have in the press a new practical work on dyeing by Mr. David Smith.

MR. F. S. MITCHELL, of Clitheroe, who has for some years devoted attention to the ornithology of Lancashire, has issued a circular in which he solicits information respecting the birds of Lancashire, of which he is engaged in compiling a list that he is desirous of making as complete as possible.

MR. DAVID DALE, a director of the North-Eastern Railway, will open the Electrical Exhibition at Darlington on the 3rd of October. The North-Eastern Railway have arranged that facilities shall be afforded for making trials on carriages in actual work of couplings made by electrical arrangements.

MESSRS. ALEXANDER AND M'COSH, of the firm of William Baird & Co., have successfully solved the problem of extracting the ammonia and tar from the gases escaping from the top of the blast furnaces, without any interference with the smelting process or any increase of cost. The Gartsherrie firm are now erecting the necessary apparatus at their works in Ayrshire and in Lanarkshire. Messrs. Pease & Co. have applied a similar process to their coke ovens; and by a third process, introduced from Germany, it appears all the sulphur may be recovered, which will be a great additional economy.

FOLLOWING the example set by Sir Ashley Eden, the Lieutenant-Governor of Bengal offers for competition two scholarships of 200*l.* each annually, to be held for two and a half years at the Royal Agricultural College at Cirencester. Grants will also be made in aid of the expenses

of the scholars in coming to and returning from England.

THE Government of India have recently issued a resolution on the measures to be adopted for the systematic observation of earthquake shocks. The subject was suggested by the Royal Society of Great Britain in 1877, and a scheme was then formed and discussed, but was eventually abandoned owing to circumstances which prevented the Society from co-operating. The Government of India have now sanctioned a grant of 2,000 rupees for the purchase of the necessary instruments and the erection of observatory sheds at most of the first and second class meteorological stations in Bengal and Northern India.

TIDAL observations in India continue to make progress. The number of ports for which tide tables will next year be available will be eighteen in all, including four new ones, False Point, Dublat (towards the mouth of the Hooghly), Elephant Point, and Amherst. These tables and the excellent published surveys of the Indian coasts are much valued as aids to navigation by the mercantile community and navigators in general.

THE French Government have voted 90,000 fr. towards the expenses of the International Conference of Electricians, which is to begin in Paris on the 15th of October. A special conference will then be held to consult on the rights of property in submarine cables and on the means to be adopted for their protection.

M. DE CHARDONNET brought before the Académie des Sciences at the Séance of the 4th inst. his 'Experimental Study of the Reflection of Actinic Rays,' especially with reference to the influence of specular polish. These truly original and very important experiments have revealed the following laws. All surfaces reflect in variable proportions each of the spectral radiations, but we cannot obtain the pure colours by reflection. The reflecting power of a liquid is independent of the substances held in solution. Specular polish augments the total quantity of reflected rays, while the relative intensity of the different regions of the spectrum depends upon the substance employed.

M. GOPPELSROEDER, of Mulhouse, produces some remarkable results with aniline dyes under the influence of electricity. He impregnates paper with an aqueous solution of an aniline salt, a chloro-hydrate giving the best result. This sheet is placed on a metal plate which is connected with one of the poles of an electrical battery; another metal plate, engraved with the design in relief, is laid over the paper and connected with the other pole; decomposition is thus effected by the current, and a perfect copy of the design in black is obtained.

MR. HENNESSY on the 11th inst. read a paper before the Académie des Sciences, 'On the Mean Temperature of the Northern and Southern Hemispheres of the Earth.' M. Henel considers the southern hemisphere, with its greater mass of water, to have the higher mean temperature, or about 15°·4 C. Mr. Hennessy believes that the idea of a superiority of temperature must be given up, the mean of both hemispheres being 15°·2 C.

MESSRS. VON SCHENK BROTHERS, of Heidelberg, have made a series of very satisfactory trials with the new binding material "tripolith," which is composed of sulphate of lime (gypsum), coke powder, and precipitated oxide of iron. The tensile test, after long exposure to the atmosphere, compared with the strength of lime and cement, was increased 100 per cent., and the power of resisting compression was exceedingly great.

THE excavations for a lock on a canal which is being made near Mons, in Belgium, have brought to light the bed of an ancient river, in which have been found bones of mammoths and other animals. Some Roman coins, pottery, and glass have also been discovered near Nimy.

THE Hungarian Prof. Blumendiert has published an important and exhaustive monograph on the ethnology of the Philippine Islands.

IN papers recently read before the Cincinnati Association of Forestry and the California Academy of Sciences, Dr. R. E. C. Stearns has proposed that systematic observations of the annual rings in felled timber should be made along the Pacific coast. Taking the widest rings to correspond with the years of maximum rainfall, he considers it possible in this way to obtain a retrospective rain record which may afford valuable help in determining how far rainy years recur in cycles.

THE University of Tokio sends us No. 7 of the *Memoirs* of the Science Department. This is devoted to a 'Report on the Meteorology of Tokio for the Year 2540' (1880), by T. C. Mendenhall, Ph.D., Professor of Experimental Physics in Tokio Daigaku. The report for the year 1879 was the first of this series, and in it the location of the observatory is given, and the various instruments used are described. The observations have been continued, notwithstanding many serious difficulties, with zeal and great caution, thus furnishing a very important record of the meteorological phenomena of a most interesting locality. One new feature has a place in this volume. Fires are so frequent in the city of Tokio that the average age of a house is seven years; that is to say, the whole city is burnt every seven years. "During last winter the number of houses burnt were,—1880, December 30th, 2,200; 1881, January 26th, 15,500; February 11th, 7,100, and on the 21st, 1,400." This sad condition of things has claimed the attention of the University, and Prof. Yamagawa has devoted much time and attention to an investigation of the cause and course of these fires, and to their classification in reference to atmospheric movement. The professor furnishes a report giving the more important results, with charts illustrating the conclusions reached.

FINE ARTS

DORÉ'S GREAT WORKS, 'CHRIST LEAVING the PRÆTORIUM,' 'CHRIST ENTERING JERUSALEM,' and 'MOSES before PHARAOH,' each 33 by 22 feet, with 'Ecce Homo,' 'The Ascension,' 'Dream of Pilate's Wife,' 'Soldiers of the Cross,' 'A Day Dream,' &c., at the DORÉ GALLERY, 35, New Bond Street. Daily, Ten to Six.—1s.

THE PRIVATE COLLECTIONS OF ENGLAND.

No. LXXI.—GALLERIES IN AND NEAR LIVERPOOL.

MR. FREDERICK LEYLAND possesses a considerable proportion of the masterpieces of the most intellectual and cultivated branch of the modern English school. In addition to these he has a comparatively small number of ancient Italian, Spanish, and Low Country pictures. Some of these hang in the office of the owner in the city of Liverpool itself, for, like many patrons of old Italian and Low Country masters, Mr. Leyland, while at work in his office, delights in the company of pictures. He keeps at Woolton Hall, which is but a few miles from Liverpool, a similar gathering, the more important of the modern group of which are by Mr. E. Burne Jones. Here also are the ancient examples already referred to. They are due to Velazquez, Tintoret, Giorgione, Coello, Marco Basaiti, Rembrandt, and Wynants. In Mr. Leyland's London house, besides other superb specimens of ancient and modern art, are some of the splendid painted poems by Dante G. Rossetti, several of which—for instance, the 'Proserpina'—we described when they were executed, and in each case at some length. Following the geographical arrangement already adopted for this series of papers, we defer our remarks on the owner's London collection, and proceed for the present with the works he has gathered in and near Liverpool. Before the works in the London collection are described in "The Private Collections of England" we hope to see Rossetti's pictures in the Royal Academy exhibition of the approaching winter. We have to thank Mr. Leyland for permission to comment on these works, the selection of which attests his taste and refined judgment. Some of the examples in Liverpool are not very well placed as regards the light; those at Woolton Hall are nearly all perfectly illuminated and happily displayed on the walls of large rooms.

In 1856 there appeared as No. 122 at the Royal Academy a picture by Mr. W. L. Windus illustrating the beautiful and sorrowful ballad 'Burd Helen,' which nearly every good judge was content to class with the 'Ecce Ancilla Domini!' of Mr. Rossetti, Mr. Millais's 'Huguenot,' Mr. Hughes's most exquisite 'April Love,' and the sad 'Last of England' by Mr. Ford Madox Brown. Each of these is a masterpiece, and yet, except the last, the production of a man who at that time had but just passed out of the stage of youth. Of the painters the most powerful has but lately gone from amongst us, leaving laurels the world itself must gather, and which he who earned them contemned, although he only too earnestly regarded that applause he shrank from claiming. When the world knows all he had to say it will be time to appraise the value of the 'Ecce Ancilla Domini!' which was the first fruits of his genius and is one of his best poems, whether we consider those he produced with the brush or with the pen. Mr. Windus — one of the most original painters of our time, a poet in painting worthy to be grouped with the above-named men and with the author of the ballad of 'Burd Helen' himself—lives still, but lives retired, having left this picture as his one real gift to the world. Mr. Millais's career has been long and brilliant, yet he has not entirely remained true to the heart-moving mood of the 'Huguenot.' Mr. Hughes's 'April Love' remains his best work in its proper line, and has been followed by several pure and beautiful pictures, noteworthy among which is the lovely 'Annunciation' we saw in a collection near Newcastle-on-Tyne. Mr. F. M. Brown, having produced many noble pictures, including the 'Last of England,' 'Elijah and the Widow's Son,' and that 'Entombment' to a fine version of which we shall presently refer, is now at work on the frescoes in the Town Hall at Manchester, a noble opportunity by which posterity will profit.

Mr. Windus has done little beyond the picture of 'Burd Helen' and one or two more works which whether they are incomplete or inferior matters little here. They include 'Too Late,' R.A. 1859, 900; 'Cranmer and Katherine Howard,' 'Touchstone,' and 'Marten before Claverhouse.' The last three were at Suffolk Street. 'Too Late' was at Leeds in 1868, and, like 'Burd Helen,' belonged to Mr. John Miller, of Liverpool. 'Burd Helen' deserves to be made widely known by means of a good engraving or a vigorous and delicate etching. In the *National Magazine*, and published about the time of the exhibition of the picture, is a cleverly drawn woodcut which gives a good idea of its design and ably suggests its motive. An enterprising publisher might find admirers enough to reward the issuing of such a print of the picture as Mr. Windus and Mr. Leyland might approve. Let us hope soon to see such a thing. Meanwhile, it will be enough to say that 'Burd Helen' is what it has become the fashion to call a study in white, its echoes and allies. The scene is the edge of a moor; the foreground is formed of stones which many suns and frosts have so blanched and split into flakes that the lichens and mosses have failed to clothe with their pallid tints the banks of the ford where Lord Henry and his heavily laden mistress have arrived. The flakes of stone seem to clatter under the tall white horse's hoofs, from before one of which a shining film of water rises as the creature, unchecked by the rider, steps on his way. The path, dashed with ruddy earth, is marked in white stones on the strip of barren moorland, which, dark brown, green,

and purple, rises a little to meet the horizon where the grey sky signifies impending rain and formless vapours drift as if the wind urged them slowly after the travellers. The grey light casts no shadows, but its wanness makes the stream shine more brightly than the dark sky might be expected to allow, and affords gigantic reflections of the knight, the lady, and the steed. Each of the figures is white and diversely tinted in itself, from stone colour and pearly hues to grey, and their mass fuses the ghostly pallors of the sky with the rocky bed of the stream and sheen of the water itself. Lord Henry wears a white satin coat and hose, the very surface of which reflects light from the sky and river; the richness of the figure is enhanced by the red cap he wears and its trailing dark feather, the ruddy lining of his crupper, and the ferruginous earth at his feet. Pearly white are the tunic and hose of the lady; the horse is ashy and bluish grey. Fair "Burd Helen" steps lightly, yet wearily and warily, on the sharp-edged flakes of stone, her right hand on the saddle of the hardest-hearted lover that ever rode away; her hair is blown backwards from her face, and she pants because her heart labours, her load is heavy, and the way is long. Her left hand presses close to her side, and she turns brave eyes upwards with an appeal preluding the demand if he will see her swim. Erect in the saddle, and but slightly bending his head to look down upon his mistress, Lord Henry's form is marked against the sky; a faint smile dawns in his eyes and his lips part. He trifles, or seems to trifle, with his glove, an action adopted to hide love's triumph in the man's heart. Such is the design of one of the most pathetic of modern romantic pictures, a work which conveys all the tenderness, all the cruelty, all the fidelity, all the beauty and energy of the wonderful ballad it illustrates. We doubt if the ballad-maker realized the whole of the charm to which Mr. Windus has given form, wealth of sentiment, and force of motion. If the poet saw no more than we think he did, Mr. Windus had the first sight of a tragedy as pathetic and as original as the 'Huguenot,' 'April Love,' and 'The Last of England.'

Such examples of pictorial art owe nothing to literature; in them the artists are poets who have given form, colour, and substance to poems in that universal language all men read. We have selected them as modern examples of a not too numerous class of romantic painted poems, and do not, of course, intend to disparage works of categories other than the romantic, among which it might suffice to name several pictures by Rossetti, Mr. Millais, and some fine inventors not of the Pre-Raphaelite cycle.

Our next example selected from the collection of Mr. Leyland is a small, but very highly finished and entirely autographic, version of Mr. F. M. Brown's noble picture of 'The Entombment of Christ.' This dignified and, if the term be allowed, old-masterly work was originally designed for stained glass, and has been more than once repeated with important distinguishing variations. Without the least defect of movement and passionate expression, it shows a composition the simplicity of which is monumental and severe, while the action is dramatic and so compressed as to be epical. In these respects the work is almost sculpturesque, in the sense that the greater compositions of Giotto are sculpturesque. The colour is as grave and beautiful as the other elements of the design; the whole is nobly reticent and yet sumptuous, exuberant with life and wealthy in poetry. It ought to ensure for the artist the highest public recognition of his genius; it is one of the productions which have led to his present employment at Manchester, a distinction which, however honourable on the parts of the corporation of that city and the painter, ought to have been supplemental to even larger honours and wider employment. In France Mr. Brown would have been chosen a Member of the Institute on account of this work, to say nothing of 'Elijah and the Widow's Son,' 'Christ washing Peter's Feet,' and half a dozen other masterpieces. There must be something wrong somewhere when an artist who made his mark so long ago as the Westminster Hall exhibitions of cartoons and paintings remains, so far as the nation and the art corporations are concerned, unrecognized and unknown. It is said that the Society of British Artists was not unwilling to enrol the painter of 'The Entombment,' and that, before it became "Royal," the Society of Painters in Water Colours would have placed him among its honorary members, or, had he worked chiefly in that body's peculiar vehicle, have made him a full member. The picture before us comprises the rough-hewn entry of the rock tomb, into the interior of which three of the holy company bear the corpse of the Saviour with the feet foremost, relaxed, and before the *rigor mortis* has set in. It is swathed in a sheet, so that it rests easily between their hands, and the warm white of the sheet forms a high note in the colour and chiaroscuro, extending far across the picture and dividing the darker and richer tints of the other figures. John, Joseph of Arimathea, and Nicodemus sustain the sheet and stoop slightly before they enter the tomb; they move solemnly onwards in the act of turning to the entry, and are closely attended by the weeping women of the Holy Family, Mary Altera, and the Magdalen. The last is kneeling at the side of her companions in an attitude of passionate grief, which contrasts pathetically with the still sorrowfulness of her neighbours.

Very grave, if not sad, and deeply poetic is 'The Rehearsal.' It is one of the most important and powerful among the romantic class of Mr. Legros's productions, and, so far as regards conveying the impression that pathetic music floats in and fills the air about us, it is worthy to be classed with the renowned 'Maître Wolfram' of M. le Mud. The latter instance we take to be the crowning modern picture of a comparatively small and rare class, which, so far as we can at the moment recollect, began to exist when Raphael designed 'St. Cecilia.' Designs in which this special motive exists in a subordinate position were, of course, not unknown before Raphael's time; not one, however, in which it is supreme is, we think, older than his great painting. An organist sits before the spectator of Mr. Legros's work, with several young Burgundian peasant women behind him. His fingers are on the keys of the instrument, and his pupils seem to be waiting for the cadence with which their voices are to join the music. Sweet and sedate, their faces are serious but not sorrowful, and smiles are habitual on their lips because the women are habitually happy. One of them holds a book, which focuses the high notes of the chiaroscuro; the lower notes of the same class occur in the variously subdued keys of their white caps and the warm and solid yet luminous carnations. The women's dresses are of differing blacks, varied in tone and depth by the influence of the light which reveals them to us. Full of poetic pathos as these faces are, the chief appeal of the design is conveyed by the countenance of the player, whose saturnine face is uplifted in a serious, perfectly unaffected way, while, with his eyes fixed in abstraction, he listens to the notes which his hand, pressing the keys, prolongs and modulates. A boy, a church acolyte, too young to be subject to musical or pathetic impressions, steadily, if not stolidly, listens with his fancies far adrift; he supplies a contrast to the emotions of his neighbours, while his ruddy cap and cape afford chromatic contrasts in the scheme of warm and sad tints which characterizes the picture. The background is of a solemn dull-grey stone architecture, the local tints and tones of which are of great value, but the constructional members of the building are too thin and their execution is too flat and poor to be worthy of the other parts of the work. Mr. Legros has thus lost the advantage which he might have secured by means of solemn architectural accessories.

Another work of this painter demands distinct description. It is one of his most famous paintings, and is known as 'Le Maître de Chapelle.' A musical party are assembled in the chamber of an accomplished instrumentalist, and they "make music" for themselves. One of the company looks over his friends' shoulders and with opened lips pours out the full volume of his song. Another, in a blue cape and white robes, sits apart and steadily bends his eyes on the pages of a book. The attention which distinguishes the actions and looks of the men is so deep and strongly marked that we seem to be among the players and to become sensible of the charm of their occupation, which, with all its cheerful activity, is grave enough to suit the gathering of evening shadows in the room, forming masses of rich light and darkness. The local colours are brown, olive, and sober red, with spaces of grey. The ruddiness of the external light of evening suffuses the chamber; the serene and glowing effect of the sky, visible through the casement, is enhanced rather than obscured by the broad stone mullions and rectangular lattices which divide the window; the glass is evidently old, its local tints are grey and green, and these are backed by the greener masses of a scanty curtain. The motive of 'Le Maître de Chapelle' is quite different from that of 'The Rehearsal.' We see in each the working of a characteristic mood of mind which is diverse in its applications, and, although uniformly earnest and serious, by no means constantly sad. It would be a very curious exercise to bring these pictures of musical subjects face to face with some of the fine Dutch interiors where the inmates are performing on instruments and singing. Palamedesz Palamedes, Gonzales Coques (see the superb 'Musical Party' in the Brunswick Gallery), and others produced fine things of this class, in which we do not include the performances of single musicians, ladies taking lessons and practising at spinets, clavecins, and virginals, or labouring with the bows of violoncellos. The latter, whatever they exhibit of art, seldom have any musical inspiration.

The most important serial or cyclical group by Mr. E. Burne Jones is in Mr. Leyland's possession, and consists of six canvases in all. We describe them *seriatim* as they hang, with one or two more pictures by Mr. Jones, in the morning room at Woolton Hall. The more important are much better seen in their permanent home than when, a few years since, they were shown in the Grosvenor Gallery Exhibition.

'Day' shows a slender youth in the act of opening a door so as to admit the splendour of morning on the world. The portal opens on a terrace from which we see a harbour spread out below, with grey towers and forts and many ships sailing out and in, or far off taking their way over the sea. The torch in Day's right hand emits flames which, like the "flambeaux of the sun," spread over the head of the figure; white cloudlets float round his limbs and touch his feet, but hide nothing of his form. The carnations of the torch-bearer are like pale ivory in which rosy tinges gather force and become plainer every moment. The texture of the flesh has been rendered with tenderness and loving care for beauty. A gem of morbidezza was thus secured, which it would be very hard indeed to excel. The surface is something like that of ancient alabaster, which, in spite of golden and ruddy sub-hues, is quite pure and white, neither blanched nor pallid. There is repose in the attitude which enhances the grace of the action; the softness and elegant contours of the features are delightfully pure in form and choice in style and type. Sweetness without languor pervades the expression, and the eyes are gentle and yet full of meaning. The lovely youth is in

the act of singing in a low voice the verse which is inscribed on a *cartellino* affixed to the threshold of the portal. The verse is conceived in a vein, and was written in a measure, appropriate to the sweetness of the motive of the picture, its soft and luxurious but not voluptuous colour, the exceeding elegance of the figure, its tender carnations, and the flushed roses of its illumination. These verses, as well as those we quote below, were written by Mr. William Morris for the painter, and have not before been printed. The torch-bearer chants :—

I am Day, I bring again
Life and Glory, Love and Pain;
Awake, arise! From Death to Death
Through me the World's tale quickeneth.

The solemnity of what may be called the suggetsion of the minatory spirit of antiquity, as developed in the peculiar mood of the Italian Renaissance, a mood which pervades nearly every work of our artist, is fully expressed in this picture, which is no pretty and delicate toy, but an outcome of serious and poetic thought. It would be hard to illustrate the working of this peculiar inspiration in an account of a picture which, except in the air, action, and attitude of the figure, exhibits little to represent that mood which gives life to it. The same remark applies to the under-mentioned examples of the group to which 'Day' belongs.

The companion picture to the above is called 'Night,' and shows a single female figure retreating from the world, with the door of a portal closing behind her, yet remaining sufficiently open for the moment to reveal an ocean of dark-blue water with subsiding billows, the crests of which are touched by pallid moonlight, which indicates their multitudinousness without defining their forms. The firmament, which is seen through the same opening, is of the darkest turquoise, sprinkled with stars. The figure rises dark against it. The ample robes of Night are of two blues, differentiated by their tones and solidity rather than by their proper tints. Daylight lingers in the foreground only to mark dimly the lines of the draperies of the Genius of Obscurity, but the shadows define sharply the folds of her mantle and isolate the upper portion of the figure from its surroundings. The torch Night bears is reversed, and so nearly extinguished that only a sullen lustre glows from it. The face looks towards the earth, the eyelids droop, and the carnations have faded with the departure of the sun. A gust of wind has lifted the dense masses of black hair and shifted them on her shoulders. The sentiment conveyed by these arrangements of tone and local and general colours is solemnly pathetic and impressive, and it is, apart from the verses on the *cartellino*, happily expressed by the painter's art. The verses are :—

I am Night, and bring again
Hope of Pleasure, rest from Pain,
Thoughts unsaid; Trust, Life, and Death,
My truthful silence quickeneth.

In a third picture, the first of a new series, Spring is represented by a damsel in fresh green robes of the simplest character and form, distinguished by her white and rosy carnations, and seeming to be moving before a golden curtain suspended from a rod. Above the upper edge of the curtain ruddy and white apple blossoms are observable as if in brilliant sunlight. The graceful and elegant figure stands in a meadow jewelled with flowers. She looks tenderly and modestly at the spectator, and, in a sweet, pure voice, seems to say :—

Spring am I, too soft of heart
Much to speak ere I depart;
Ask the Summer-tide to prove
The abundance of my love.

It is proper to the sentiment of this painting that the figure is displayed in the clearest illumination, which suffuses the air and casts shadows without density where even the reflections are radiant. The harmony of the light and the tints is perfect. The local colours are charming in their freshness. Apart from these attractions 'Spring' is, in our opinion, the least admirable member of the group to which it belongs.

In the second member of this group 'Summer' is delineated in the form of a nymph of pale golden and sub-olive hue, who stands nearly erect at the edge of a bright water, and seems about to let slip from her shoulders the last fold of a semi-diaphanous garment of white tissue, through which her warm flesh is partly visible. Her serene and thoughtful features are much shaded by her bronze-hued tresses. At her side a green curtain extends before a thicket of apple trees and a trellis laden with roses. Her bare feet are placed on a green slab of veined marble, the margin of a pool of lovely colour enriched by blue flowers issuing from its depths and floating on its surface. The voice of Summer says :—

Summer looked for am I,
Much shall change or ere I die;
Prythee take it not amiss
Tho' I weary thee with bliss.

Tender voluptuousness and sweet amorousness pervade the air, attitude, and expression of the siren. Her luxury and ripened beauty are in keeping with the sentiment of the subject and the *abandon* of the verses. The very light about the figure is golden-warm, and suffused with the rose. Passion has attenuated the once exuberant but still fine contours of the nymph. As Spring is the maidenhood, so Summer is the marriage time, Autumn the wifehood, and Winter the widowhood of the year.

'Autumn,' the third member of the group of painted allegories, is a lady of graver character than her sisters, standing before us and clad in a robe of deep crimson, the colour of the vintage season, lined with blue, the tint of the declining year. The ripening of the season is indicated by the ruddiness of the apple in her hand, and the departure of the months appears in her action of pacing slowly and unwillingly towards her successor Winter, the subject of the next picture. The hand of Autumn should be "ever at her lips, bidding adieu." But, although yearning for liberty appeals to us in her eyes, she has not yet turned away, and still lingers before a curtain of red much paler than her draperies. From behind the veil issue into sight full-fruited branches of an apple tree. As Spring stands in a flowery meadow, and Summer is placed on the rich green marble margin of a pool suffused with light and decked with little filmy and shining lines, the edges of pure ripples, so Autumn stands on a base of rosy stone by slowly flowing, somewhat darkly-tinted water, where many blooming white lilies float amid chalice-like green leaves. Her rhymed utterance has a cadence of decline, and is thus written on a *cartellino* :—

Saddest Autumn here I stand,
Worn of heart, and weak of hand,
Nought but rest seems good to me,
Speak the word that sets me free!

The speaker's meek face has a sorrowful expression; the eyes are clear and dark; her rounded figure has passed maturity, and in gaining dignity has lost its amorous charm.

'Winter,' the last of the seasons, is a widow veiled in a white robe, over which is a long black mantle lined with rich fur. She stands against a pale golden-yellow curtain; in one hand she holds a richly bound volume, the other she stretches out above the fire which burns at her side. She looks earnestly at the book, and declaims from its pages :—

I am Winter, that doth keep
Longing safe amidst of sleep;
Who shall say if I am dead
What should be remembered?

Another of Mr. E. Burne Jones's works in Mr. Leyland's collection represents the reunion of Cupid and Psyche. The latter is seated on the earth near the banks of the immemorial river, over which the ancient boatman approaches from the distant high and rocky shore. Cupid, wearing a red robe, his ruddy wings extended before him in a beautiful action, stoops over his mistress and lifts her from the ground. She has sunk exhausted and depressed; her eyes remain glazed, although the god is near. The dawning of joy and the recurrence of memory while she looks at him, as well as the parting of the love-lorn dream, are admirably expressed in this beautiful face and figure. From a precious casket of blue stone at her side issues a pallid and lambent flame. The depth of Mr. Jones's sympathetic studies in the lore of the Italian Renaissance was never more effectually attested than in this work. As the masters of that period were pleased to understand the latest of the antique legends—their interpretation was very little like the original—so he has been moved to continue the reading, and to add ardours to its glow. This is, we believe, the picture which startled some members of the Society of Painters in Water Colours, and evoked remarks which led to the artist's resignation.

Mr. E. Burne Jones was still an Associate of the Society when, many years ago, he contributed to one of its gatherings the splendid classic romance which illuminates the wall of Mr. Leyland's morning room at Woolton, and is called 'Circe and the Panthers.' It is a picture placed landscape-way, representing the interior of the witch's chamber while she is preparing the banquet for the companions of Ulysses. A long, low opening in the wall of stone gives a view over the ocean and golden cliffs. We see the black hulls of the many-oared galleys, surmounted by "full-bosomed" sails, hastening to their fate athwart the bars of blue and green water. Circe, a dark and beautiful woman, wears a saffron robe with a gold inner tint. It fits her figure loosely enough to show its contours while hiding its carnations. She stands near one end of a long table loaded with viands and drinking vessels. She turns her lithe body to the right and from an ominous phial pours a black sirup into the huge, boldly embossed gold vase of wine which is placed at her side for the benefit of the new-comers. Her deadly black panthers bow and cringe before the knees of the enchantress. Their blackness makes impressive "colour" with the blueness of the iron throne which Circe has quitted in order to drug the urn, as well as with the warm tint of her garment and the brightness of the table cover and its splendid burden. This is one of the most carefully executed pictures of the artist, and, although not, perhaps, one of those he now values highest among his works, it is undoubtedly one which rewarded his unusual pains with new powers to express his meaning and develope his technical skill. Obvious shortcomings in the draughtsmanship, or rather in the drawing *per se*, of more than one of the members of both the series we have named, need not trouble the critic who values poetic art more than any single technical accomplishment. In drawing only is there any defect in the 'Seasons' and 'Day' and 'Night.'

Postponing for this occasion notices of the ancient works of art at Woolton Hall, we conclude here with the fine Scandinavian romance Mr. Sandys delineated and named 'The Walkyrie.' It comprises the figure of a fierce and stately woman who walks alone on an upland amongst weeds and flowers, undeveloped fern-fronds, and long arms of brambles. A skull is near her feet. A river and a fortress are seen below. Ravens perched on a pine bough whisper in the ear of the mistress of fate the names of those who are to perish in the next combat. Mr. Sandys's poetic insight into the motives of many of the subjects he has affected has been vigorously asserted, and the still and tragic energy of the legend never had better or fitter exposition than in this fine design. A certain metal-like surface and excess of hardness in the textures—defects too frequent in the painter's works—are hardly, if at all, recognizable in this noble instance.

XUM

Fine-Art Gossip.

ROOM XIV. in the National Gallery, which has been closed for cleaning and repairs, was opened to the public on Monday last. All the pictures but the large Tintoret, 'Christ washing the Disciples' Feet,' the Signorelli, Mantegna's 'Seasons,' and El Greco's so-called 'Portrait of L. Cornaro, Doge of Venice,' bought from the Hamilton Collection, have been on view in the large Italian Room. The Steenwyck, of beautiful quality and fine preservation, to which we have already alluded, will soon doubtless be placed in its proper position with the Dutch masterpieces in Room XII. The 'Family Portraits' (821), by Gonzales Coques, and 'The Hay Harvest' (837), by Lingelbach, from the Peel Collection, have been away during some weeks. An esteemed correspondent calls attention to the cracked state of the surface of Stothard's 'Nymphs binding Cupid.' Stothard's works are, unfortunately, but too liable to defects of this order. Some of the faces in this example are in a bad way.

THE Worcestershire Exhibition of Fine Arts, &c., which Mr. Scharf has described in these columns, will, it is said, be closed on the 17th of October.

WE have accidentally omitted to record the death of Mr. Joseph Pettitt, a landscape painter of Birmingham, a member of the Society of Artists of that place and of the Society of British Artists. This event occurred on the 16th inst. at Balsall Heath, near Birmingham.

AT the Fine Art and Industrial Exhibition which is to be opened in Manchester on the 20th of October there will be oil paintings, water-colour drawings, furniture, examples of decorative art, and tapestry. The Earl of Wilton is the president.

THE erection of the models of the equestrian group destined to surmount the Arc de Triomphe, Paris, is making rapid progress. It is the work of M. Falguière, who, if the effect is satisfactory, will doubtless be called upon to execute his design in bronze, and thus complete the great national monument.

A CATALOGUE of the Collection Timbal, recently added to the Louvre, has been published. A catalogue of the pictures in the same museum, much condensed, and describing the works seriatim, room by room, is now sold at the doors.

THE Prix de Numismatique (Veuve Duchalais) has been awarded by the French Institute to Mr. Stanley Lane Poole for his catalogue of Oriental coins in seven volumes.

THE ashes of David the painter, interred on the 7th of January, 1826, in the cemetery at Brussels, have been removed to their new resting-place near that city.

THE last vestiges of old Bordeaux are fast disappearing. The making of the new road called Le Cours d'Alsace-Lorraine has caused the destruction of many houses of the thirteenth and fourteenth centuries.

A CONSIDERABLE number of Roman antiquities have been discovered during excavations recently made at Mayence, including a Mercury in bronze, and the blade of a dagger of iron inlaid with silver.

THE exhibition of pictures to be opened in the gallery of M. Georges Petit, Rue de Sèze, Paris, on the 20th of December next, and closed on the 30th of January following, will comprise several works by MM. Bastien-Lepage and Van Beers.

THE publishing house of Giacomo Aguelli at Milan is about to issue a work called 'Le Glorie dell' Arte Lombarda,' by Luigi Malvezzi.

THE Fine Art Exhibition at Simla opens to-day.

THE following is an example of German æsthetic criticism of sculpture. Prof. Michelet, of Berlin, proposed the other day in a paper read before the Wissenschaftlicher Kunstverein a new theory of the date and artistic meaning of the Vatican Apollo Belvedere. He maintained that it was a work of Roman times, and that it was meant to represent the triumph of the Roman people over the conquered nations. The god regards the world rather with contempt than anger. The weapon rests in one hand because the conquest is complete, and the military cloak hangs half thrown off on his shoulder and arm. But yet the god steps forward, for the Roman Empire ever advances. The other hand rests on an olive tree, because Augustus shut the doors of the temple of Janus. The diadem which adorns the god the professor considered the strongest indication of the truth of his interpretation. The emperors permitted themselves to be worshipped in Rome under the form and attribute of divinity. The battle of Actium was, according to popular belief, won by the aid of Apollo. What more likely then than that Augustus should have himself represented in the form of Apollo as conqueror of the world, and adorned with the royal diadem?

MUSIC

The Life and Works of the Chevalier Noverre. Edited by Charles Edwin Noverre. (Jarrold & Sons.)

A PROMINENT figure during one of the most interesting periods in the history of the operatic stage, the name of Jean Georges Noverre may yet be unknown to many musicians of the present day, as the branch of art to which he exclusively devoted his life flourished in its perfection for but a short time. Perhaps more than any other man Noverre strove to impart dignity and consistency to the ballet, in which glaring anachronisms of costume and accessories, together with absurdities of every description, had prevailed since the primary introduction of this form of entertainment on the modern stage. But the assertion sometimes made, that he invented the *ballet d'action*, is wholly incorrect, as the Duchesse du Maine, in the time of Louis XIV., composed a ballet on the subject of 'Les Horaces,' in which songs and dialogue were wholly dispensed with, and her example was quickly followed on the stage of the Académie Royale itself. Neither was he alone in protesting against the monstrosity of Greek or Assyrian heroes appearing in the costume of Versailles courtiers. Mdlle. Sallé, a celebrated *danseuse* in the early part of the eighteenth century, succeeded in bringing about some reforms, which, however, were not fully maintained after her time. Born in 1727, it was not until he was forty-eight years old that Noverre obtained a post he had long coveted, that of *Maître des Ballets en chef* in Paris. Meanwhile, however, he had won much distinction at Lyons, Würtemberg, Vienna, and Milan. At the invitation of Garrick he visited London in 1755, bringing with him a company of a hundred performers. A grand spectacle, 'The Chinese Festival,' was produced at Drury Lane, but the bad blood then existing between England and France proved destructive to the success of the entertainment. Tumults prevailed in the house for several nights, and at last, fearing his own life was in danger, Garrick gave up the attempt, and the "Shakspeare of the Dance," as he had named Noverre, returned to France in discomfiture. But the impression made upon him by Garrick's histrionic genius was profound, and bore fruit in his subsequent productions for the stage, in which he sought to depict by merely pantomimic action the most intense tragic passion. The present volume gives the full *scenarii* of some of his most elaborate "tragi-pantomime ballets," of which perhaps 'The Danaides' is the most striking, or, as we should say, sensational, in a horrible and realistic sense. Noverre's Parisian appointment in 1775 was due to the invitation of Marie Antoinette, formerly his pupil in Vienna. His arrival in the French capital occurred just subsequent to the outbreak of the Gluck-Piccini war, and his name appears as *collaborateur* in some of Glück's operas, though his sympathies seem to have been on the other side. Some amusing details are given of this celebrated dispute and also of the mutiny of the operatic artists and entire *personnel* of the establishment in 1779—an event which seems to have caused far more excitement and dismay at court than the political misfortunes at that time crowding upon the nation. But the most interesting portion of the book, at least to musicians, is that in which Mozart's name appears. This great composer, as is well known, endeavoured to gain a footing in Paris in 1778. Noverre interested himself in the gifted German, and Mozart writes to his father, "I am to write an entire opera in two acts. Noverre, with whom I dine as often as I please, managed this, and, indeed, suggested the idea." The matter, however, fell through, and all that Mozart did was to compose fourteen numbers of one of Noverre's ballets, 'Les Petits Riens.' Some criticisms of the argument of this piece are extant, including one by Grimm, but not one word is said with regard to the music, which, indeed, was not considered a matter of any importance in this kind of entertainment. Mozart's score disappeared for nearly a century, but in 1873 it was discovered by M. Nuittier in the library of the Grand Opéra, and it is here printed entire, that is to say, in a pianoforte transcription by M. Renaud de Vilbac. The numbers are variously scored, from the simple quartet up to the full orchestra as far as trumpets and drums. Several of the movements are of little or no importance, but some bear the true Mozartean impress, especially No. 8, Entrée de Cupidon; No. 9, Courante; No. 12, Gavotte Sentimentale; and No. 14, Gigue Finale.

At the outbreak of the Revolution Noverre came to London and produced some of his best pieces at the King's Theatre. Soon afterwards his health failed, and he retired to St. Germain en Laye, where he died in 1809. Editions of his literary works appeared at Lyons 1760, Vienna 1767, London 1782, Paris 1783, Amsterdam 1787, Copenhagen and St. Petersburg 1803, and finally at Paris 1807. M. C. E. Noverre's life of his ancestor is a finely printed, handsome quarto volume.

Musical Gossip.

THE prospectus of the twenty-seventh series of the Crystal Palace Saturday Concerts has just been issued. The principal features of interest announced are the production of an early symphony by Haydn, 'Le Midi,' with two violins and violoncello concertante;

Mozart's Concertante Symphony for violin and viola; Schubert's Symphony in E, No. 7, which Mr. J. F. Barnett will complete from the composer's sketch; Raff's Sixth Symphony; a MS. symphony (No. 4) by Mr. T. Wingham; Mr. C. V. Stanford's Serenade in G, and Mr. Hubert Parry's Symphony in the same key, both of which were produced at the recent Birmingham Festival; Brahms's Second Pianoforte Concerto; selections from Gade's 'Summer Day in the Country,' Mancinelli's 'Cleopatra,' and Bizet's 'L'Arlesienne'; a symphonic poem, 'Visegrad,' by Smetana; and Legends by Dvorák. The most important announcements of the prospectus, however, are the performance of Gounod's 'Redemption' in November, and the production during next Lent of Berlioz's colossal 'Messe des Morts.' Mr. Manns will continue to hold the post of conductor. The first concert will be given on the 14th prox. The prospectus is, as will be seen, most attractive, and the scheme will certainly compare favourably with that of last season.

A PERFORMANCE of the 'Messiah' will be given, under the direction of Mr. W. G. Cusins, at St. James's Hall on Saturday, December 16th, with Madame Albani, Madame Patey, Mr. Maas, and Mr. Santley as principal vocalists.

MR. A. C. MACKENZIE has completed for Mr. Carl Rosa an opera, 'Colomba,' the libretto of which has been written by Dr. F. Hueffer. Mr. Rosa intends to produce it next Easter.

MR. STEPHEN S. STRATTON gave the first of his present series of chamber concerts at the Masonic Hall, Birmingham, last Monday. The programme included Mr. Villiers Stanford's Pianoforte Quartet in F, Gade's Sonata in D minor for piano and violin, Haydn's Quartet in G, Op. 64, No. 4, and pianoforte solos by Bach and Chopin.

THE prospectus of the Stratford Musical Festival, which is to be held in the spring, has just been issued. It is practically a series of public musical competitions, in which Messrs. Brinley Richards, J. F. H. Read, and W. G. McNaught are the judges. Mr. J. S. Curwen is the originator and honorary director of the scheme.

MR. J. SPENCER CURWEN has published a pamphlet, entitled 'Musical Notes in Paris,' giving an account of the results of a fortnight's visit by himself to the principal schools of the French metropolis, undertaken with a view of comparing French with English methods of teaching singing. His conclusions are on the whole very favourable, and his pamphlet contains much that will be found interesting to teachers of class singing.

THE current number of *Le Ménestrel* gives a description of an electrical time-beater, invented by M. Paul Samuel, by which the conductor of an opera can give the time to a band or chorus placed behind the scenes. The apparatus consists of three small key-boards, placed at the left hand of the conductor, by which he can beat respectively two, three, or four in the bar; these key-boards are in electric communication with a small white wand behind the scenes, which gives the beats to the performers exactly as the conductor himself would do. The instrument has been recently tried at the theatre of Ghent, and is said to have been completely successful.

DRAMA

THE WEEK.

IMPERIAL.—Farewell Representations of Mrs. Langtry: 'As You Like It.'

THE second experiment made by Mrs. Langtry during the engagement she has just concluded at the Imperial is more successful, as well as more interesting, than the first. Such gifts only as had previously been revealed were manifested in her Hester Grazebrook. Her Rosalind, on the contrary, discloses her possession of qualities which previously seemed out of her reach. Personal beauty remains, of course, the chief recommendation. Not easy is it to overestimate the value of this gift in the presentation of those charming and ineffable abstractions of Shakspeare in which every class of mind can find its ideal. To look Miranda, Viola, Beatrice, Rosalind, is from the first to set the mind of the spectator in the right key. All that is then necessary to success is to avoid disturbing the melody. This Mrs. Langtry is able to do, and the result is a Rosalind which has a good chance of enduring popularity. It is more than merely acceptable. Mastery of tenderness is distinctly shown. When, with caressing speech and "most petitionary vehemence," Rosalind draws from Celia the assurance that Orlando is in the forest, and with a prettiness of language akin to that which draws on her lover the sneer of Jaques, that he has been "acquainted with goldsmiths' wives, and conned them out of rings," declares, hearing he is "furnished like a hunter," "O, ominous! he comes to kill my heart," the delivery and the accompanying gesture were alike admirable. In the delicious banter of Orlando Mrs. Langtry was heard and seen to no less advantage. Much of what is best in her rendering may be ascribed to competent tuition. The chief qualifications for the task essayed seem to consist in the *aplomb* with which a singularly arduous experiment is undertaken and the manner in which a difficult lesson is conned. There is, however, something beyond this. It is difficult to resist the conviction that some of the manifestations of tenderness and rapture which most pleased the audience sprang from the actress's own mind and were taught her by no master. Earnest and deep emotion is not as yet within Mrs. Langtry's reach. Tenderness, however, is, and when this important and indispensable grace comes to heighten the effect of natural gifts wholly exceptional, a result that cannot possibly be regarded as commonplace is obtained. Shortcomings of method and of interpretation present themselves. The art to conceal art is not there, and the gestures are often studied. A too quick delivery mars the effect of certain passages, and the full meaning of others had evidently not presented itself to the speaker. The faults which are most obtrusive are such, however, as can easily be remedied, and there seems no reason why in the end an undisputed triumph should not be obtained. That Mrs. Langtry is not Rosalind, that her art is immature, and that without the gift of beauty, which her keenest opponents do not contest, she would not have found her way to the stage, may all be true. How many statesmen would have won fame and reputation without a species of introduction to politics analogous to Mrs. Langtry's introduction to the stage? During many years we have seen no *débutante* of equal promise, and few representatives of Rosalind with less to unlearn. One lesson which all exponents of Rosalind have yet to be taught it seems worth while now to offer. Bidden by Celia to "hem" away the burs in her heart, Rosalind answers, "I would try, if I could cry 'hem' and have him." This is a mere play on the similarity of sound between "hem" and "him," and the speech should be delivered with a slight accent on the words "cry" and "have." This is a small point, but in dealing with Shakspeare no point is insignificant.

Very weak and incompetent was the support afforded Mrs. Langtry. It may be doubted whether in recent years the play has been more inadequately cast. Mr. Taylor's Touchstone and Miss Kate Hodson's Audrey were good. Miss Kate Pattison was acceptable as Celia, and Miss Rosa Kenney was Phebe. The general performance was, however, deplorable. It seems scarcely conceivable, but the word "convertites" was pronounced in four syllables, "con-ver-tĭ-tes," and in the beautiful lines

> Or if thou hast not sat as I do now,
> Wearing thy hearer in thy mistress' praise,
> Thou hast not loved,

the word "mistress'" was delivered "mistress's." Were these things not deplorable for the state of affairs they reveal they would be ludicrous.

Dramatic Gossip.

IF it is true, as is stated, that America, in anticipation of the arrival of Mrs. Langtry, has taken from Messrs. Downey, the photographers, 25,000 portraits of this clever lady, there seems every reason to anticipate a development of the Langtry fever at least equal to that which has been known in this country.

BEFORE his departure with his company in July, 1883, for New York, Mr. Irving will, it is announced, appear in London in all the pieces of his travelling repertory. 'Hamlet,' 'The Merchant of Venice,' 'Much Ado about Nothing,' and a fourth Shakspearean play not yet selected, 'The Lyons Mail,' 'Charles I.,' 'Louis XI.,' 'Richelieu,' 'The Belle's Stratagem,' and 'The Bells' are among the pieces to be revived. No great chance accordingly exists of seeing the revivals promised in Mr. Irving's recent speeches or the novelties known to be in his possession.

A FOUR-ACT drama by Mr. Henry Pettitt, first produced three years ago at the Grecian Theatre, and entitled 'The Black Flag; or, Escaped from Portland,' has been revived at Sadler's Wells.

BY producing 'Les Corbeaux,' a four-act comedy of M. Becque, the Comédie Française for the first time allies itself with the naturalist school in literature. A sketch of manners more unpleasing, it may even be said more revolting, than 'Les Corbeaux' has seldom or never been put upon the stage. Again and again the disgust of the public was manifested. A superb interpretation seems, however, to have saved the play, and the scandal it has caused is believed to be a guarantee for its future success.

'ROTTEN ROW,' a three-act comedy by M. Félix Portland, produced at the Odéon, is drawn apparently from Balzac's 'Modeste Mignon.' As the scene, however, is transferred to London and as the characters are English, opportunity is afforded for a striking display of the ignorance concerning things English which even to this day prevails in France. M. Coppée's one-act comedy 'Le Trésor' has been revived at this house, and serves for the *débuts* of M. Raphael Duflos and Mdlle. Petit, by whom prizes were carried off at the latest competition at the Conservatoire.

'HÉLOÏSE PARANQUET,' by MM. A. Durantin and A. Dumas, has been revived at the Gymnase. Mdlle. Léonide Leblanc plays the heroine.

TO CORRESPONDENTS.—H. C.—W. M. T.—A. H.—A. W. H.—F.—received.
No notice can be taken of anonymous communications.

SATURDAY, OCTOBER 7, 1882.

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LITERATURE

Helen of Troy. By A. Lang. (Bell & Sons.)

The studies Mr. Lang is pursuing in connexion with his translations of Homer have resulted in the publication of an original poem on the subject of Helen of Troy. English poets from the days of Marlowe to those of Landor have constituted themselves apologists for the wife of Menelaus. Of all, however, who have come forward in her behalf Mr. Lang is the doughtiest champion and most uncompromising advocate. On the strength of a disputed line in the Iliad he has presented Helen as blameless in conduct, an unsullied and a reluctant victim of Aphrodite. The line in question occurs in the second book, in the speech of Nestor to the assembled leaders:—

τίσασθαι δ' Ἑλένης ὀρμήματά τε στοναχάς τε,

and is rendered by Mr. Gladstone "Avenged the longings and sorrows of Helen." Pope's opinion is, of course, of little value. He, however, translates the line in a similar spirit:—

Till Helen's woes at full revenged appear;

and Cowper gives it:—

Take sweet revenge for Helen's pangs of heart.

Chapman, on the contrary, accepts the more current rendering of the passage, that the woes to be avenged are those to be endured by Greeks for Helen's sake, and speaks of

The rape
Of Helen wreaking, and our sighs enforc'd for her escape.

Without going further into the question or taking into account the views founded upon this line by the "separatists," it may be conceded that sufficient divergence of opinion exists to justify a modern writer in accepting whatever rendering commends itself to his convenience or his taste. That the line, however translated, warrants so complete a vindication of Helen as Mr. Lang has attempted, or that any other passages in the Iliad or the Odyssey present her in a light so favourable as that in which her latest apologist chooses to regard her, we hesitate to concede. The abstract right of a poet to exhibit his heroine in any light whatever it is not worth while to contest. Helen, however, is so essentially a Homeric creation that it is scarcely expedient to show her other than she appears in the Homeric poems. That supine acquiescence in the fiat of the gods which Helen, after her first stormy outbreak against Aphrodite, displays, belongs to a period later than that of Homer. That Helen in the Iliad feels herself aggrieved by the action of Aphrodite appears from her sneer against the goddess when, after his defeat by Menelaus, Paris is conveyed in her arms back to Troy. In Chapman's version the tirade of Helen is as follows (bk. iii. 417–24):—

Unhappy Deity!
Why lov'st thou still in these deceits to wrap my phantasy?
Or whither yet, of all the towns given to their lust beside,
In Phrygia, or Mæonia, com'st thou to be my guide,
If there (of divers languag'd men) thou hast, as here in Troy,
Some other friend to be my shame, since here thy latest joy
By Menelaus now subdu'd, by him shall I be borne
Home to his court, and end my life in triumphs of his scorn?

This outbreak may, perhaps, be ascribed to contempt for the lover disgraced in combat and the feeling of home sickness begotten of the sight of the Greeks. Mr. Lang, however, represents Helen, while still in the house of Menelaus, as using to Aphrodite language of even stronger condemnation, and as only yielding to the suit of Paris when her senses are steeped in an oblivion such as was produced by the nepenthes given her in Egypt by "the wife of Thone." Prevision of the experiment to which she is to be subjected rouses Helen to the employment of such terms as the ears of Aphrodite, accustomed to worship and prayer, cannot often have heard:—

Then Helen ceased from unavailing prayer,
And rose and faced the Goddess steadily,
Till even the laughter-loving lady fair
Half shrank before the anger of her eye,
And Helen cried with an exceeding cry,
"Why does Zeus live, if we indeed must be
No more than sullen spoils of destiny,
And slaves of an adulteress like thee?

"What wilt thou with me, mistress of all woe?
Say, wilt thou bear me to another land
Where thou hast other lovers? Rise and go
Where dark the pine trees upon Ida stand,
For there did one unloose thy girdle band;
Or seek the forest where Adonis bled,
Or wander, wander on the yellow sand,
Where thy first lover strew'd thy bridal bed.

"Ah, thy first lover! who is first or last
Of men and gods, unnumber'd and unnamed?
Lover by lover in the race is pass'd,
Lover by lover, outcast and ashamed.
Oh, thou of many names, and evil famed!
What wilt thou with me? What must I endure
Whose soul, for all thy craft, is never tamed?
Whose heart, for all thy wiles, is ever pure?

"Behold, my heart is purer than the plume
Upon the stainless pinions of the swan,
And thou wilt smirch and stain it with the fume
Of all thy hateful lusts Idalian.
My name shall be a hissing that a man
Shall smile to speak, and women curse and hate,
And on my little child shall come a ban,
And all my lofty home be desolate."

All the beauty and melody of these stanzas fails to reconcile us to the change of motive involved in presenting Helen as wholly innocent. So far, moreover, as regards the moral responsibility of Helen, it should be remarked that it is only in the Odyssey that any attempt is made to shift the moral blame from Helen on to some god. In this fact is, of course, supplied a chief argument of those who regard the Iliad and the Odyssey as of different date. In the Iliad Helen is neither moral nor immoral. No question of immorality approaches her. This instance, for which abundant parallels can be supplied, signifies no more than that Helen came into poetry from mythology. Mythology was to some extent a statement of the phenomena of the universe, and as such had no connexion of any kind with morals. When these phenomena came to be regarded as existences, and some remembrance of the mythological origin of the existence still clung to them, the question of morals as applicable to their actions remained in abeyance. It was not till the personality of the god, demigod, &c., became quite separated in the minds of men from the phenomenon the personality once embodied that the notion of applying the rules of morality to conduct came in. When, accordingly, any kind of morality is predicated of any mythological personage, it is a sign that the mythological character has disappeared and that the work is of a comparatively late time. Such rudimentary morality, then, as is assigned to Helen in the Odyssey, when compared with the absence from the Iliad of any notion whatever of morality, is an argument for the Odyssey being later in date.

Memory in Mr. Lang's poem first returns to Helen when from Corythus she receives the message of Œnone. So soon as the "birchen scroll" comes into her hands,

Even as she read, by Aphrodite's will
The cloud roll'd back from Helen's memory:
She saw the city of the rifted hill,
Fair Lacedaemon, 'neath her mountain high;
She knew the swift Eurotas running by
To mix his sacred waters with the sea,
And from the garden close she heard the cry
Of her beloved child, Hermione.

Then instantly the horror of her shame
Fell on her, and she saw the coming years;
Famine, and fire, and plague, and all men's blame,
The wounds of warriors and the women's fears;
And through her heart her sorrow smote like spears,
And in her soul she knew the utmost smart
Of wives left lonely, sires bereaved, the tears
Of maidens desolate, of loves that part.

She drain'd the dregs out of the cup of hate;
The bitterness of sorrow, shame, and scorn;
Where'er the tongues of mortals curse their fate,
She saw herself an outcast and forlorn;
And hating sore the day that she was born,
Down in the dust she cast her golden head,
There with rent raiment and fair tresses torn,
At feet of Corythus she lay for dead.

What caprice induced Aphrodite to undo all she had before done in thus restoring consciousness to Helen is not clear. The whole conception of the character of Helen fails, indeed, to commend itself to us. This question apart, the treatment of the subject is all that can be desired. The melody and grace of the versification may be judged from the extracts supplied.

The poem opens with the arrival of Paris in Lacedæmon. So much of his early life as is given Paris himself narrates to Menelaus and to Helen. The adventures that befall the fugitives during their homeward journey, the courteous reception of Helen by Priam, and the festivities that attend their arrival in Troy are briefly told. Then follows a short and stirring record of the siege of Troy and the death of Sarpedon, Patroclus, Hector, Memnon, and Achilles, and lastly of Paris himself, narrated in musical and delightful verse. In the sixth book the sack of Troy is presented. Helen, who once more forgets her past life, is conveyed by Aphrodite to the bed of Menelaus.

Seeing him, she speaks to him as though he had just returned from the chase in Lacedæmon, and demands,

My lord, how hath thy hunting sped?
Methinks that I have slept a weary while!

Not at all disposed to pass the required act of oblivion is the injured husband. After taking counsel with his peers Menelaus calls upon the Greeks to stone Helen. Overcome by her marvellous beauty, however, the warriors drop the shards and flints they have seized for the purpose of slaying her, and Menelaus draws his sword to take her life. At this point Aphrodite again interferes.

Then fell the point that never bloodless fell
When spear bit harness in the battle din,

and Helen is once more pardoned and once more wooed. After watching peacefully

The counted years of mortal life go by,

husband and wife are transferred to Elysium.

The reunion of Menelaus and Helen in Lacedæmon is, of course, taken from the Odyssey. How they became reconciled is not told by Homer, but is explained by Walter Savage Landor in his 'Menelaus and Helen at Troy.' The purpose of the Greeks to stone Helen, and their relenting at the sight of her beauty, Mr. Lang derives from a statement attributed to Stesichorus. With the suggestion in Homer that previous to her reconciliation with Menelaus she had married Deiphobus, and by mimicking the voices of the wives of the heroes almost "tempted them to leave their ambush in the wooden horse," Mr. Lang deals only in a note. In his very interesting appendix Mr. Lang makes no reference to the union of Helen and Achilles in the Island of Achilles mentioned by Philostratus—a fiction of which a living writer, Dr. Sebastian Evans, has made happy use in a poem called 'Achilles' Island'; nor does he allude to the passage in the 'Life of Apollonius of Tyana' (iii. 20) of the same author, in which what was a general opinion finds expression—that Helen was "a woman who, it is thought, was raped not unwillingly." According to Philostratus (*ib.* iv. 16), Apollonius had conversed with Achilles, by whom he had been told that Helen after her rape by Paris was really in Egypt in the house of Proteus, and, in spite of what Homer says, never was in Troy at all. Bayle's estimate of Helen is as unfavourable as that of Mr. Gladstone and Mr. Lang is the reverse. After speaking of the war of Troy, Bayle says:—

"Paris aiant perdu la vie la derniere année de cette guerre, son frere Deïphobus remplit sa place auprès d'Helene. Les Grecs le massacrérent vilainement la nuit que Troie fut prise: ils furent en cela favorisez par Helene autant qu'ils eussent pu le souhaiter. Menelas se comporta en bon homme, il se reconcilia sans beaucoup de peine avec sa femme, & la ramena chez lui fort humainement. Après qu'il fut mort elle fut contrainte de prendre la fuite, & de se retirer dans l'Ile de Rhodes, où elle périt malheureusement; car on la pendit à un arbre. Les déréglements ignominieux de sa vie n'empêchérent pas qu'on ne lui rendit les honneurs divins après sa mort, & qu'on ne lui attribuât des miracles."—*Dictionnaire Historique*, troisième édition, art. "Helene," p. 1407.

Mr. Lang's volume is likely to be a favourite with lovers of narrative verse. It is sustained in sweetness and in power, and its versification is happy throughout. Instances of delicate and dainty workmanship may be advanced, and the whole is charged with Greek feeling. Especially happy is the concluding half of the following stanza. Helen is, of course, the "she" indicated:—

In no wise found she comfort; to abide
In Ilios was to dwell with shame and fear,
And if unto the Argive host she hied,
Then should she die by him that was most dear.
And still the days dragg'd on with bitter cheer,
Till even the great Gods had little joy,
So fast their children fell beneath the spear,
Below the windy battlements of Troy.

As the most important original work he has yet attempted in verse this volume cannot fail to bring Mr. Lang augmented reputation.

Kritischer Commentar zu den Psalmen. Nebst Text und Uebersetzung von H. Graetz. (Breslau, Schottländer.)

The eminent historian of the Jewish nation has now transferred his whole attention to the exegesis of the Old Testament. After his commentaries on Canticles and Ecclesiastes, in both of which he showed great originality, he gives us the first part of his commentary on the Psalms, which comprises the first sixty of them. His German translation of them appeared some time ago, and was noticed in the *Athenæum*. In his present volume he gives the Hebrew Massoretic text, along with the German translation, for the convenience of students, and in the commentary justifies his translation. A preface, as we should naturally expect, precedes the commentary. In this he treats of the character and importance of the Psalms, of their classification and their authors, of the period of their composition, of their poetical form and style, of the divine use of them, of their musical accompaniments, of their titles and order, of the state of their text, and finally of the early translations. Space does not allow us to enter into details on these remarkable chapters of the preface, where nothing is omitted, and all is said in as few words as possible. According to Dr. Graetz, the Psalms are in general of a national religious character, and are divided into five books, so as to correspond with the five books of Moses, while the 147 or 150 chapters into which they are further subdivided stand in relation to the Sabbatic sections of the Pentateuch, which varied with the calendar from 147 to 150. David is not the author of any Psalm, not even of the eighteenth, though there are some composed by descendants of David, which lament the loss of David's kingdom. Most of them, however, are by Levites, some of whom style themselves "poor" or "humble," as if they were Ebionites.

As to the date of the composition of the Psalms, Dr. Graetz divides them into pre-exilic, exilic, post-exilic, pre-Maccabean, Maccabean, and post-Maccabean, making them, in short, a literature of nearly eight centuries, from the time of David to the time of the queen Salome-Alexandra. The chapters on the divine use of the Psalms, on the musical instruments, and more especially on the state of the text, are full of new information, from the Talmud on the one hand and from the Massorah on the other, so that on account of these chapters alone Dr. Graetz's book is indispensable to Biblical scholars. It is rather discouraging to see, from the rules and examples quoted in full detail by Dr. Graetz, how carelessly copyists worked at their task of copying the sacred books. They committed errors through confusing sounds, through the graphic similarity between letters, through transposition of letters, through dittography and repetition of letters, through omission and addition of words and letters, and through wrongly separating the words. These causes are not due to Dr. Graetz's imagination, but are for the most part admitted by the early Jewish grammarians, and by some even of the Massorets. What a field for guesswork is left by these irregularities can be seen in the present commentary, where Dr. Graetz, resting partly upon early translations and partly on conjecture, suggests emendations and supplementary words which will horrify the orthodox reader and astonish the critic. But we think that both will have to admit in many cases that emendations are necessary and that our commentator has found in many instances the right ones. There can be no doubt, for instance, that the fifth and sixth words in Ps. iv. 3 (A.V. 2, "How long *will ye turn* my glory into shame?") must be read כבדי לב למה, which gives the better sense, "How long, you hardhearted, why will you love?" as in the LXX., ἕως πότε βαρυκάρδιοι, ἵνα τί. Every scholar must further see that the words נשקו בר (Ps. ii. 12), "Kiss the Son," can scarcely be the right reading, as is sufficiently proved by the LXX., which has δράξασθε παιδείας—words with which the Targum agrees. But Dr. Graetz's emendation, החזיקו במוסר (cf. Prov. iv. 13), we must hesitate to accept; the scribe could scarcely have made such alterations as would be necessary for the substitution of these two words. We think that בקשו might be looked for in the word נשקו. A third class of Dr. Graetz's emendations we shall simply discard as unnecessary and as being against the Hebrew idiom, such as, for instance, the reading of the first three words in Ps. viii. 6 (5), ותחסרהו טעם מאלהים, "Thou hast accorded him intelligence from God," in place of the correct sentence, "For thou hast made him a little lower than the angels." But Dr. Graetz says himself at the end of his preface, "If the result of all my interpretations does not always prove to be good, I am convinced that the method I have employed will be followed, and that it will help much towards the understanding of Scripture."

At the beginning of each Psalm Dr. Graetz gives introductory paragraphs on its contents, poetical form, and probable period of composition. Of course, in dealing with the last question there is left much matter for discussion. Let us take for example the first Psalm. Whilst Dr. Perowne is inclined to regard it as an introductory chapter to the book, the author of which is probably Solomon, who collected his father's poems, Dr. Graetz considers it a post-exilic composition, which refers to the beginning of the split between the observers of the Law and the Hellenistic Jews about 200 B.C. The recom-

mendation of meditating in the Law day and night (verse 2) can scarcely be Solomonic, as in that early age the Law was not yet accessible in general for meditation, even if it were already written. The word *Thorah*, "Law," is certainly of a much later date than that of Solomon. On the other hand, Dr. Graetz's argument that the words "ungodly" and "sinners" correspond with the expressions ἀσεβεῖς and ἄνομοι of the first book of the Maccabees is not of a character to convince us at once, for, as Dr. Perowne remarks, the same expressions occur frequently in the book of Proverbs, which is scarcely of so late a date. Dr. Graetz is in general more cautious in determining the dates of the various Psalms than in his emendations; in many cases he leaves the question open with the word "unbestimmbar." The great merits of his commentary, besides those already mentioned, are its briefness and the way in which it comes as soon as possible to the question at issue, without theological discussions or attacks on other commentators. In his preface he states that he has made use of nearly a hundred emendations proposed by M. Charles Bruston and of about two hundred and fifty more proposed by M. Dyserinck. It would have been advisable to indicate them in the places where use was made of them in order to avoid accusations of plagiarism, to which critics are in our days only too much inclined.

From Benguella to the Territory of Yacca: Description of a Journey into Central and West Africa. By H. Capello and R. Ivens. 2 vols. Maps and Illustrations. (Sampson Low & Co.)

Stung into action by the taunts of other nations, Portugal has of late made praiseworthy efforts to enlarge our knowledge and to develope the resources of her African possessions. Most prominent among the various enterprises started for that purpose is the expedition of which Capello, Ivens, and Serpa Pinto were members. The last named of this triad of explorers has already furnished the public with an account of his adventurous journey across the continent, the first of the kind ever performed by a native of Portugal, and now we are placed in possession of the narrative of the other members of the expedition. Their work is a joint one, in the strictest sense of the word, and the reader is left completely in the dark as to the share to be allotted to each of the explorers respectively. Even differences of opinion on such matters as the capacity of the black man for civilization are carefully kept in the background, and the authors have realized, at least outwardly, the aspiration of the German poet who dreamed of

> Zwei Seelen und ein Gedanke,
> Zwei Herzen und ein Schlag!

In September, 1877, the members of the expedition landed at Benguella, and they proceeded thence by a southern route to Bihe, where Serpa Pinto finally separated from them under circumstances fully set forth in the introduction to these volumes. His companions felt bound to carry out, as far as lay in their power, the instructions which had been given them by the home authorities, and they accordingly devoted the whole of their energies to the exploration of the river Cuango. In doing this they were fortunately able to make far larger additions to our geographical knowledge than did their late companion in his more sensational but far less fruitful journey across the continent. Before leaving Bihe for the north they visited a spot on the Upper Cuanzo, about twenty-five miles below the swamps in which the river rises; but once beyond the basin of the Cuanzo, and notwithstanding the rugged nature of the country and the pestilential climate of the lower grounds, they kept as near the Cuango as possible, and actually succeeded in tracing that river for a distance of 500 miles from its source to about lat. 6° 30′ S. In the course of this journey they visited Chiboko or Kioko, justly famed for its pottery; they spent a considerable time among the enterprising Ban-gala, and finally pushed through the territory of the Jinga into that of the Yakka. Their route throughout abounded in features of interest. It presented far more variety than a journey of similar extent across the great central plateaux would have afforded, and consequently greater scope for animated descriptions, of which the authors have not failed to avail themselves.

More especially interesting are their accounts of the native tribes. Almost at the very outset they were enabled to shed light upon the history of the Jagga, who ever since Battel came across these reputed man-eaters on the coast of the Atlantic have figured prominently in books on Africa. If we accept Ndumbo Tembo of Chiboko as an authority on a subject concerning his own ancestors, the word "jagga" is a title which was assumed by three daring hunters, the sons of Lukokesa of Lunda, who left their native country towards the close of the sixteenth century in consequence of some dispute, and founded three kingdoms on the banks of the Cuango, whence they extended their predatory excursions to the Portuguese settlements on the coast. These three kingdoms were Chiboko, Songo, and Kasanje, and they still exist. Of the bloody rites usual on the investiture of a Jagga the authors give us a harrowing account; but although human sacrifices take place on these occasions, and the incoming chief is required to eat of a horrid mess containing human flesh, anthropophagy, as usually understood, is not practised. It therefore needed no "secret association" to put down this habit, as alleged by Laszlo Magyar, whose "Pakasera" are simple hunters of the buffalo or *mpakasa*, known to the Portuguese as *empacaceiros*, and universally respected for their boldness.

With the country of the Jinga the authors entered upon what was virtually virgin ground, notwithstanding that this tribe figures largely in the history of Angola. The Jinga, we are told, call themselves Muko Ngola or Mona Ngola, and their king is a veritable autocrat whose power is not restrained by hereditary feudatories, as is the case in most of the other African kingdoms with which we are acquainted. The districts of this kingdom are only held for life, and they are bestowed upon whomsoever the king chooses, his choice being guided by the gifts bestowed upon him by the candidates who may offer themselves. The Jinga are very dark. The Hungo, who live next to them, are, however, of a mahogany colour, and they cut away two of their front teeth—a practice not observed to the south, though very frequent along the Congo and elsewhere. Of the Yakka the authors saw but little, for their exhausted resources made a journey to the king's residence impossible. The outlying tribe with whom they came into contact principally subsisted by fishing and hunting, as the keeping of cattle is a monopoly of the king. It was in this region that the authors discovered quite a congeries of small lakes embedded amongst the mountains; but they inquired in vain for a Lake Aquilunda, which De Barros was the first to introduce into the geography of Africa, and of which very detailed descriptions have been published by Cavazzi and others.

To the north of these lakes the authors came upon a region the physical difficulties of which they bravely faced, but which even energy and perseverance such as theirs were incapable of surmounting. They found themselves in a vast tract of uninhabited country, "shunned by man for more than one reason, whereof the absolute want of water is the chief."

> "What frightful solitudes they were! What sadness, which sunk into the soul, weighed upon the entire territory! The silence of the tomb reigned supreme upon those rocks and hollows, whose gloomy and naked aspect, made more terrible by the blinding light of the equatorial sun, seemed to bar all relief to the many ills under which we were sinking! No occasional scraps of green, no clouds to temper the intensity of the sky, offered any relief in the midst of that awful desert, where the silence was appalling, the immovability of every blade of burnt grass was insufferable, where the heat was suffocating, and where the valleys but echoed to the groans and laments of our exhausted crew!"

Broadly speaking, these explorations, so perseveringly carried on in the face of physical obstacles, show that the Cuango can never become a navigable highway, for it is cumbered with rocks and falls, the most considerable among which have been named by its discoverers in honour of Queen Louisa; and that, owing to the pestilential climate, its immediate vicinity is quite unsuited for the establishment of European factories. On the other hand, there exist on the highlands numerous localities where European colonies might reasonably be expected to flourish, and which, owing to their superior fertility, hold out great inducements to settlers. The rapidity with which vegetation springs up in these favoured regions the following story is intended to illustrate:

> "One of the aborigines assured us with the utmost seriousness that he had one day, during the rainy season, stuck his freshly cut staff into the mud in front of his hut, and stood at the door, spinning a long yarn to his relations, who sat round, and that before he had finished, lo! he found himself under the shade of a mighty tree, whose existence was totally unknown to him, but which he found on examination to be his staff, that had taken root, shot out branches, had become covered with leaves, and showed evidence of bursting into flower! That marvellous tree cost us a glass of *aguardente*, which we could not help bestowing on the story-teller for his invention."

If the undoubted resources of the country have not hitherto been rendered more productive, this is owing partly to the blighting influence of the slave trade in days now

happily past, and more especially to the apathy and ignorance, to use no harsher terms, of the Portuguese authorities. The authors are very outspoken on this subject. If we may believe them, their countrymen have a knack of always "selecting the very worst spots for a permanent station"; and as an instance they mention Ambaca, the home of the famous Ambaquistas. And yet this "miserable village of three houses and a dozen and a half of wigwams," whose European inhabitants are of "cadaverous aspect, their heads wrapped in linen and their legs full of ulcers," and where "every soul one meets is in mourning, as though death were so widespread that none can escape the exhibition of such emblems of woe,"—this uninviting place has been selected for the terminus of a railway. And if to this inaptitude be added the "cupidity and unjust imposition" of Portuguese officials, we need not wonder at the country around certain of the more notorious stations in the interior having become depopulated. As a matter of fact the authority of Portugal throughout the greater portion of the territory which is coloured on our maps as forming part of Angola or Benguella is only nominal. Even at Quillengues, which has a permanent garrison, the native chiefs "appear to enjoy, or at least to claim, a relative independence." One of these sable worthies, on being asked by the Portuguese *chefe* to come over to the "residence" to talk over some matter, declined the invitation, saying:—

"That it was the same distance from the residence to the enclosure as it was from the enclosure to his house, and that if the *chefe* doubted the fact he had better make the experiment."

Fortunately for the future of Portuguese Africa, the system to which the authors refer in such severe terms appears to be rapidly becoming a thing of the past. The home authorities are earnest in their efforts to develope the resources of the colonies, and in the case of Angola, at all events, they have already succeeded in securing the services of officials who are at once men of honour and capacity. But the sins of generations cannot be repaired in a day, and the present generation must not lose heart if its efforts do not bear fruit immediately.

The information on distant countries obtained from natives was generally of a vague and untrustworthy nature, and we are not yet prepared to believe in the existence of the Kutike, described as a race of dwarfs whose heads grow to such a size that when their owners fall they cannot get up again without assistance, or in the Luboko, who eat clay and burrow in the earth like moles. Far more interesting are the few notes obtained from Portuguese traders, and we sincerely hope that these rude but enterprising men will find an able historian among their countrymen. They are fast dying out, for the merchants on the coast no longer care about sending their goods into the interior, and Senhor Luciano Cordeiro, whose knowledge of Portuguese Africa is so extensive, would render a real service to geography if he were to present the public with a trustworthy abstract of the explorations of such men as Silva Porto, Ferreira, Brochado, and others. The fragments which have appeared in the 'Anães' have only whetted our appetite, and we long for more. The authors give a few details of a journey into Garanganja and Urua, performed in 1870 by one João Baptista Ferreira. Garanganja is clearly Katanga, the famous copper country—a conclusion justified by the name of the chief, Mshira, no less than by the vocabulary published in an appendix to the present work. The words of this vocabulary are Kinyamwezi, and we know through Cameron that Mshira, the chief of Katanga, is actually a native of Unyamwezi.

Of very great importance are the scientific observations and collections made by the authors. The animals and plants brought home by them are described by competent authorities in an appendix, which likewise contains a few vocabularies, but from which the magnetic observations to be found in the original have unfortunately been omitted. Numerous latitudes and longitudes were determined, and of these we wish to speak with all respect, although unable to accept them as "strictly correct." The chronometer (by Dent) may have been an excellent instrument, but even such a one is certain to change its rate in the course of a long journey through a difficult country. It is to be regretted that absolute methods were not more freely used. At Bihe the result obtained differs by eight miles from that given by Serpa Pinto, whilst at Malanje, where Buchner, Lux, and Wissmann observed, the difference is still greater, amounting to no less than fifteen miles.

The altitudes appear to have been carefully computed and are entitled to confidence. Of the maps, several to be found in the original have been omitted, whilst those given are published on a reduced scale. The illustrations are numerous and to the point. Many are from photographs, others from sketches by Lieut. Ivens, and if the engraving of some of them leaves much to be desired, this is more than compensated by their apparent trustworthiness.

Of the translation, by Dr. Alfred Elwes, we are able to speak in words of praise, one point excepted, viz., the employment of the article before the names of countries such as Bihe and Lunda. The Portuguese use the article, no doubt, but if Dr. Elwes will refer to his own excellent Portuguese grammar, he will find that it ought to be omitted in English.

Altogether this work of travel is a credit to its authors, and one which is entitled to a permanent place among books dealing with African geography.

Archæological Survey of India: Report of Tours in the Central Doab and Gorakhpur in 1874–75 *and* 1875–76. By A. C. L. Carlleyle. Vol. XII. (Calcutta, Government Printing Office.)

The Archæological Survey of Western India is eminently calculated to promote our understanding of the Indian monuments, but the Report published by Mr. A. C. L. Carlleyle, First Assistant to General A. Cunningham, concerning his tours in the Central Doab and the Gorakhpur district marks a departure which widely separates this work from the important and profoundly learned productions of men like Burgess, Bühler, and Fleet. In the volume before us—which, though printed in 1879, did not reach this country till last spring—Mr. Carlleyle treats mainly the question of the site of Kapilavastu, the native city of Gautama Buddha, and his method of treating it differs radically from the method heretofore followed in investigations of this nature. Mr. Carlleyle himself appears to be aware of this radical divergency, but is far from looking with any degree of diffidence on the plan he has sketched out for himself. "I am in the firm belief," he says (p. 140), "that a new era will yet dawn on the sciences of ethnology and philology"; and he is evidently conscious of being the man destined to usher in that era and, by discoveries altogether subversive of our supposed knowledge of these matters, "to astonish any sceptics of the old school who may read this Report" (p. 98).

Let us endeavour by the aid of Mr. Carlleyle's investigations briefly to trace out some of the chief characteristics of the new era which is to dawn on the sciences of ethnology and philology, and the most important vehicle of which consists in the intercomparison of languages. Not such an intercomparison, however, as was professed by the "sceptics of the old school," who held that it is unsafe to compare with one another words to all outward appearance similar, but separated by a wide space of time and locality, unless you can trace as far back as possible the history of each word within the language to which it belongs, and unless you have methodically and rigorously investigated the phonetic laws by which the forms of those words in the respective languages were regulated in their successive stages. Those sceptics went even so far in their attention to minutiæ as to see to the words in question being, if not printed with absolute correctness, at least tolerably recognizable. Thus, when such an "old sceptic" had to investigate how it is that in Burmese books Buddha's home is called the Thekka country, he did not at random compare the word Thekka with some similar Greek word, but bore in mind that the Burmese express the Indian *s* by *th* (writing and pronouncing *Thotâpatti* for the Pali *Sotâpatti*, *dvâdatha* for *dvâdasa*), and concluded that Thekka is identical with the Pali Sakka, the name of the race to which Buddha belonged. Mr. Carlleyle proceeds differently. The Thekka country (p. 142) reminds him of the Hindi word *thek*, "a support, a prop," of the Takka tribe in the Panjâb, and of the Greek word Τεσωσω (*sic*), "offspring." From the intercomparison of these words he draws the convincing inference that the Takkas were the true inhabitants of the Sakya country! Again, he takes *Sâkala*, the ancient capital of the Takka country, for a diminutive form of Saka, and thus the Sâkyas, or *Sâgalas*, or Takkas, to be "descendants or offshoots from the great Sâka race of Kurmmâvan." Any one who may wonder how the name of these Sakas, who have hitherto been looked upon as barbarians from Central Asia, could have any connexion with the Greek Τεσωσω will be glad to know that Mr. Carlleyle has promised to prove "in a separate treatise, devoted specially to the consideration of such ethnological questions" (p. 98), that the Sakas were really Aryans. It is to be hoped that he will also present us in that treatise with the corresponding Greek names of

Saka kings such as Ooerki and Ooemokadphises, possibly in the same dialect in which he has found his Τσωοω and the name "Thenòkratês" (p. 46), which he has somewhat hastily guessed at from the Θ of a crystal seal. No less characteristic of Mr. Carlleyle's new era are his lucubrations (pp. 112–24) concerning the word Bhuila, the modern name of the locality in which Kapilavastu is said to have formerly stood. The first syllable is *bhû*, "the earth," and *ila* is the Vedic deity Ilâ, probably connected with the Trojan Ilos and the Greek "*ilè*, a ball," and "*illô*, to roll," and traceable also in the Tibetan name of Kapilavastu, viz., L'has-bstan ("Sanskrit Ailasya-sthâna or Ilâyas-sthâna"). We think we can dispense with further selections from the rich philological stores of this book; the specimens given above amply suffice to raise a doubt whether Mr. Carlleyle, when he concludes his disquisitions with his favourite phrase *Quod erat demonstrandum*, has really in each case proved anything at all.

Mr. Carlleyle has not undertaken to bring together the notices contained in the sacred literature of the Buddhists concerning Kapilavastu. If he had done so he would have rendered a useful service. Thus the itinerary, in the last section of the 'Suttanipâta,' of the journey from Ujjayinî to Râjagṛiha by way of Kapilavastu, was well worth attention. We may also here note that his challenge (pp. 178, 187) of the correctness of a passage bearing on this identification in Prof. Beal's translation of Fa-hian is in every respect unjustifiable. Had he carried on his researches on a broader basis and with more sobriety, he would scarcely have fixed the site of Kapilavastu so near to Ayodhyâ as he does, viz., at a distance of about twenty miles.

Mr. Carlleyle has placed on the title-page of his book Prinsep's words, "What the learned would demand of us in India is to be quite certain of our data, to place the monumental record before them exactly as it now exists, and to interpret it faithfully and literally." We could wish that, instead of founding a new era of scientific research, the author had possessed sufficient self-denial and discretion to carry on to the best of his ability the work of the old era sketched out by Prinsep, and executed by him with such wonderful results.

The History of Scarbrough from the Earliest Date. By Joseph Brogden Baker. (Longmans & Co.)

Mr. Baker has produced a useful and amusing book, but he should not have called it a history of Scarborough. To write a history of an important borough, such as Scarborough has been and is, requires years of toil and qualifications of a kind of which we see few signs in Mr. Baker's pages. What he has done is in the main good, and we are therefore the more sorry that he did not determine to call his book by some more modest title, such as "Notes" or "Collections." Of the mediæval history of Scarborough he tells very little; yet had the necessary pains been taken, we cannot but believe that very much of interest might have been discovered in manuscript sources. With printed documents Mr. Baker deals fairly enough; he seems to have consulted almost all the books bearing on his subject, and to have used his materials fairly. There is not the slightest evidence that he desires to hide the sources of his knowledge, but his quotations are made in a manner so unworkmanlike that readers will often be puzzled how to verify them. The corporation records have, it would seem, been carefully examined, and we from time to time come across very interesting extracts from them, but we are too often left to make a guess at their dates. As an example of what we mean, we may mention that Mr. Baker gives a remarkable proclamation of the fair which was held from the feast of the Assumption until Michaelmas Day. The document is in verse and too long for quotation. Though the copy he has used is somewhat modernized, it seems to be an adaptation of an early original. As far as we can make out, Mr. Baker gives no date to this nor any account as to where it has come from. We say as far as we can make out, for he is so in the habit of introducing irrelevant matter, and treating of the same thing in various places, that it is well within the limits of probability that we have overlooked it. With regard to the old trade guilds of the borough he has been more fortunate. There seem to have been originally about twenty of these; now it appears that of the Joiners and Coopers is the only one remaining. The corporation records supply the "Bakers' Composicione" of the year 1615. This is printed at length, and is in several ways interesting. Though the Reformation had relieved the guild brethren of the duty of praying for the souls of members of their craft, it was still required when any member or the wife of any member of the guild died, that "the aldermen, burgesses, and rest of the sayde socyetie shall accompanye and carrye, or cause to be carryed, the sayde deceasede person in decent manner to the place of buriell." The secretary of the craft, who probably stood in the place of the chaplain of former days, was bound to make peace when possible between members; and until this official had tried and failed it was not permitted to any of the brethren to begin suits before the legal tribunals. The Reformation had probably little effect on the guilds in those cases where it did not destroy them altogether. The seventeenth regulation provides that baking is not to be done "uppon the Sabbathe daye" except licence be given by the bailiffs. This is, perhaps, a rule of post-Reformation date, but by no means is it certainly so, for from time to time in the Middle Ages strenuous endeavours were made to induce the people to keep Sunday strictly. In the very beginning of the thirteenth century Eustace, the Abbot of Flay, went up and down the country preaching to the people the duty of a rigorous observance of the Lord's day. It appears that grinding corn and baking bread on the Sunday were two of the evil customs which he denounced. Hoveden tells us in simple faith how his mission was confirmed by miracles. At Wakefield a mill working on a Sunday—the old soke mill we suppose—instead of flour poured forth blood; and at another place paste put into a very hot oven, *furnum calidissimum*, came out paste still. We should not, therefore, be surprised to learn, if earlier copies of this document should be discovered, that the Sabbath regulation, somewhat differently worded perhaps, is found there.

Though we have found it necessary to dwell on Mr. Baker's shortcomings as an historian, we are bound to say that the book will be most useful to Yorkshiremen. Deficient in orderly arrangement as it is, it contains a great gathering of facts relating to the last three centuries which will be of service not to the townsmen of Scarborough only, but to the inhabitants of the East Riding generally. We hope we shall not be considered to trespass upon the region of party politics if we direct attention to the map showing the footpaths in the neighbourhood of Scarborough. Landowners have in many counties a most pernicious habit of stopping up these old paths for their own private convenience or the supposed preservation of their game. We do not know whether these things happen in Yorkshire. If they do, it is well that the folk who go about on foot should have at hand an easy means of demonstrating their rights.

The Vinaya Pitakam. Edited by Dr. H. Oldenberg. Vols. III. and IV. (Williams & Norgate.)

The Sacred Books of the East.—Vol. XIII. *Vinaya Texts.* Translated from the Pâli by T. W. Rhys Davids and Hermann Oldenberg. Part I. (Oxford, Clarendon Press.)

Messrs. Williams & Norgate have issued the fourth volume of Dr. Oldenberg's *editio princeps* of the 'Vinayapiṭaka,' which contains the last part of the 'Suttavibhaṅga.' In this volume the learned editor has practically finished his task. The fifth book, which remains to be published, is simply a *résumé* and an index to the whole of this *pitaka*. We can, therefore, now congratulate Dr. Oldenberg on the important work which he has completed by publishing the 'Vinayapiṭaka.' It is here that we gain an insight into the working of a system which has influenced the history of Asia for centuries. The publication, moreover, is of the greatest importance, not only for the history of Buddhism, but also as giving an example of the very earliest recorded monastic institution of the world.

Dr. Oldenberg pointed out in the first volume of his edition, and we adverted to the fact in a previous notice (*Athen.*, No. 2703), that the 'Pâtimokkha,' a collection of precepts, forms the basis of the 'Suttavibhaṅga.' His new volumes bear out this statement. The text follows strictly the order of the 'Pâtimokkha,' commencing with the four deadly sins, the commission of which was punished by expulsion from the order. Then follow the faults which are punished by temporary expulsion from the priesthood. The next in order are the two undefined faults, which can only be punished on the evidence of a person of unblemished character. Fourth on the list stand the sins which may be atoned for by the restitution of any object presented to the community and appropriated by an individual member of that community. Then we have a long account of the sins requiring expiation, such as the use of abusive language, lying, slander, the sins which might be committed against the

vegetable world, the sins committed in reciting the scriptures at an improper time to the nuns, the sins regarding dress, the sins regarding intoxicating liquors, &c. The sins requiring confession, which follow next in order, relate to the partaking of food in the presence of nuns and to the collecting of food. With the rules for conduct and the seven ways in which questions have to be settled the 'Mahāvibhaṅga' closes.

The 'Bhikkhunīvibhaṅga,' which rests on the 'Bhikkhunīpātimokkha,' agrees of course in several instances with the 'Mahāvibhaṅga.' The variations which we find in the two texts are only such as follow naturally from the fact that one was intended for the guidance of the male, the other for the guidance of the female order. Hence in the 'Bhikkhunīvibhaṅga' we find a prohibition of the use of *rouge* and of bathing in perfumed water.

The different rules are connected by means of stories relating the occasion and the reason of the Buddha giving the particular rule. They show in a certain way the manner in which he used to teach. Such an elaborate account can, of course, not belong to the very earliest times of Buddhism. It presupposes a long development. However, all questions connected with Indian chronology cannot yet be satisfactorily solved. We may express the hope that Mr. Rhys Davids and Dr. Oldenberg will yet give us some dates in their translation of the 'Vinayapiṭaka,' drawn though they must necessarily be from internal evidence. In conclusion we have only to state that the editor, Dr. Oldenberg, has done his work in the same conscientious, modest, and painstaking way to which he has accustomed us in the long series of his publications.

In the arrangement adopted by Mr. Rhys Davids and Dr. Oldenberg of the southern Buddhist sacred writings three divisions are made, according to the matter of which they treat. These three divisions are respectively the 'Vinaya,' treating on the duties of the community or *saṅgha;* the 'Suttapiṭaka,' which relates the life and the teaching of the Buddha; and lastly the 'Abhidhamma,' which, as far as we have examined it, shows the doctrine and speculation of Buddhism. These three parts seem, therefore, in a certain way to indicate the threefold division of the well-known creed expressed in the words, "I take refuge in the Buddha, I take refuge in the law, I take refuge in the community,"—however, only in a very superficial way, inasmuch as none of the writings —with the exception, perhaps, of the 'Abhidhamma'—has kept strictly within its own range. In the 'Suttapiṭaka' we find prescriptions for the *saṅgha*, the proper place for which would have been in the 'Vinaya,' and *vice versâ*.

No series of sacred books would, of course, be complete without giving at least some of the leading books of Buddhism. We hail, therefore, with satisfaction the first complete instalment of two books of the 'Vinaya.' According to the well-known stanza in the 'Dīpavaṁsa,' these books were brought into their present shape in the time of Vaṭṭa Gāmani, who began to reign in 88 B.C. The materials, however, are older, and we may consider them as a faithful account of Buddha's own time and teaching.

Part I. of the 'Vinaya Texts' contains (1) the 'Pātimokkha' and (2) the 'Mahāvagga,' i.–iv. This selection requires, as far as the 'Pātimokkha' is concerned, some notice. The book itself is not to be found among the sacred writings. It is the office of confession for monks and nuns respectively. At a very early time we notice in India the custom of holding sacred two periods—the times of the full moon and of the new moon. This custom we find in the Vedic ceremonies of the *darçapūrnamāsa* and the *upavasatha* day, and it was handed down to the different orders which arose in the course of time in India. The Buddhists also adopted this custom, but confined themselves to meeting twice in each month at the *upavasatha* day. At these meetings the members of the order, male and female, used to confess to each other their sins, faults, or transgressions, and to take upon himself or herself the penance which the transgressor had thereby incurred. For these meetings a code was drawn up containing an enumeration of the sins. This was in all likelihood the so-called 'Pātimokkha.' Among the canonical writings the book in its separate form is, as we said before, not included. We find it, however, in the 'Suttavibhaṅga,' together with an ancient commentary on it. We must leave it to the student to read the details of the very interesting researches as we find them in Dr. Oldenberg's *editio princeps* and partly repeated in this translation.

The 'Pātimokkha' has been rendered in English before by Mr. Dickson, who also gave an edition of the text, and a Russian translation by Prof. Minayeff is also extant. Mr. Dickson only thought it necessary to translate the 'Bhikkhupātimokkha,' whilst Prof. Minayeff gives besides the translation of the 'Bhikkhupātimokkha' only extracts from the 'Bhikkhunīpātimokkha.' The present translators have confined themselves also to the first part. This is to be sincerely regretted as an account of the female order would have been of very great interest. As to the translation itself, it is certainly in many respects more trustworthy than that of Mr. Dickson; but we cannot on the other hand see an adequate reason for some of the changes which the present translators have introduced. We think, therefore, that not so much because the version of Mr. Dickson contained inaccuracies, but because of the intrinsic value of the book for the history of Buddhism, a translation was called for in the series of "Sacred Books of the East."

The offences are classed in this book under different headings with reference to the heinousness of the offence. Attacks have been made from a controversial point of view on the arrangement of these different offences, and one of these attacks by the Rev. S. Coles, in the *Journal* of the Ceylon Asiatic Society, 1867–1870, the present translators refute in a very spirited way. The reverend gentleman believed that because some of the crimes were called by different names, the code of morality was comparatively low. Mr. Rhys Davids and Dr. Oldenberg are, however, not slow to show that what were supposed to be flaws in the moral code of Buddhism are, in fact, flaws in the historical knowledge of Mr. Coles.

The second book included in the volume consists of four *khandhakas* (divisions) of the 'Mahāvagga.' The first *khandhaka* treats of the admission to the order of the *bhikkhus*. We can see here a gradual development from the simple formula when the Buddha himself ordained every new-comer to the time when the ordaining was part of the duty of the community. The second division treats of the 'Pātimokkha' and the recitation of it on the *uposatha* day. In the third we find the rules concerning the residence during the rainy season, the so-called *vassa;* and the last *khandhaka* included in this volume treats of the *pavarāna* ceremony, which takes place at the end of the rainy season. Prefixed to the first book we find an account of the life of the Buddha after his first attaining Buddhahood up to the time of the conversion of his two chief disciples. This account is extremely valuable, much as it may be interwoven with legends of only semi-historical character. It contains, as the translators say, the oldest version accessible to us now and most probably for ever of what the Buddhist fraternity deemed to be the history of their master's life in its most important period.

The different rules, interwoven with stories, appear to be of a semi-historical character and may be taken into account in the reconstruction of the history of India. Of these stories some are amusing, but they become tedious by constant repetition, which of course was necessary owing to the method in which the sacred writings have been handed down by tradition. The translators have wisely given only the beginning and the end of these repeated stories, leaving it to the reader to supply the central part, which is under these circumstances easily done. The translation is very valuable also on account of the numerous foot-notes, which give the reason for the rendering the translators have adopted. They candidly admit passages which they do not entirely understand. They follow generally Buddhaghosa's commentary, and we believe that in this they are right, much as we may quarrel with him on account of some of his explanations. We can only add that the translation is written in almost idiomatic English, which was sadly wanting in some of the volumes published formerly in the same series.

NOVELS OF THE WEEK.

All Sorts and Conditions of Men: an Impossible Story. By Walter Besant. 3 vols. (Chatto & Windus.)

Sweet Inisfail. By Richard Dowling. 3 vols. (Tinsley Brothers.)

A Modern Instance. By William D. Howells. 2 vols. (Edinburgh, Douglas.)

Gladys. By Tramio. 3 vols. (Tinsley Brothers.)

THE partnership of Mr. Besant with Mr. James Rice, conducted with brilliant success for ten years, was terminated by Mr. Rice's death last April. But for many months previously Mr. Rice had been too ill to write, and 'All Sorts and Conditions of Men' is the work of Mr. Besant alone. It is a work of striking originality in design—so much so that the author was told by some of his friends that the story was impossible. In deference to their opinion he has added the sub-title, "an Impossible Story." A girl at Newnham has inherited a great brewery and many streets of houses at

Whitechapel, a fortune worth several millions. Having a keen sense of responsibility and a determination to do something to better her own kind, she goes to live upon her property, and, under an assumed name, sets up a sort of co-operative dressmaking establishment at Stepney. Meanwhile there is a young man brought up as a gentleman, who learns from his guardian that his father was a sergeant in the army who had lived at Whitechapel. He chooses to go and settle, for a time at all events, among his own people. The hero and heroine meet at a boarding-house at Stepney Green, where the reader is introduced to the picturesque characters of the story. Among them are a claimant to a peerage, who has come with his wife from Canaan City, New Hampshire, to make out his case, a professor of conjuring, and a discoverer of "the primitive alphabet" from Australia. Mr. Besant has made many wanderings in "that great and marvellous unknown country which we call East London," and his studies bear the impress of nature. His vivacity and humour, which often rise to pathos and never sink to caricature, tinge the whole story, and make even his most serious passages delightful. There are, indeed, many serious passages in the book, and it is, perhaps, the greatest point in Mr. Besant's marked success that he has written a novel with a purpose and contrived to make it as lively and sparkling as any reasonable reader could wish. Two small mistakes in detail may be noted. It is odd that Mr. Besant should speak of Fleet Street as deserted between four and five o'clock in the morning—the time when it is, perhaps, busiest, choked with carts loading for the newspaper trains. Perhaps it is by a mere slip that he describes "a triangular district" as "consisting of an irregular four-sided figure—what Euclid beautifully calls a trapezium." As to whether the story is rightly called impossible or not, the question would introduce too long a discussion, which, after all, would probably end in a dispute about a word. It is, indeed, not likely that there should arise at Stepney a Palace of Delight with a ball-room for a thousand people, a concert hall, a theatre, and countless rooms for games of every sort, the whole place kept up not by charity, but by the people who use it themselves.

Mr. Dowling is nothing if not a concocter of plots, and in 'Sweet Inisfail' he carries his readers at once into a well-contrived mystery, which keeps their attention fully engaged to the end of the story. The tangle increases steadily as the narrative proceeds; there is no little ingenuity, and there is a vast display of elaboration in the ravelling and unravelling of the skein. The efforts of the author are devoted, indeed, not so much to the gradual elucidation of his puzzles as to the intensification of the effect produced by one abnormal situation after another on the mind of the bewildered reader. Twenty pages barely suffice for the description of a struggle between two desperate men. The struggle becomes a "conflict," and a second chapter is necessary to detail the "end of the conflict." Scores and scores of pages are filled with particulars of the deadly encounters of Mr. Dowling's villains and heroes; a dozen sensations follow each other in rapid succession, while "sweet Inisfail" has a comparatively insignificant part in the story. The scene is laid in Ireland, and the unsettled state of the country is supposed to account in some degree for the remarkable series of crimes on which the plot is made to hinge; but it must not be supposed that these crimes are in any sense agrarian. The wilds of any other land would furnish a locality for them almost as naturally as the wilds of Tipperary, and the author's chief concern has been with the play of human nature in unwonted predicaments rather than with historic facts or local colour. It cannot be denied that 'Sweet Inisfail' is a most exciting and readable romance; but Mr. Dowling's cleverness is in excess of his art, and his story may be fairly described as a melo-drama.

English novel-readers will probably be disposed to congratulate themselves on the fact that the late editor of the *Atlantic Monthly* has by his retirement given himself leisure to superintend the production of his works in this country. 'A Modern Instance' is before all things a study of character, the three more prominent personages being drawn with manifest care and deliberation, and the story, very interesting in itself, being skilfully subordinated to their development. Bartley Hubbard, the vain and unstable journalist, who marries a pure-minded but too demonstrative girl, more by her persistence than by his own, and who wrecks her life and his through the gradual deterioration of his moral sense, is really a powerful conception, unless, indeed, he is taken straight from the life. His steps downward, from the first passive misrepresentation of the truth to the meanness, the harshness, the brutality, and the final roguery and dishonesty of his conduct, are described in a manner which cannot fail to strike the discriminating reader, and which certainly indicates a very honest and conscientious style of workmanship. The character of his wife, an untutored, passionately loving girl, with her impulsive shows of tenderness, her unreasonable fits of jealousy, her interest in external things only as they affect her husband, and in domestic things mainly as they affect herself, is no less suggestive of a living model than that of Bartley Hubbard. It is not quite the same with the character of Ben Halleck, the friend of Bartley, who falls in love with Bartley's wife, and who struggles fitfully against his passion to the last. Here also the drawing is fine and striking; but we feel that we are in presence not so much of a copy from life as of another instance of the morbid, introspective, fastidiously intellectual type which has always found special favour in the eyes of American novelists. There is a family likeness, for example, between the Ben Halleck of Mr. Howells and the Ralph Touchett of Mr. Henry James—not the only point of similarity, by the way, in the methods of these two writers. Halleck's infatuation and his self-command, his desire and his renunciation, his self-indulgence and his chivalry, his sophistry and his overstrained scruples, belong to the literary stereotype of Transatlantic romance. The contrasts have rarely been better drawn than by Mr. Howells, but they have been drawn often before. It is in the relations of Bartley Hubbard and his wife Marcia, in the tale of their domestic shipwreck, and especially in the graduation of the husband's fall, that the author displays his most original work; and it is in this that he will show to the best advantage before his English readers. Mr. Howells has a light and artistic touch, in spite of the occasional flippancy and more than occasional inelegance of diction which he puts into the mouths of his various characters. His own style is neither flippant nor inelegant, and one cannot help wishing for less colloquialism in his dialogues, even at some sacrifice of verisimilitude in what is, after all, a careful picture of American life.

'Gladys' is described by the author as "a frivolous novel." The word "frivolous" has come to be used in every-day speech as the opposite of "serious," and in that sense probably the reader is intended to take it. In the dictionaries it is explained as "slight, trifling . . . . not worth notice"—a description which suits the book very well. The motto on the title-page is:—

> A little nonsense, now and then,
> Is relished by the wisest men.

That is perfectly true; and it is, perhaps, merely a matter of opinion whether three volumes contain a little or much.

AMERICAN BOOKS.

The war of 1812 was creditable to neither party, although the Americans distinguished themselves in several naval encounters. Much has been written on the subject, yet Mr. Theodore Roosevelt thinks that there is room and a call for his work entitled *The Naval War of 1812; or, the History of the United States Navy during the last War with Great Britain* (New York, G. P. Putnam's Sons). Mr. Roosevelt thinks that his country's navy then "stood at the highest pitch of its fame," and that a due appreciation of this might induce the Government of his country to pay greater attention to the navy now. Mr. Roosevelt seems to have taken great pains with his subject and to have carefully avoided the partisanship and partiality which detract from the English naval history by James and the American one by Fenimore Cooper. It is as difficult to discover any shortcoming on Mr. Roosevelt's part as it is to determine how much of his work possesses general interest. It has the great merit of being carefully composed and of containing authentic particulars of the subject treated in it.

Mr. Charles Henry Jones has written a *History of the Campaign for the Conquest of Canada in 1776, from the Death of Montgomery to the Retreat of the British Army under Sir Guy Carleton* (Philadelphia, Porter & Coates). As the campaign was one of the failures of the people who achieved their independence of this country, the less that is said and written about the mistake made in trying to subjugate Canada the better, we should think, for patriotic pride. The most curious thing about this book is that relating to "the retreat of the British army," to quote the words used on the title-page. It would appear as if these words had some connexion with the campaign in Canada, whereas they exclusively refer to the resolve of General Sir Guy Carleton not to attack the American works at Ticonderoga. Sir Guy reconnoitred the fort, found it strong and well manned, and sensibly decided to go into winter quarters. This is styled a victory at Ticonderoga and the retreat of the British army. The author has taken so much pains with his subject proper that we regret he should have had an imperfect sense of historical perspective. His countrymen in New England will hardly thank him for giving the chief credit to the Philadelphians as soldiers.

XUM

The best praise we can give him is that his work is well printed and carefully compiled.

We are indebted to the Hon. Adam Crooks, the Minister of Education in Ontario, for a copy of his *Report* for the years 1880 and 1881. The Report fills an octavo volume. It is full of minute details respecting all the educational institutions in the province. Not only does the Report deal with schools and their condition, it also supplies details of the position and progress of the mechanics' institutes which receive grants from the Government. The Report is alike comprehensive and informing.

Such a work as the *Boundary Disputes of Connecticut* (Trübner & Co.) is a monument on a small scale to the industry of its author, Mr. C. W. Bowen. The subject does not interest the general public on either side of the Atlantic, but the historian who shall rewrite the history of New England will find great assistance in this volume. It is a labour of love as well as an example of painstaking research. The execution of the work from a mechanical point of view is in keeping with its literary excellence. Whether so much pains on the part of the author and publishers will receive due recognition remains to be determined. We can emphatically say that both deserve praise for the care and skill which they have displayed.

BOOKS FOR THE YOUNG.

Princess Alethea. By Frances Mary Peard. With Illustrations. (Bell & Sons.)

Asaph Wood; or, Little by Little. By Phœbe Allen. (Society for Promoting Christian Knowledge.)

Harriet's Mistakes: a Story for Servants. (Same publishers.)

A Dream of Rubens. By Austin Clare. (Same publishers.)

Adé: a Story of German Life. By Esmé Stuart. (Same publishers.)

Facts and Phases of Animal Life, &c. By Vernon S. Morwood. (Hogg.)

The Phynodderree, and other Legends of the Isle of Man. By Edward Callow. (Dean & Son.)

James Braithwaite, the Supercargo. By W. H. G. Kingston. (Hodder & Stoughton.)

'Princess Alethea' is a pretty story of the type familiar to the readers of Miss Yonge. The plot is slight: it is the tale of two girls who, instinctively disliking each other at their first casual meeting, come together again in the characters of stepmother and stepdaughter, and through much misunderstanding attain at length to mutual trust and love. But the treatment is skilful. Alethea, the young stepdaughter, is a pretty study, with her royal ways, her earnest endeavours to do right, and her frequent failures through obstinacy and prejudice. Her kind care for the blind boy Dick nearly brings about a tragic ending to her happiness; but we are so sure that her father will recover from his wound that we are not much disconcerted by his accidents. There are pretty pictures, in words, of the Belgian capital, of English country scenes, and of English home life; and when we say that the illustrations are by the hand of Mr. J. D. Watson, our readers will know how much to expect from them.

The publications of the Society for Promoting Christian Knowledge are in many ways highly commendable, though their grotesque attempts to keep pace with the prevailing æstheticism are somewhat suggestive of Tottenham Court Road reproductions of artistic furniture. The exterior of the volumes is not admirable; the colours are, we suppose, correctly toned, but the design is stiff, commonplace, and inappropriate. The illustrations are truly appalling—ill drawn, badly engraved, and full of incongruities. "Ye Swan" as the sign of a Flemish inn is bad English of any period, and is, of course, Flemish of no period. There is no need for religious books to be artistic, but there is less need for any books to be wholly inartistic. With the tales themselves there is not much fault to find; three of them belong to the series of General Literature and Education, while the fourth, 'Harriet's Mistakes,' is published under the direction of the Tract Committee of the Society. The latter is a fairly good Sunday-school book of the well-known type. The would-be quaint style of the 'Dream of Rubens' is not very well sustained, and beyond the rather catchpenny association of names there is not very much local colouring about the lives of Peter, Paul, and Rubens. 'Adé' is more successful in the portraiture of German life. It is the tale of an unloved husband and a forsaken lover, of duty faithfully discharged and of virtue rewarded in the end. 'Asaph Wood,' though it belongs to the series of General Literature, has really more affinity with the type of 'Harriet's Mistakes.' Both are parochial stories, so to speak, unimpeachable in moral tone and not very remarkable for literary merit.

'Facts and Phases of Animal Life' is a very readable book, interesting and amusing, and, as it is meant to be, instructive. The illustrations will please young readers, but there is a bewildering lack of proportion about them.

'The Phynodderree,' an interesting collection of Manx legends, has been presented to the Queen and the Prince of Wales and graciously accepted by those illustrious personages. It is difficult to speak critically of a book which has received so high an *imprimatur*. The stories have a genuine ring about them, but are not skilfully told. The illustrations seem to be studied in the school of the 'Water Babies.'

Mr. Kingston's books for boys are too well known to need many words. 'James Braithwaite, the Supercargo,' is reprinted from a magazine and fully deserved a more permanent form. It will be welcome to boys as a pleasant memorial of an old and valued friend. A brief notice of the author is prefixed to the tale, and a letter which he wrote to his boy readers only three days before his death.

FRENCH LESSON BOOKS.

If the multitude of teachers, as of counsellors, may be taken for an assurance of safety, the study of the French language should be in no danger of flagging among the youth of England at present. It is to be presumed that we do not receive all the books which are published with the view of promoting that study; yet we have before us at this moment a baker's dozen of volumes of all sizes and descriptions, from the so-called *Oxford and Cambridge Grammar* (Hachette) of Messrs. Hunt and Wuillemin, in three octavo volumes, to a little work on *French Genders*, by Alexander Strouwelle, of the University of Bonn (Williams & Norgate). The indefatigable M. Eugène-Fasnacht contributes three—*The Organic Method of studying Languages*, as applied to French, and the second and third years of *Macmillan's Progressive French Reader* and *French Course* respectively. His publishers are, as it is seen, Messrs. Macmillan. From the same house we have M. Henri Bué's *First Steps in French Idioms* (these "firsts," "seconds," "thirds," &c., are a trifle bewildering; perhaps they have some mysterious relation to the "standards" and "stages" of the Education Code), while Messrs. Hachette put in an edition of Saintine's *Picciola* by M. Paul Baume, and *The Second* (there it is again!) *Book of French Composition* by M. A. Roulier. The National Society are responsible for *A Grammar of the French Language*, by the author of 'Mademoiselle Mori,' and Messrs. Simpkin & Marshall for M. de la Morinière's work on *French Prepositions and Idioms;* and from far-off Aberdeen comes *The Student's French Guide*, by J. Simon Clapasson (Alexander Murray). All these books seem to have been compiled with care and intelligence, though naturally they vary as regards utility. Thus an attempt to lay down any principles for the genders of French words such as would, to take one author's instance, be of use to the pupil in a huge examination-room, under strict surveillance, can only end in disappointment. Memory, applied to each separate case, and aided by some such expedient as that employed in Mr. Bellows's dictionary, where feminine words are printed in italics, is the only safeguard against false concords that can be trusted. Saintine's 'Picciola' is not, perhaps, very specially adapted for a school-book—at all events, not for the use of such classes as would require the somewhat elementary notes which M. Baume has appended to it. M. Eugène-Fasnacht's 'Progressive French Reader' is composed of passages judiciously selected from most of the best known French authors of the last two centuries. It would be as well in another edition to give their dates. The same teacher's 'French Course' is a blending of grammar and exercises somewhat after the fashion of Kerchever Arnold, with the addition of scraps of dialogue in French. (We note a rather perplexing statement in one of the sentences given to be rendered into French: "These girls have pledged *each other's* word never to allow themselves to be separated.") On a similar principle are M. Roulier's and M. Clapasson's books; the exercises rather predominating in the first, and the grammar in the second. In the latter, as in others of the books before us, we notice that attempts are made to teach what is right by pointing out possible mistakes, *exemplis vitiorum quœque notando*—a very sensible method. Thus "It would be incorrect to say *un homme de lapins*, because a man cannot be made of rabbits," serves to fix in the pupil's mind the right use of *à*. So M. de la Morinière points out that to say "*Une bague sur le doigt* would assimilate its position to a spot of ink lying on the surface of the skin." The last-named writer's 'Prepositions and Idioms,' however, no less than M. Bué's 'First Steps,' is an attempt to do what can only really be done by extended reading and the habit of *thinking* in French. It is hopeless to expect the pupil to learn by heart strings of idiomatic and proverbial phrases. Both in 'Prepositions and Idioms' and in M. Clapasson's book we have noted a good many small errors. "Many a mickle makes a muckle" is M. de la Morinière's version of a common proverb. We differ wholly from his view that practice should be preceded by theory in learning a language. It is much better that the learner should first have some familiarity with the practical use of the language; then the theory will come in as a useful *résumé* of the scattered facts which his practice has given him. M. Clapasson, when talking about genders in connexion with the Latin originals, should not have given *malheur* and *pleurs* in such company as to suggest their derivation from Latin words in *or*. On the next page it is not easy to see why *courbe, tangente, parallèle*, are given as exceptions to the masculinity of "parts of speech when taken substantively"; nor why *le bleu, le français*, are lumped with *le pourquoi* as examples of the rule. When he says that *à le* is never used, he might puzzle a beginner who had to render into French "I should like to see him." The suffix *-ième* is not from Latin *-issimus*. *Quelque* followed by *que* is a different word from *quelque*, "some," and the difference ought to have been marked more distinctly than by a mere statement of constructions. This is a fault which has been avoided by none of the grammars at present under consideration. Another little point which is a good test of accuracy in the compiling of a grammar is the treatment of the so-called "euphonic *t*" in the interrogative form of verbs. We do not find a single instance in which this has been properly explained. M. Eugène-Fasnacht appears (in his 'Organic Method') to pass it by without notice; Messrs. Hunt and Wuillemin are content to use the old term; while the author of 'Mademoiselle Mori' (whose book, by the way, might be studied with advantage by many ladies who write novels about French matters) only goes

part of the way when she says that in "old French" it was part of the verb. Messrs. Hunt and Wuillemin again, if they had consulted their Littré, would have found that the use of *mil* or *mille* in a date does not depend upon whether or not the Christian era is spoken of, but simply upon the number of thousands required. 1882 B.C. would want *mil*; 2882 A.D. will be expressed by *deux mille*, &c. Still, taking all things together, any one of the books which we have here been noticing may safely be put into the hands of a pupil, provided that he is also kept to a steady course of reading and encouraged to use his dictionary freely. It does not much matter what he reads, so long as it interests him. Even MM. Erckmann-Chatrian, to whose works, as we understand, some purists object on the ground of the Alsatian origin, write a good deal better French than an Englishman is likely to achieve—quite good enough, at any rate, to carry him, when he is master of it, through the length and breadth of France.

M. Belcour in his little book of *French Proverbs with English Equivalents* (Stanford) seems not to have been quite clear as to his object. The heading of his pages is "French proverbs translated," which is not quite the same thing as the title. Out of the vast number of French proverbs that exist he has not selected only those for which equivalent English proverbs could be found. "Farewell, baskets, the business is done," is, for instance, a translation of some sort of the proverb "Adieu, paniers, vendanges sont faites," but the English is not a proverb. "C'est une goute d'eau dans la mer" is rendered "It is a drop of water in the sea," instead of "a drop in the ocean." Boileau's line, which he himself calls "un trait de satire," "Un sot trouve toujours un plus sot qui l'admire," can hardly be called a proverb, and M. Belcour's English version of it is a mere translation. "Heureux commencement est la moitié de l'œuvre" is rendered "A good beginning is half the battle," instead of "Well begun is half done." A book which gives in a few words an explanation of proverbial sayings which are not obvious is more useful. M. Hilaire le Gai's 'Petite Encyclopédie des Proverbes Français' is a fair example of such a work. A selection from it or some other similar collection edited in English, with equivalent English proverbs added where it is possible to give them neatly and exactly, might be of service as an educational work.

OUR LIBRARY TABLE.

Hans C. Andersen og det Collinske Huus. By E. Collin. (Copenhagen, Reitzel.)—This book will be especially interesting to those who may chance to have read 'Mit Livs Eventyr' ('My Life's Romance'), written by Hans Andersen himself. The author of the stout volume before us is Edvard Collin, Councillor of State, whose father, Jonas Collin, like ...se of the same rank, had played a father's part ... Hans Andersen, the son of a very poor widow in Odense. The volume is chiefly made up of letters of the most intimate description from Andersen to the author, his father, and family, with all his hopes and aspirations and despairs about his works as they were each launched before the public. In early life Andersen had wished to be an actor, but when fifteen years old the directors of the royal theatre would only give him a place as a dancer, and wages scarce enough to provide him with shoes and stockings. He wrote a petition for help to his friends, and succeeded in getting together the moderate sum of seventy-three rigsdalers (8*l.* 2*s.* 3*d.*), which, however, did not last him long. Then his friends advised him to apply to the king, Frederic VII.; but the directors of the theatre strongly dissuaded the king from giving him occupation, as they deemed him quite unfit. Then it was that Jonas Collin stepped in and adopted him as his son. He put him to college at Slagelse, where he did remarkably well, and wrote constantly to his "dear benefactor," detailing everything that concerned him. The letters are often ill spelt—"stoer," for instance, instead of "stor"—but they are teeming with gratitude and filial affection. With them he often sent copies of the reports given by his masters in full, also accounts of his dress, expenses, and so forth, all of which must have been very gratifying to his adopted father. There are also in this volume letters to and from the chief Danish literary notabilities of this time, and an account of the Collin family, which gives an insight into the internal government of Copenhagen, the lottery direction, the building of the Royal Theatre and Thorwaldsen's Museum; also financial arrangements, fire brigades, harbour works, and other points not of universal interest. But the sketches and glimpses into the character of Hans Andersen make this work of great value. Here we see portrayed that excessively nervous temperament which he had. In every letter he alludes to his escape from some danger, real or imaginary. For instance, when only fifteen, he wrote an account of his first journey by carriage across the island of Zealand, which, he adds, "was not without danger, for the road went up and down hill several times." And throughout his letters he is for ever alluding to dangers of equal magnitude. Although of a healthy if not robust physique, Andersen never despatched a letter without alluding to some ailment from which he was suffering, until, says Herr E. Collin, it passed into quite a joke amongst his friends; but the most amusing feature which this nervousness produced in Hans Andersen was a perpetual fear of being buried alive, so that when he went to bed at night he always placed by his bedside a piece of paper on which was written, "I am only apparently dead."

Dr. Charles West has translated Dr. Baréty's little book on *Nice and its Climate* (Stanford), and added some remarks by himself and an appendix by Prof. Allman on the vegetation of the Riviera. To invalids the few pages in which hygienic rules are given for their guidance will be the most valuable. The author wisely does not pretend that the climate of Nice is materially different from that of neighbouring places on the coast. This is a distinguishing merit of the book, and should help to win for it the confidence which it deserves.

Mrs. Grain's *Birthday Gleanings* (Marcus Ward) is the best "birthday book" we have seen. She has assigned to each day the names of those eminent persons of whose birth it is the anniversary, and illustrated the character of one or more of those persons by quotations from the poets, giving the exact reference in each case. The names of the saints appear on their festival days. Every page is faced by a blank page in the usual way. An index completes the work, which is prettily bound in white cloth.

We have received Miss Kate Greenaway's little *Almanack for* 1883 (Routledge). It is as pretty as any of her books, but the frontispiece is unfortunate, showing conspicuously the artist's incorrect draughtsmanship.

We have on our table *Kant's Critique of Pure Reason*, by G. S. Morris (Chicago, Griggs),—*Hindu Mythology*, by W. J. Wilkins (Thacker),—*History of the Insane in the British Isles*, by Dr. D. H. Tuke (Kegan Paul),—*The Physiology and Pathology of the Blood*, by Dr. R. Norris (Smith & Elder),—*The Mythology of the Eddas*, by C. F. Keary (Longmans),—*Studies in Nidderdale*, by J. Lucas, F.G.S. (Stock),—*The Photographic Studios of Europe*, by H. B. Pritchard (Piper & Carter),—*A Treatise on the Transit Instrument*, by L. Clark (The Author),—*The Law of Kosmic Order*, by R. Brown, jun. (Longmans),—*Chronological Tables of Greek History*, by C. Peter, translated by G. Chawner, M.A. (Cambridge, University Press),—*Report on the Census of Berar*, 1881, by E. J. Kitts (Bombay, Education Society's Press),—*Report of the Sixth Census of the Colony of Queensland, taken in April*, 1881 (Brisbane, Beal),—*Bonnes Bouches* (Remington),—*The Art of Tea Blending* (Whittingham),—*Art Instruction in England*, by F. E. Hulme (Longmans),—*The Peak in Darien*, by Frances P. Cobbe (Williams & Norgate),—*Science without God*, by H. Didon, translated by Rosa Corder (Kegan Paul),—*Guide to Southampton*, by T. W. Shore (Southampton, Gutch & Cox),—*The Pictorial View of the World* (Bacon),—*The Danish Arctic Expedition proposed by A. Hovgaard* (Dulau),—*Occident and Orient*, Vol. I., by the author of 'The Vagabond Papers' (Melbourne, Robertson),—*Mrs. Mayburn's Twins*, by J. Habberton (Ward & Lock),—*The Camorristi*, by M. Galletti di Cadilhac (Remington),—*Songs of a Lost World*, by a New Hand (Allen & Co.),—*Schiller's Mary Stuart*, translated by L. White (Kegan Paul),—*Venta, and other Poems*, by the author of 'Pericula Urbis' (Nutt),—*Caedmon's Vision*, by S. C. J. Ingham (Kegan Paul),—*The Decay of Modern Preaching*, by J. P. Mahaffy (Macmillan),—*Life and Letters of St. Paul*, by A. Dewes, D.D. (Longmans),—*Our Lord's Life on Earth*, by the Rev. W. Hanna, D.D. (R.T.S.),—*Canons of the Second Council of Orange*, A.D. 529, by the Rev. F. H. Woods (Oxford, Thornton),—*An Account of the Torments which the French Protestants endure aboard the Galleys*, by J. Biron (Paris, Grassart),—*Die Flüsse Tirols*, by L. F. von Hohenbühel (Innsbruck, Wagner),—*Hall am Inn*, by L. F. von Hohenbühel (Innsbruck, Wagner),—*Danske og Norske Riger paa de Brittiske Oer*, Part II., by J. C. H. R. Streenstrup (Copenhagen, Klein),—and *Dietsche Beweging*, by Dr. K. Groth (Antwerp, Montagne). Among New Editions we have *Howitt's Visits to Remarkable Places* (Longmans),—*Hughes's Class-Book of Physical Geography*, edited by J. F. Williams (Philip),—*Matriculation Classics, Questions and Answers*, by Rev. J. R. Walters (Lewis),—*Altar Server's Ceremonial* (Pickering),—*The History of the Hebrew Nation and its Literature*, by S. Sharpe (Williams & Norgate),—and *Linear Associative Algebra*, by B. Peirce, LL.D. (New York, Nostrand). Also the following Pamphlets: *A Biographical Sketch of Edward Trelawny*, by R. Edgcumbe (Plymouth, Luke),—*Old England*, by H. Goodwin, D.D. (S.P.C.K.),—*Modern Dissent: What is It?* by W. Carey (Simpkin),—*Thoughts on Emigration*, by J. W. Bell (Leipzig, Matthes),—*The Irish Land Act*, 1881, *its Origin and its Working*, by E. T. Cook (Simpkin),—*Political Cookery*, by C. R. Panter (Simpkin),—and *The Opium Question Solved*, by Anglo-Indian (Partridge).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Bassin's (Rev. E.) The Modern Hebrew and the Hebrew Christian, cr. 8vo. 4/6 cl.
Dale's (R. W.) The Epistle to the Ephesians, its Doctrine and Ethics, cr. 8vo. 7/6 cl.
Geikie's (A. C.) Human Sympathies of Christ, cr. 8vo. 2/6 cl.
Gordon's (A. J.) In Christ, or the Believer's Union with his Lord, cr. 8vo. 3/6 cl.
Guest's (W.) Rest from Sorrow, or the Ministry of Suffering, cr. 8vo. 3/ cl.
Hoppin's (J. M.) Homiletics, 8vo. 12/6 cl.
Leathes's (Rev. S.) The Foundations of Morality, being Discourses on the Ten Commandments, &c., cr. 8vo. 5/ cl.
Plain Preaching for a Year, Third Series, edited by Rev. E. Fowler: Vol. 1, Advent to Whit Sunday, cr. 8vo. 5/ cl.
Redford's (Rev. R. A.) Prophecy, its Nature and Evidence, cr. 8vo. 5/ cl.
Simms's (Rev. E.) Spiritual Commentary on the Book of Psalms, 8vo. 12/6 cl.
Thompson's (Rev. J.) Life and Writings of John the Apostle, cr. 8vo. 3/6 cl.
Wray's (J. J.) A Noble Vine, or Practical Thoughts on our Lord's Last Parable, cr. 8vo. 3/6 cl.

Law.

Pearce's (E. R.) Law of Bills of Sale, cr. 8vo. 5/ cl.

Fine Art and Archæology.

Old Church Plate in the Diocese of Carlisle, with the Makers and Marks, edited by R. S. Ferguson, M.A., 8vo. 15/ cl.

Poetry and the Drama.

Austin's (A.) Soliloquies in Song, cr. 8vo. 7/6 cl.
Autumn Leaves, Acrostics from the Poets, 3/ cl.
Garcia's (G.) The Actor's Art, a Practical Treatise, illust. 5/

History and Biography.

Butler's (J. E.) Life of Jean Frédéric Oberlin, cr. 8vo. 3/6 cl.
Friendships of Mary Russell Mitford, edited by A. G. L'Estrange, 2 vols. cr. 8vo. 21/ cl.

XUM

Geddie's (J.) The Russian Empire, Historical and Descriptive, cr. 8vo. 6/ cl.
Joyful Service, a Sketch of the Life and Work of Emily Streatfield, by her Sister, 12mo. 3/6 cl.
Walters's (W.) Life and Labours of Robert Moffatt, Missionary in South Africa, cr. 8vo. 3/6 cl.

Geography and Travel.

Baker's (W. G.) Geographical Reader: No. 6, Asia, Africa, America, 12mo. 2/ cl.
Bourne's (C. E.) Heroes of African Discovery and Adventure: From the Earliest Time to the Death of Livingstone—From the Death of Livingstone to the Year 1882, cr. 8vo. 3/6 each, cl.
Capello (H.) and Ivens's (R.) From Benguella to the Territory of Yacca, trans. by A. Elwes, 2 vols. 8vo. 42/ cl.
High School Manual of Geography, with Maps and Illustrations, cr. 8vo. 3/6 cl.

Philology.

Ciceronis (M. Tulli) Pro P. Cornelio Sulla, ed. by J. S. Reid, 12mo. 3/6 cl. (Pitt Press Series.)
Comprehensive Phraseological English-Ancient and Modern Greek Lexicon, founded upon a MS. of G. P. Lascarides, and compiled by L. Myriantheus, 2 vols. cr. 8vo. 30/ cl.
Hasell's (E. J.) Tasso, 12mo. 2/6 cl. (Foreign Classics for English Readers.)
Havet's (A.) L'Anglais pour les Commençants, Prononciation Anglaise, 12mo. 2/6 bds.

Science.

Balfour's (J. H.) Botany and Religion, cr. 8vo. 6/6 cl.
Ballantyne's (R. M.) The Battery and the Boiler, cr. 8vo. 5/ cl.
Casey's (J.) First Six Books of Euclid, &c., 12mo. 4/6 cl.
Southam's (F. A.) Regional Surgery, including Surgical Diagnosis: Part 1, The Head and Neck, cr. 8vo. 6/6 cl.
Urquhart's (J. W.) Electro Motors, cr. 8vo. 7/6 cl.

General Literature.

Across Country, by Wanderer, illustrated, 8vo. 12/6 cl.
Across the Water, by Author of 'The Forest Crossing,' 2/6 cl.
Ainsworth's (W. H.) Stanley Brereton, cr. 8vo. 3/6 cl.
Birthday Gleanings, collected and arranged by M. J. Grain, 8vo. 10/6 cl.
Blackmore's (R. D.) Christowell, a Dartmoor Tale, 6/ cl.
Butler's (Lieut.-Col.) Red Cloud, the Solitary Sioux, 7/6 cl.
Carr's (A.) Treherne's Temptation, 3 vols. cr. 8vo. 31/6 cl.
Children's Daily Help for the Christian Year, selected by E. G., 32mo. 2/ cl.
Dowling's (R.) Sweet Inisfail, 3 vols. cr. 8vo. 31/6 cl.
Garden (The), the Woods, and the Fields, cr. 8vo. 5/
Hid in the Cevennes, or the Mountain Refuge, illus. 3/ cl.
Hope's (A. R.) Homespun Stories, illus. cr. 8vo. 3/6 cl.
Howells's (W. D.) The Lady of the Aroostook, 2 vols. 18mo. 2/
Hughes's Illustrated Anecdotal Natural History, by Rev. J. G. Wood and T. Wood, cr. 8vo. 2/6 cl.
In the Polar Regions, or Nature and Natural History in the Frozen Zone, cr. 8vo. 2/6 cl.
Lamb's (R.) Katie Brightside, 4to. 2/6 cl.
Mac Donald's (G.) Weighed and Wanting, 3 vols. cr. 8vo. 31/6
Maugham's (W. C.) Julian Ormonde, 2 vols. cr. 8vo. 21/ cl.
My Favourite Story Book, 2/ cl.
Nobody, by Author of 'Wide Wide World,' cr. 8vo. 3/6 cl.
Paull's (M. A.) Friar Hildebrand's Cross, cr. 8vo. 5/ cl.
Pryde's (D.) The Highways of Literature, or What to Read and How to Read, 3/6 cl.
Richardson's (R.) Ralph's Year in Russia, cr. 8vo. 3/6 cl.
Scripture Half Hour (The) at Mothers' Meetings, by Author of 'At All Times,' cr. 8vo. 2/ cl.
Symington's (A. M.) The Elder and his Friends, 2/6 cl.
Vanguard of the Christian Army, by Author of 'Great Voyagers,' imp. 16mo. 5/ cl.
Wrong No (The) and the Right No, by Author of 'Chapters about Every-Day Things,' 3/6 cl.

FOREIGN.

Fine Art.

Dürer's Sämmtliche Kupferstiche, mit Text v. W. Lübke, Part 1, 15m.
Heereman v. Zuydwyk (C. F.): Die älteste Tafelmalerei Westfalens, 15m.
Riegel (H.): Beiträge zur Niederländischen Kunstgeschichte, 2 vols. 20m.

Drama.

Becque (H.): Les Corbeaux, 4fr.

Philosophy.

Grapengiesser (J.): Kant's Kritik der Vernunft u. deren Fortbildung durch J. F. Fries, 2m. 50.
Hartmann (E. v.): Philosophie d. Unbewussten, Part 9, 2 vols., 12m.
Mainländer (P.): Die Philosophie der Erlösung, Vol. 2, Part 1, 2m. 40.

History and Biography.

Klopp (O.): Das Jahr 1683 u. der Folgende Grosse Türkenkrieg bis zum Frieden v. Carlowitz 1699, 12m.
Kramer (G.): August Hermann Francke, Part 2, 8m.
Maquet (A.): Les Seigneurs de Marly, 15fr.
Schum (W.): Exempla Codicum Amplonianorum Erfurtensium Saeculi 9—15, 20m.
Zimmermann (A.): Die Kirchlichen Verfassungskämpfe im 15 Jahrh., 3m.

Geography and Travel.

Rath (G. v.): Durch Italien u. Griechenland nach dem Heiligen Land, Vol. 2, 7m.

Philology.

Beiträge zur Historischen Syntax der Griechischen Sprache, Vol. 1, Part 3, 2m. 40.
Jahresbericht üb. die Erscheinungen auf dem Gebiete der Germanischen Philologie (1881), 8m.

Science.

Clauzel (G.): Étude sur le Rivetage, 15fr.
Hermann (G.): Statique Graphique des Mécanismes, Edition Française par MM. W. Schmitz et P. Castin, 12fr.
Horsin-Déon (P.): Traité de la Fabrication de Sucre, 25fr.
Ingenieur-Kalender 1883, 3m. 20.
Kalender f. Maschinen-Ingenieure 1883, 3m.
Koster: Üb. die Gesetze d. Periodischen Irreseins u. Verwandter Nervenzustände, 4m.
Mortillet (G. de): Le Préhistorique, 5fr.
Strasburger (E.): Üb. den Theilungsvorgang der Zellkerne u. das Verhältniss der Kerntheilung zur Zelltheilung, 5m.

General Literature.

Bentzon (Th.): Le Retour, 3fr. 50.
Gyp: La Vertu de la Baronne, 3fr. 50.
Karr (A.): Sous les Pommiers, 3fr. 50.
Samarow (G.): Um den Halbmond, 4 vols. 15m.
Wachenhusen (H.): Der Schweden-Schatz, 3 vols. 12m.

LEIBNITZ'S PLAN FOR AN EGYPTIAN EXPEDITION.

In connexion with the subject of the war in Egypt a recent article in the *Novoe Vremya* calls attention to a plan drawn up by Leibnitz for an Egyptian expedition, in which not only the general aspects and advantages of an invasion, but the defences of the country, the military and naval features of the enterprise, and its political and mercantile results, are treated of in detail.

The plan was drawn up with the object of being communicated to Louis XIV., and it was long thought that he as well as Napoleon were acquainted with it. It was first brought prominently before the European public in a pamphlet published in 1803. Subsequent research has shown, however, that Louis XIV. and Napoleon had never seen it. Particular stress is laid upon the importance of the Isthmus of Suez in connexion with the trade between Europe and India and between Africa and Asia. Moreover, the conquest of Egypt is characterized as infallibly securing the sovereignty of the Indies. "The subjection of Egypt," says Leibnitz, "makes the French king the leader of the nations of Christendom, and France the military school of Europe, the academy of genius, and the warehouse of merchandise borne to it across the ocean and over the Mediterranean."

The author of the project looked upon the French, too, in the light of propagators of Christianity and Christian civilization in the East, and as the destroyers of Islamism. Not alone by his picture of the material advantages to be gained, but by a spur of a more sentimental nature, does he seek to rouse the monarch to action when he appeals to him to wipe off the disgrace suffered by the French arms under his sainted predecessor on the throne, who is made to appear in sleep to Louis XIV. and address him with the lines of Virgil:—

> Exoriare aliquis nostris ex ossibus ultor,
> Et tandem oppressi miserere orientis et una
> Redde decus patriæ, pareque vocantibus astris.

EDUCATION IN HUNGARY.

I.

The Minister of Education in Hungary has authorized the issue of another official return (for 1879–80) giving the results of the late reforms and improvements in the public education. This document, though bristling with tables of figures, is of the highest interest to those who think about education, and reveals many curious and unexpected facts. But, like all Blue-Books, it raises more questions than it settles, and the reader longs in every chapter to ask for some light on topics obvious enough to Hungarians, but very obscure to the outside world. The introduction, in a brief historical sketch, shows the curious struggle which has lasted since the days of Maria Theresa between the "national" and "denominational" systems. We have, in fact, the circumstances of Ireland in this generation closely paralleled, with the religion reversed. The great Empress and Joseph II., legislating for a country with a Roman Catholic State religion, sought to take the schools out of the hands of the Church and bring them under the State; and as a large portion of the population were non-Catholic, it was ordered that where there was no non-Catholic school at hand, dissenting children should be invited to attend the State Catholic schools, with the special proviso that they were to have their faith in no way disturbed and be taught no Roman Catholic religion. This system, so like the national system in Ireland, broke down, owing to the opposition of the dissenting sects, especially the Protestants, who (like the Irish Catholics) insisted on mistrusting the State system. They kept up denominational schools of their own; and to this day the denominational system has defeated its opponent and is still the reigning system in Hungary, despite all the efforts of the State to spread non-religious, State-endowed, State-directed schools of a uniform plan through the country. In very poor districts, where the sects are unable to afford schools (p. 19), the State comes in and establishes its national school, thus taking advantage of the poverty of the people; but as regards the gymnasia, or higher schools, the triumph of denominationalism is striking (p. 77). It is a curious fact, and very unlike what happens in Ireland, that if a child is sent to a denominational school of a religion which it does not profess it is charged a *higher* fee; the complaint with us was that such children were taken in for nothing, or less than nothing, in the hope of converting them. There is an apparent difference between the two cases we are comparing, in that the Roman Catholic scholars are in Ireland the overwhelming majority, and that therefore the objections to the national schools founded by a Protestant State seemed stronger than the reverse case in Hungary, where the principal and successful objectors, the Lutherans and Calvinists, only afford about twenty-five per cent. of the school-going population. The answer to this difficulty is not given in the report, which nowhere tells us the faith of the local magnates, but classes them (p. 83) with peasants as "selbstständige Urproducenten" (what a title!) in contrast to the intellectual and trading classes. But I believe as a matter of fact the Hungarian nobility is chiefly Protestant; and this shows why an actually small minority has had so great a relative weight. Of course even the dominant religion took up this sectarian spirit, and we find a great number of monastic teachers employed in strictly Catholic schools, apart from the State schools. Of late years there seems to be a sort of compromise in what are called *inter-confessional* schools, managed as communal establishments. We are not informed in the Blue-Book of the principle of mixture, but may assume that while the various kinds of Protestants and various kinds of Greek churches mix, really repugnant confessions stand apart. The task of the Government to introduce some unity and system into such a country is indeed a Herculean one, and can only be effected, as it is now being attempted, by a wise and gradual extension of influence. The State system of pensions has been extended to the teachers of all recognized schools, and hence the State has acquired an indisputable right to State inspection, which now includes the enforcing of various general regulations. Perhaps the most important are the sanitary rules, which are framed with moderation and good sense. Religious difficulties appear to be settled by the recognition of all kinds of denominational schools. Another great difficulty, and one peculiar to Hungary, is that of the many mother tongues spoken through the country. Children are taught in seven different languages. Hence the difficulties of uniform school-books and inspection are enormous. The State has at last taken the step of making Hungarian compulsory, in fact the State language required in all schools, of whatever race or religion. It is of course much to be regretted that so out-of-the-way and difficult a language should be perpetuated as the common tongue of a great and rising nation, so that by-and-by learned men will be obliged, in addition to all their other studies, to master this Tartar language for the sake of good books written in it. But the only civilized language possible in Hungary would have been German, and, in addition to the strong anti-German spirit of the people, only a very small part of the population now understand it. It is at present only used or taught in 1,800 (out of 15,800) schools. So the introduction of Hungarian may have been really necessary. Yet we are to be much congratulated that in Ireland

the national system ignored Celtic, and thus tended strongly to the destruction of that equally out-of-the-way and troublesome language. I will reserve many interesting details for another week. Enough has been said to show that, whenever the reform of Irish education takes place, our Government is bound to inform itself carefully concerning the very similar history of the question in Hungary, and consider what has been there successful and what has failed.

J. P. Mahaffy.

THE COMING PUBLISHING SEASON.

Messrs. Griffin & Co.'s list is as follows:—'A Manual of Botany, Theoretical and Practical,' by Prof. McNab, M.D.,—'The Student's Mechanics: an Introduction to the Study of Motion and Force,' by Walter R. Browne, late Fellow of Trinity College, Cambridge,—'A Manual of Marine Engineering,' by A. E. Seaton, of the Royal Naval College, Greenwich,—'Poisons: their Effects and Detection,' by A. Wynter Blyth, M.R.C.S.,—'The Teeth: how to Preserve Them and Prevent their Decay,' by S. H. Linn, M.D.,—'The Story of the Bible,' by Charles Foster,—Schiller's 'Maid of Orleans,' translated by Lewis Filmore,—and some new editions.

Mr. Elliot Stock announces the following antiquarian works:—A fac-simile of the first edition of 'Robinson Crusoe,'—'The Civil War in Hampshire and the Siege of Basing House,' by the Rev. G. N. Godwin,—'The History of Lambeth Palace Library,' by S. W. Kershaw,—'Place-Names of the West Riding,' by the Rev. Nicholas Greenwell,—'The Woodcutters of the Netherlands,' by W. M. Conway,—'Kingsthorpiana; or, Researches in the Church Chest of Kingsthorpe,' by the Rev. J. H. Glover,—'Historic Notices of the Borough and County Town of Flint,' by Henry Taylor,—and 'The History of Old Dundee,' by Alexander Maxwell. The same house will also publish 'The New Medusa,' a volume of poems by Mr. Lee Hamilton,—and 'Verses of Varied Life,' by H. T. Mackenzie Bell.

Mr. T. Fisher Unwin will publish on November 1st an *édition de luxe* of Miss Helen Zimmern's stories retold from the 'Shah Nameh' of the Persian poet Firdusi, with etchings by Mr. Alma Tadema, R.A., and a prefatory poem by Mr. E. W. Gosse. Among other works in progress Mr. Unwin announces 'The Roman Students; or, On the Wings of the Morning,' a tale of the Renaissance, by the author of 'The Spanish Brothers,'—'Heroic Adventure,'—'Tales of Modern Oxford,' by the author of 'Modern Oxford,'—Poems and Hymns, by the Rev. G. T. Coster,—'Geographical Questions,' by R. H. Allpress,—'The Illustrated Poetry Book,'—'The Children's Bouquet of Verse and Hymn,'—'Dick's Holidays,'—'Ephemerides: a New Christmasse Annualle,' edited by Edward Walford,—and new editions of 'Modern Missions,' by Robert Young; 'Industrial Curiosities' and 'Labour and Victory,' by A. H. Japp, LL.D.; 'Wise Words and Loving Deeds,' by E. Conder Gray; and 'Footprints,' by Sarah Tytler.

Messrs. Masters & Co. will publish 'The Polity of the Christian Church of Early, Mediæval, and Modern Times,' by Alexius Aurelius Pelliccia, translated from the original Latin by the Rev. J. C. Bellett,—'Thoughts on Holiness,' by W. A. Copinger,—'A Commentary on the 119th Psalm,' by Dr. Littledale,—'The Diamond Ring,' by Mrs. Mitchell,—'Other People,' by Stella Austin,—and 'A Collection of Counsels for the Young,' from the French, by the translator of 'Gold Dust.'

Messrs. W. Collins, Sons & Co. have in the press:—'Hydrostatics,' by J. T. Bottomley, F.R.S.E.,—'Algebraical Examples for Lower Forms,' by E. Atkins,—the second volume of Collins's 'Mineralogy,' dealing with descriptive mineralogy,—'Book-keeping,' by J. McLean,—'Simple Stories from English History,' to meet the new requirements of the Education Department,—'Drink and Strong Drink,' a temperance reading book, by Dr. B. W. Richardson,—'Animal Physiology,' by Mrs. F. Fenwick Miller,—'History of Austria and Hungary,' by Dr. G. G. Zerffi,—and 'History of Norway, Sweden, and Denmark,' by Dr. J. N. Langley.

The Foreign Translation Committee of the Society for Promoting Christian Knowledge have in preparation an Ibo vocabulary and a Mendi grammar, for use in the neighbourhood of the river Niger,—the Book of Common Prayer in Turkish, Ojibwa, Hawaiian, Arabic, Kashmiri, and Japanese,—the New Testament in Susu (spoken in the Pongo mission),—a short Bible history in Persian,—the Litany in Boondei,—sermons by Bishop How in Urdu,—and several works in Maori.

Mr. Arrowsmith, of Bristol, announces a Christmas story, entitled 'Brown Eyes,' by May Crommelin, author of 'Queenie,' forming the second year's issue of *Arrowsmith's Annual*.

Literary Gossip.

The supply of copies of Canon Farrar's new work, 'The Early Days of Christianity,' is still insufficient to meet the demand. A new edition is announced for the 13th inst.

It is hoped that in the course of next year the late Prof. Green's scattered papers will be republished, together with a considerable amount of unprinted matter from his lectures and a short memoir. Any one who is in possession of MSS. by Prof. Green, or of letters which might be used for the memoir, is requested to communicate with Mrs. Green, 13, Banbury Road, Oxford.

The Rev. Dr. James Martineau is understood to be arranging materials for a work of an autobiographical character.

Mr. William Paterson, of Edinburgh, will publish at the end of this month 'Last Words of Thomas Carlyle on Trades Unions: Promoterism and the Signs of the Times.'

Mr. J. W. Ebsworth, than whom no one is better fitted for the task, has in preparation an elaborate edition of 'Hudibras.'

Messrs. Trübner & Co. announce a 'History of the Pacific States of North America,' in twenty-five volumes, by Mr. H. H. Bancroft. The first three volumes will be devoted to Central America; vols. iv.–xi. to Mexico. Vols. i. and iv. will be ready on the 20th inst. On that day the same publishers will issue 'The Commerce and Industries of the Pacific Coast of North America,' by Mr. J. S. Hittell.

'The Prolegomena to Ethics,' edited by Mr. A. C. Bradley, will probably be out by the beginning of January.

Mr. Gomme is engaged upon a work on 'The Early History of Municipal Institutions in England.' In a contribution to *Archæologia* some two or three years ago Mr. Gomme traced out many of the primitive land customs of the village community in the land customs of the municipalities, and he has now gathered together a great deal of evidence establishing the primitive village system in other branches of municipal institutions.

The Society for Promoting Christian Knowledge has in the press 'The Teacher's Prayer Book,' a work which was announced in the Society's Report some time ago. It consists of the Prayer Book with notes and comments by well-known specialists. The historical introduction is by Dr. Maclear, who also contributes the notes on the Morning and Evening Prayer and on the Thirty-nine Articles. The other contributors are Canon Bright, Prof. Lumby, Rev. R. Sinker, Rev. F. E. Warren, Rev. C. C. Mackarness, Rev. E. J. Boyce, and Rev. E. Wensley. The work is enriched by a full concordance to the Prayer Book, including the Psalter.

Messrs. Hurst & Blackett have in the press 'With the Connaught Rangers in Quarters, Camp, and on Leave,' by General E. H. Maxwell, C.B., author of 'Griffin Ahoy!' The same firm will publish during November 'I have Lived and Loved,' by Mrs. Forrester, and 'Exchange no Robbery,' by Miss M. Betham-Edwards, each in three volumes.

Miss Braddon's Christmas novel, written for the next issue of the *Mistletoe Bough*, will be called 'Flower and Weed.'

Mr. Joseph Hatton's new novel 'A Modern Ulysses' will be commenced in to-day's *Leeds Mercury*.

A novel called 'A Chelsea Householder,' announced by Messrs. Sampson Low & Co., is, we understand, by a new writer.

'Study and Stimulants' is the title of a work in preparation by Mr. A. Arthur Reade.

The Delegates of the Clarendon Press will issue in a few days Prof. Buchheim's annotated edition of Lessing's 'Nathan der Weise.' Besides fully commenting on the text, the editor aims at calling special attention to the artistic value of the poem.

Mr. Effingham Wilson has in the press a new edition, the thirteenth, of 'Fenn's Compendium of the English and Foreign Funds.' The book has been rewritten and enlarged by Mr. R. L. Nash.

Messrs. Reeves & Turner will shortly publish a new and original work upon the 'Law and Practice in Divorce Proceedings,' by Mr. W. J. Dixon. It is intended as a companion volume to the 'Law and Practice in Probate Proceedings' of the same author a second edition of which is now in the press.

Mr. William Brown, of Edinburgh, wil issue immediately reprints of 'Domestic Manners and Private Life of Sir Walter Scott,' by James Hogg, the Ettrick Shepherd, and the 'Norwegian Account of Haco's Expedition against Scotland,' which was originally printed in 1782. Two hundred and fifty copies of each of the books, which have long been out of print and scarce, will be printed on vellum paper.

Messrs. Abel Heywood & Son, of Manchester, have in the press a Lancashire story with the title of 'Acquitted though Guilty.' It will be dedicated to the Earl of Derby.

The article on Manchester in the forthcoming volume of the 'Encyclopædia Britannica' will be contributed by Mr. W. E. A. Axon, of that city.

The volume of the *Folk-lore Record* for this year is nearly ready. It will contain 'Mabinogion Studies,' by Mr. Alfred Nutt; 'Notes on Roumanian Folk-lore,' by Mrs. E. B. Mawer; 'Agricultural Folk-lore Notes,' by Lieut. R. C. Temple; 'Bibliography of Folk-lore' (part i.), by Mr. G. L. Gomme; some American Indian stories reprinted from the Geological Survey publications of the United States, besides other papers of more or less importance. To the first part of the monthly issue of the

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Folk-lore Record, commencing on January 1st next, Prof. Sayce will contribute a note on 'Ancient Babylonian Folk-lore'; and the Rev. J. Sibree will probably commence some of his Malagasy folk-lore papers in the same number.

'The Farm in the Karoo,' a new story of colonial experience in South Africa, by Mrs. Carey Hobson, will be published immediately by Messrs. Juta, Heelis & Co.

Among other improvements which are about to be made at the National Library, Paris, it is hoped that the electric light may be successfully introduced.

Our Correspondent at Athens writes:—

"Some months ago I announced that some manuscripts had been sent from the Thessalian convents at Meteora to Athens, to be placed in the National Library. It was then said that the Greek Government intended sending a commission to the Thessalian convents, to collect the manuscripts which were kept there and bring them to Athens. This plan has just been carried into execution. Two professors of the University of Athens, Spyr. Phinticles and Archimandrite Kalogeras, were entrusted with this mission to Thessaly. They collected no fewer than 500 manuscripts in the large convent Tôn Megálon Pylôn on Mount Pindus. These were packed in eighteen boxes, and are soon to be sent to Athens. The National Library, where they will be deposited, will thus gain a considerable increase in its wealth of manuscripts, the number of which has hitherto not exceeded 500. The new manuscripts are written some on parchment, some on paper. There are said to be classical authors among them. In particular a fifteenth century manuscript is mentioned which contains two tragedies of Sophocles and two of Æschylus, with interlinear translation and marginal notes. Some of the manuscripts are said to be adorned with very beautiful miniatures. The delegates of the Government have unfortunately not succeeded in bringing the manuscripts from the Meteora convents to Athens. Both the monks and the inhabitants of the neighbouring hamlets Kalambaka and Castraki have protested against the removal; but as a law of the year 1834 especially requires the removal of all books and manuscripts found in the convents to the National Library, we may hope that the manuscripts from Meteora may also be sent to Athens. As soon as the Thessalian manuscripts arrive and are examined I shall send a special account of them."

Prof. S. Beal is to lecture at University College, Gower Street, on Tuesday and Thursday next. The subjects are: (1) 'The Chronology of Buddhism illustrated from Passages in the Chinese Version of the Tripiṭaka'; (2) 'The Effect produced on Later Buddhism by Foreign Trade with India.' The lectures will begin at three o'clock; admission free.

The opening meeting of the tenth session of the New Shakspere Society will be held on Friday next, at 8 p.m., at University College, Gower Street, and will be open to the public. Miss E. H. Hickey will read a paper on 'Julius Cæsar.'

In acknowledging the compliment of honorary membership paid him by the Pushkin Society, M. Tourguénief, whose health, we are glad to say, is greatly improved, wrote thus:—

"I thank you for the honour conferred upon me by the Society, with whose aims I fully sympathize. I hope to be in Petersburg this winter, and of course look forward to the pleasant duty of assisting at your meetings. I do not doubt that the success of your enterprise will be worthy of the great name which heads it."

A Correspondent writes:—

"The *Novoe Vremya*, in a long article headed 'The Legendary Russian Knight,' speaks in high terms of the recently published biography of the late General Skobelef by V. I. Nemirovich-Danchenko, the Russian war correspondent who saw so much of the general in the field. One of the anecdotes it cites is very remarkable and thoroughly Russian. At Plevna Skobelef lived in a small house, in which the Emperor Alexander II. expressed his wish to breakfast one morning on the occasion of a review. The breakfast took place, but the general was not invited to partake of it. After the meal, however, the Emperor asked him to show him over the house. This was done, and when the imperial guest and his host were alone together, the Emperor embraced Skobelef, saying 'Thanks, Skobelef! For all—for all your services—thanks!' and a second time kissed him. Skobelef felt all the more delighted with this honour inasmuch as it was conferred on him in the absence of his rivals. They already hated and envied him on account of his courage, his popularity, his independence, and above all his success. If they had witnessed the Emperor's act of grateful appreciation they would have hated 'the White General' all the more. M. Nemirovich-Danchenko attributes the general's untimely decease to the effect of one of the two contusions which he received at the time when, according to his own account, he was courting death at Plevna."

It is stated that Khan Enayat Ali Khan, brother of the ruling prince of Maher Kotla, is about to publish a history of his princely house down to its political relations with the British Government at the present day. He is also about to publish a translation into Urdu of Sir Garnet Wolseley's 'Soldier's Pocket-Book,' for the use of native soldiers of the imperial army and of the feudatory states.

SCIENCE

The History of a Lump of Coal. By Alexander Watt. (A. Johnston.)—The idea of this little book is good, and its full title will show that it embraces a very wide and a varied field. The title is 'The History of a Lump of Coal, from the Pit's Mouth to a Bonnet Ribbon.' This is to us objectionable—being, in the first place, too evidently constructed to catch the idle reader; and, in the second place, it does not faithfully represent the subject treated of. The history does not begin at the pit's mouth, but, very naturally, with the coal bed formed deep beneath the earth's surface, and it concludes with the manufacture of aniline dyes, which, as our author tells us, "are extensively employed in dyeing all kinds of silk and woollen fabrics and even cotton goods," and not confined especially to the bonnet ribbon. The author's acquaintance with chemistry has enabled him to render his descriptions of gas making and the treatment of the other coal products fairly instructive. But when in his first page he informs his readers in italics that coal is "*the fossil remains of trees and plants*," and in the third he explains that "a great deluge *must have occurred*" (the italics are again the author's), and that "the former vegetable growth of ages became converted into vast beds of petrified or fossilized organic matter which we now call coal," we feel compelled to express our wish that he had confined himself to explaining how "the brilliant hue of the fascinating bonnet ribbon is derived from that nasty, sticky, black, strong smelling, odious coal tar."

A Catalogue of the Collection of Birds formed by the late Hugh Edwin Strickland, F.R.S., &c. By Osbert Salvin, F.R.S. (Cambridge, University Press.)—A generation has passed away since the late Deputy Reader of Geology in the University of Oxford was suddenly snatched from an active and useful life at the early age of forty-two, and the majority of scientific workers at the present day will probably think of him as having been principally, if not entirely, a geologist. Like many others, however, who have subsequently done good work in various branches of science, it was as an ornithologist that Strickland made his first studies in natural history; and although in after years he to a certain extent relinquished this for other and less worn paths, yet his taste for collecting birds continued unto the last. The first specimen bears date August, 1822, and a considerable portion of the collection now catalogued was got together in 1853, the very year of his untimely death. On the labels of the specimens appear the names of such contributors as Andersson and Petherick, the African explorers; Blyth, Hodgson, and Jerdon, the pioneers of Indian ornithology; Baird; Boys; Brandt; and Gosse, the author of the 'Birds of Jamaica.' The entire collection, consisting of 6,006 skins, was presented to the University of Cambridge by his widow, Mrs. Strickland, in 1867, under certain conditions, Mr. O. Salvin being appointed curator. In the classification adopted in this catalogue Mr. Salvin has generally followed that of the 'Nomenclator Avium Neotropicalium,' published in 1873 by Mr. Sclater and himself, which is based upon the system of Huxley. The literary references are full and, what is of more importance, correct, some of those giving the history of the genera being of unusual value. Every specimen seems to have been catalogued, and the species recorded, including the addenda, amount to upwards of 3,120. Mr. Salvin may be congratulated on having brought to a successful close a task which must have involved a great deal of scientific labour and no small amount of drudgery.

Indian Meteorological Memoirs is the title of a volume produced under the direction of Mr. H. F. Blanford, F.R.S., being occasional discussions and compilations of meteorological data relating to India and the neighbouring countries. The volume contains six memoirs by Mr. H. F. Blanford; four by Mr. S. A. Hill, Meteorological Reporter of the North-Western Provinces and Oudh; one by Mr. J. Eliot, Meteorological Reporter for Bengal; and another by Mr. F. Chambers, Reporter for Western India. These memoirs are illustrated by thirty-three diagrammatic plates, which are of great interest and utility in explaining the meteorological phenomena treated of. This first volume of 'Indian Meteorological Memoirs,' consisting of 426 quarto pages, is in every respect a valuable contribution to meteorological science, and it gives much information as to the climates of the localities brought under observation. A mass of information is here gathered into a focus and placed in a permanent form, so that after a few more such records we may hope the Director or some other master mind may be enabled to establish the laws by which the great movements of the atmosphere over India are regulated, and thus advance our knowledge of the causes producing the climatic phenomena of an immense section of the globe.

The Chemistry of Saké Brewing. By R. W. Atkinson, B.Sc. (Tokio.)—This elaborate essay forms one of the memoirs issued by the scientific department of the University of Tokio. Its author held for several years the position of Professor of Analytical and Applied Chemistry in the University, and during his residence in the country had ample means of making an exhaustive examination of the Japanese method of brewing. It is true that papers on this subject have been published in the *Transactions* of the German Asiatic Society of Japan; but Prof. Atkinson's investigations have enabled him to explain with greater accuracy than had previously been possible the various chemical changes involved in the manufacture of saké. Notwith-

standing the fact that tea is the national beverage in Japan, the subject of brewing is one of no small importance to the State. During the year 1880 the quantity of alcoholic liquors, principally saké, produced in the country amounted to 5,207,970 koku, or 206,756,409 gallons, yielding a revenue of 6,459,570 yen, which, taking the yen at half-a-crown, would be equal to 807,446*l*. Prof. Atkinson enters into a technical discussion of the several stages of the manufacture, and gives analyses of the various products, from the original rice to the finished saké. His essay is undoubtedly one of the most solid contributions to science which the University has yet issued.

GEOGRAPHICAL NOTES.

THE project of a land trade route between India and Western China is again to the front, its advocate being Mr. Charles H. Lepper, F.R.G.S., M.R.A.S., who read a paper recently on the same subject before the British Association. Mr. Lepper has now laid his plans before Government, and they have formed the subject of correspondence between the home authorities and the Governor-General. Mr. Lepper maintains that former failures, like Mr. Cooper's, for instance, have resulted from attempts being made in the wrong direction. To try to reach China by the north of Assam was first to encounter the uncompromising Mishmis, and beyond the impracticable Tibetan question. The more feasible route undoubtedly lies *viâ* Makum, and crosses into the Irrawaddi basin by passes none of which exceeds 2,500 ft. above sea level. The particular advantage, however, which Mr. Lepper claims on behalf of his route lies in the fact that it traverses the country of the Singphos, whom he can certify by personal experience to be a peaceable and extremely well-disposed race, while the Khamptis to the north are just the opposite. Another point of importance is that the railway from Dibrugarh will eventually be constructed right up to Sudiya and Makum, to which point steam communication will thus be available all the way from England. The precise advantages which will accrue to British commerce are rather lightly touched on by Mr. Lepper, though, of course, the introduction of our goods by an easy route into Western China may open up an important market in process of time. The prospect of importing cheap Chinese labour into Assam by the new route is certainly very attractive, for, as Mr. Lepper points out, that province, with a rich soil and ever bountiful rainfall, has still probably two-thirds of its area under forest growth, infested with wild beasts and pestilent from malaria. To reclaim these tracts, to work the coal mines, and to save the important tea industry from its present serious difficulty in getting an adequate supply of labour are matters calling for the earnest attention of the Indian authorities. Mr. Lepper's proposed expedition at the Government expense may involve a certain outlay, the exact amount of which is a matter for consideration and arrangement; but whether Mr. Lepper's theoretical views be correct or not, a thorough examination of the region in question is very much wanted. We may hope that the project will not be looked upon unfavourably by the Government of India, to whom the Secretary of State has referred the matter.

Those interested in the question of the development of Africa will be attracted by a paper by Mr. G. Grenfell in the last *Proceedings* of the Royal Geographical Society. The writer was sent out to the Cameroons river by the Baptist Missionary Society in 1874, and since that time has traversed a great deal of territory between the Cameroons and the Congo, of the resources and geography of which he is therefore qualified to speak. Eastward of the Cameroons, he observes, there stretches a vast unexplored area, partly accessible by means of the river, which furnishes an available waterway of seventy miles or so into the interior. On the slopes of the mountains which lead up to the interior the soil is mainly of volcanic origin and very rich. Coffee and india-rubber are indigenous, and cacao has been planted with success. Fruits are raised in great variety, and there are various timbers—such as ebony, African oak, a kind of teak, and a wood resembling mahogany and barwood—which might be profitably exported. Unfortunately there is great difficulty in penetrating into the interior from Cameroons, mainly owing to the jealousy with which the coast tribes reserve to themselves the monopoly of the direct trade with the European. So determined are they to preserve the boundaries that Mr. Grenfell was brought back by a party of armed men on one occasion on endeavouring to penetrate inland. With respect to the people, many of them are capable and faithful, notwithstanding that the African as a rule is very degraded, owing in great measure to the educational effects of the slave trade and gin at less than five shillings a case. Were the coast monopoly once broken down, however, Mr. Grenfell is confident that a promising future would be in store for the country and its people. An interesting paper by Mr. H. E. O'Neill, H.B.M. Consul, on the coast lands and some rivers and ports of Mozambique, furnishes curious details regarding the plan adopted by the Portuguese in the early part of last century for colonizing the rich country on both sides of the Zambesi, by offering parcels of land to well-dowered Portuguese women on condition they married Europeans of Portuguese extraction and dwelt on their holdings. The creation of this feudal system, however (for such it was), gave rise to insupportable abuses and disturbances, and in process of time the extinction of the export slave trade from the district helped to abolish it.

ASTRONOMICAL NOTES.

THERE can be little or no doubt that the great comet which has been distinctly visible to the naked eye for some days past in the early morning is the same as that found by M. Cruls and by Capt. Markham on the 12th of September (although there are probably some numerical errors in the places as telegraphed). It is certainly the same as that seen by Mr. Common at Ealing near the sun on September 17th, and which, it now appears, was also seen on the same day at Coimbra by Prof. Sousa-Pinto. Mr. S. C. Chandler, jun., of Harvard College, Cambridge, U.S., has computed the elements, according to which the comet passed its perihelion on the 17th of September, at the very small distance from the sun's centre of 0·0035 in terms of the earth's mean distance, which is less than 400,000 miles—less, therefore, than the sun's radius, indicating, if accurate, that the comet actually entered within the sun's surface, and emerged with the consequence only of an immense development of tail. The elements, indeed, bear (as Mr. Chandler did not fail to remark) a great resemblance to those of the first comet of 1880, which were at the time noticed to be very similar to those of the first comet of 1843. Hence it has been suggested that the comet, from approaching the sun so nearly at each perihelion passage, is, in fact, being drawn continually more towards it, and will ultimately be absorbed by it. It must be remembered, however, that there is no reason why different comets should not be moving along the same, or nearly the same, orbit at very considerable distances from each other. Should, however, the theory in question be true, and the three comets be identical, another return to perihelion will probably take place before many months are over. Mean time Dr. Copeland has computed from Mr. Chandler's elements an ephemeris of the comet for midnight at Greenwich, from which we extract the places for next week as follows :—

Date.	R.A.	N.P.D.
	h. m. s.	° ′
Oct. 8	10 32 49	100 2
,, 9	10 31 35	100 26
,, 10	10 30 25	100 50
,, 11	10 29 16	101 14
,, 12	10 28 8	101 38
,, 13	10 27 1	102 1
,, 14	10 25 55	102 24
,, 15	10 24 49	102 46

Barnard's comet continues to increase in brightness as it is approaching both the sun and earth. Its places for next week, as computed by Dr. Oppenheim, of Berlin (for Berlin midnight), are as follows :—

Date.	R.A.	N.P.D.
	h. m. s.	° ′
Oct. 8	8 16 35	162 12
,, 9	8 19 55	103 57
,, 10	8 23 22	105 44
,, 11	8 26 57	107 34
,, 12	8 30 40	109 26
,, 13	8 34 32	111 21
,, 14	8 38 32	113 18
,, 15	8 42 40	115 18

After next week it will be too low in the heavens to be visible in these latitudes.

Dr. Julius Schmidt succeeded in observing Wells's comet at Athens until the 5th of August, after which its faintness became too great for observation.

The *Comptes Rendus* of the French Academy for September 25th reports announcements from various places in France, Italy, Spain, and Algeria, that the great comet was noticed at them in the daytime either on the 17th or 18th of that month. That from Rome states:—"Le dimanche, 17, à 10^h du matin, les habitants s'arrêtaient avec étonnement sur les places pour admirer la comète, visible près du soleil vers 1°·5 à l'ouest. Elle était si brillante qu'on l'apercevait à travers de légers nuages." MM. Thollon and Gouy examined its spectrum at Nice on the afternoon of the 18th. The interesting circumstance about it was the existence of the sodium bands (respecting which they write, "Les raies brillantes du sodium D_1 et D étaient données à la fois par le noyau et par les parties voisines"), presenting a similarity with the spectrum of Wells's comet, so much the more remarkable as no previous comets had ever shown those bands.

In the *Athenæum* for August 21st, 1880, we referred to the supposed discovery of the duplicity of Saturn's ring by Mr. William Ball and his brother Dr. Ball (the real location of whom appears to have been Mamhead, near Exeter; see Mr. Pycroft's letter in the *Athenæum* for October 9th, 1880), and pointed out that they did not announce the discovery as a certainty, but only requested attention to a drawing made by them on the evening of October 13th, 1665. This was in a letter to some friend (probably Hooke), who was induced by it to write to Huyghens, asking him to consider "whether the present appearance" of the planet "be to him as in this figure, and consequently whether he there meets with nothing that may make him think that it is not *one* body of a circular figure that embraces his disc, but *two*." In a letter to the *Observatory* for the following November (1880), Mr. Lynn remarked that the drawing in question was in some unaccountable manner omitted from the *Philosophical Transactions*. He now writes to the current number (October, 1882) of the same periodical, and states that there is an engraving of it in Lowthorp's abridged edition of the early volumes of the *Transactions*; also that it shows no appearance whatever of duplicity in the ring; so that one cannot help suspecting that by "two bodies of a circular figure" were meant either the two *ansæ* of the ring, or the ring itself and the dark space between the planet and the ring. Cassini's drawing, on the other hand, shows very clear indications of duplicity in the ring, and the view, held for nearly two centuries, that *he* was the first to notice the principal division is probably correct after all. The late Admiral Smyth was, we believe, the first to attribute the discovery to the Balls in his well-known 'Celestial Cycle,' published in 1844; but some astronomical

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books refer this to Mr. Hind, who simply states in his 'Solar System' (which appeared in 1852) that "it is on record" that the brothers Ball had noticed the duplicity ten years before Cassini. The letter-press in the *Philosophical Transactions*, without the drawing, might, indeed, well lead any one to think so. We may add that the Balls were both original members of the Royal Society. Mr. William Ball (the name appears to have been usually spelt Balle) was also the first treasurer of the Society and a member of Council.

The planet Venus is approaching her greatest brilliancy, which she will attain on the 1st of next month. But, on account of her great southern declination (which will increase until the 5th of November), she does not remain above the horizon more than about an hour after the sun, although she was at her greatest eastern elongation so recently as the 26th of last month.

In No. 21 of *Copernicus* Prof. Ball, Astronomer-Royal for Ireland, communicates a determination he has made of the annual parallax of the star 6 Cygni B (=Σ 2486). The result is 0″·482, with probable error 0″·054, and, although he regards this as merely provisional, there can be little doubt that it is a tolerable approximation to the true value. "It is impossible," he says, "not to be reminded of 61 Cygni, which is in the same constellation, and the parallax of which is about the same amount. It will also be observed that Σ 2486 and 61 Cygni are doubles of the same general character and have each a large proper motion."

THE SACRED HAWK OF RESEPH AL ARSUF.

In the last number of the *Quarterly Statement* of the Palestine Exploration Fund (July), Herr Schick describes a fragment of a marble figure, consisting of a bird bearing, suspended from its neck, a medallion inscribed with certain characters. It was found, he states, among some stones fallen from the wall of the Haram Esh Shereef, at the south-east angle, and is now deposited at the Serai.

There is an error as to the finding of this monument which it is important to set right, because the exact spot where it was found, which I am in a position to guarantee, has a peculiar significance and is of special importance.

The figure has nothing whatever to do with Jerusalem. It comes from the ruins of Arsûf, the ancient Apollonias, which stands on the seashore about three hours north of Jaffa. It was brought to light early in the year 1881 by certain Arab workmen employed in extracting stones from the ruins of this important place for building purposes at Jaffa. The Mussulman guardian of the sanctuary of Sidna Aly, near Arsûf, got possession of it, and placed it secretly in a chamber of this place, which is the object of the greatest veneration, and is known as the Haram of Sidna Aly. Probably the word Haram has caused the confusion in Herr Schick's letter, and the Turkish authorities, whose information is always vague and superficial when it is not altogether erroneous, may be themselves the authors of the error. I had occasion in 1881 to examine the original at Arsûf on the spot. It was on the 9th of July, nearly a year before it was removed to Jerusalem. I opened negotiations with the guardian of the sanctuary for the acquisition of the monument; but they came to nothing, in consequence partly of his exaggerated ideas of its value, and partly of the insufficiency of my own resources. In order not to awaken suspicions, I made no drawing or copy of the object, which struck me as very remarkable — I will presently explain why — nor a squeeze of the monogram on the medallion, but confined myself to a little sketch made from memory in my note-book.

It represents a colossal hawk. Now, in a memoir published some years ago ('Horus and St. George,' 1877) I endeavoured to establish, by considerations of pure theory, (1) that the hitherto unexplained name of Arsûf—a city, so to speak, without history—was nothing else than the name of the Phœnician god Reseph; (2) that the equivalent of Reseph in the Phœnician Pantheon was Apollo; (3) that this fact explained the name Apollonias, an exact translation of the Semitic name; (4) that the Phœnician Apollo, closely related to the Egyptian Apollo Horus, would have the hawk, like Horus, for iconographic symbol; (5) that Arsûf Apollonias was one of the principal centres of the cult of Reseph; that the Haram (*ἱερον*) of Sidna Aly had succeeded in Mussulman superstition an ancient sanctuary of this Phœnician Apollo (the local prototype of St. George), and that the very legend of Sidna Aly concealed that of the god; and (6) that if my theory was correct we should find at Arsûf monuments of a cult so clearly characterized.

As is evident, this discovery confirms in the most unexpected manner a theory which might have seemed rash, and has definitively solved, in the sense I pointed out, the problem—I do not say unsolved, because it had never been proposed—of the origin of Arsûf. In the interests of my negotiations for its acquisition, and on account of the importance of the figure, I thought it well to maintain complete silence on the subject. I mentioned it, however, in a letter addressed to M. Renan on July 16th, 1881, and communicated by him to the Académie des Inscriptions et Belles-Lettres on August 5th, 1881 (see *Comptes Rendus*, p. 186). My return to France cut short these negotiations, and I suppose the guardian of the sanctuary judged it advisable not to keep the Turkish authorities in ignorance any longer of the monument. They caused it to be brought to Jerusalem on its way to Constantinople, where, perhaps, it will never arrive.

It is truly deplorable that the Ottoman Government, which is so jealous of antiquities found on the soil of the empire, should take such slender precautions not only to ensure their preservation, but also to establish authentically the place where they were found. This is, in fact, a point of capital importance. For example, if this monument had been found at Jerusalem it would have lost all its importance. Examples of the same kind might be multiplied. I will confine myself to one. Some years ago one of the pupils who followed my course of Oriental archæology at the École des Hautes Études, a native of Constantinople, brought me a copy of an inscription, apparently Semitic, said to have come from Cyprus, and placed with a label to that effect in the museum of Constantinople. Certain *savants* to whom it was submitted even recognized a Phœnician epitaph. At first sight what did I see? The bilingual inscription—in Hebrew and Greek—determining the limits of Gezer, which I discovered in 1874 while on my mission for the Palestine Exploration Fund. It had been seized by the local authorities without any form of process and sent to Constantinople, probably passing through Cyprus.* Happy the monuments which do reach their destination! The stone from Herod's Temple which was sent from Jerusalem *eleven years ago* by the Governor to Constantinople has not got there yet! If slanderous tongues may be believed, the stone has taken the *chemin des écoliers*, and is halting at St. Petersburg. C. Clermont Ganneau.

* This explains Conder's statement (*Quarterly Statement*, July, 1881, p. 147) that "the Gezer stones were not in the museum, so far as I could learn, nor was any one of the officials aware of their existence, although they were seized by the Governor of Jerusalem in 1874."

THE PRINCES' VISIT TO THE HOLY LAND.

The Prince of Wales has presented to the Committee of the Palestine Exploration Fund the report of the young Princes' visit to the Holy Land drawn up for him by Capt. Conder, R.E. (the surveyor of Western Palestine), who accompanied the royal party. With the report will be given a plan and description of the mosque of Hebron, made by Col. Sir Charles Wilson and Capt. Conder. Every part of the enclosure was visited and examined except the sacred cave: their firman granted permission to see even this, but it was found impossible to effect an entrance without breaking up the flags of the flooring. Three openings were found, all in the floor of the Christian church built over the cave by the Crusaders. If there was ever any communication from the outer courtyard it has been long built up. The opening to the eastern cave is a discovery made by the Princes, who also found, in the ante-chamber visible below the first opening, the door leading into the western cave. The various chambers about the Haram were also examined, and are figured in the plan drawn for the report. Capt. Conder took the party across the Jordan to Arak el Emir, Es Salt, and Jerash, where they found several new inscriptions. They found near Banias a dolmen centre resembling in character those examined by Capt. Conder in Moab. A map showing the route of the party is given, with drawings and plans. The report is also enriched by notes from the Rev. J. N. Dalton and Sir Charles Wilson. It will be published next week in the journal of the society. The same number will contain a paper by Canon Scarth on the route of the Israelites, being the result of personal examination of the country.

MEETINGS FOR THE ENSUING WEEK.

Mon. Aristotelian, 7½.—President's Address, 'The Method of Philosophy.'
Tues. Horticultural, 11.—Fruit and Floral Committee.
Wed. Microscopical, 8.—'Observations on *Stephanoceros*,' Mr. T. B. Rossiter; 'Swiss Jurassic Varieties of *Trochammina incerta*,' Dr. R. Haensler.

Science Gossip.

Dr. Bowman's 'Intermediate Text-Book of Physical Science,' which has been prepared to meet the want indicated by Prof. Huxley of a suitable class-book for students at night schools, mechanics' institutions, and similar places, will be published in a few days by Messrs. Cassell & Co.

Prof. Bischof's system of water filtration has been for some time before the public. The use of spongy iron has now been applied on a large scale to the water obtained from the river Nette for the supply of the city of Antwerp. Dr. Frankland has visited the Antwerp waterworks at Waelheim, about fifteen miles above that city, and reported on the results of his inquiry. He attaches especial value to the fact that spongy iron filtration "is absolutely fatal to *Bacteria* and their germs," and he considers it would be "an invaluable boon to the metropolis if all water supplied from the Thames and Lea were submitted to this treatment in default of a new supply from unimpeachable sources."

Dr. Beard, of La Rochelle, has described before the French Association for the Advancement of Science a method of generating electricity by combustion. He uses a brick of carbonaceous matter, and a brick of nitrate of potash or soda separated by a sheet of asbestos. Strips of brass are imbedded in these bricks to carry off the electricity developed. When placed in a furnace the carbon is oxidized and an electric current is generated. This is, we believe, the first successful experiment in the direction of obtaining from coal the electrical force which it may be assumed is given out in the process of combustion.

The death is announced of Dr. Huson-More, a well-known Lancashire physician. He was one of the founders of the Manchester Scientific Students' Association, a Fellow of the Royal Geographical Society, a member of the Anthropological Societies of Manchester and London, and a promoter of the National Education League. Early in his career Dr. Huson-More was a great traveller, visiting India, Australia, the west coast of Africa, and other places. He was only in his thirty-ninth year at the time of his death, which occurred after a few days' illness from erysipelas.

Miss Ormerod, the entomologist to the Royal Agricultural Society, is preparing her annual report, and solicits information from farmers and other observers upon the habits of injurious insects, and methods found serviceable in checking their ravages.

Mr. W. T. Blanford, Mr. Theodore W. H. Hughes, and Mr. Tom D. La Touch, of the Indian Geological Survey, are doing valuable work by communicating to the *Records of the Geological Survey of India* papers on the coal-fields of that country. The part just published contains notes, (1) 'On the Coal of Mach in the Bolan Pass and of Sharág'; (2) 'On the Umaria Coal-Field (South Rewah Gondwana Basin)'; (3) 'On the Duranggiri Coal-Field, Assam'; and (4) 'On the Outcrops of Coal in the Myanoung Division of the Henzada District,' by the chemical examiner, Dr. R. Romanis, of British Burma.

M. Albert Larbalétrier, in *Les Mondes* of the 16th ult., gives a clear account of a new pest against which man has to protect himself. This scourge — the *Anisoplia austriaca*, which has recently made its appearance in some districts of Russia which are the most productive of wheat —is a "coléoptère scarabéide" appertaining to the tribe of *Pittophages*, and forms with the "anisoplia des jardins," very common in France, the genus *Anisoplia* of Latreille. This has hitherto resisted all the means of destruction employed, although a great number of Russian entomologists are actively occupied with this most serious question.

A special mission is to be sent to Japan by order of the French Minister of Agriculture to study the cultivation of the vine. In Japan the vine grows almost up to the region of snow, and it is hoped that the Japanese plant would flourish in France.

M. Georges Leclanché, whose researches on the use of the oxide of manganese in the voltaic cell are well known, died in Paris on the 14th of September, at the early age of forty-three years. Leclanché was educated at the École Centrale des Arts et Manufactures in Paris, and in 1860 entered the laboratory of the Chemin de Fer de l'Est as a chemical engineer. He left the service of this company in 1867 to devote his attention to the manganese peroxide battery. He has lately been engaged in devising a system for distributing the true time by electricity to recording chronometers and clocks.

Commander Frené has communicated to the Académie des Sciences the results of his experiments on board the Desaix on the boilers of that vessel. He places zinc plates on the inside of the iron boilers, which thus become voltaic elements. The zinc is oxidized and hydrogen is liberated from the water, which prevents all danger from superheating and protects the boiler from the incrustation of any matter held in solution by the water.

M. Becquerel, whose name is associated with his large work on electricity, and whose researches in that science are of the highest class, has received from France the testimony to the value of his works which a public statue gives. On Sunday, the 24th of September, at Chatillon-sur-Loing, in the department of Loiret, where Becquerel was born in 1788, a statue by Guillaume, representing the chemist with the electrical apparatus in his hands with which he made his artificial crystals, was inaugurated in the presence of MM. Dumas, Daubrée, and other members of the Académie des Sciences.

M. Teisserenc de Bort, in a note to the Académie des Sciences on September 18th, attributes the exceptional cold of the winter 1879–80 to a displacement of the centre of high pressures of Madeira and the Azores, and to a perturbation of the barometric maximum of Siberia.

Herr Friedrich Wöhler, Professor of Chemistry at Göttingen, is dead. He was born near Frankfort-on-the-Main in 1800, was Professor of Chemistry in the Gewerbeschule at Berlin from 1827 to 1831, and since 1836 he has been connected with the University of Göttingen. He was the first chemist to obtain the metal aluminium in a coherent form, and was associated with Liebig in some of his researches in organic chemistry. For forty-four years Wöhler's chemical and pharmaceutical journal has been familiar to all scientific men.

Prof. Fresenius has undertaken the superintendence of the manufacture of a new fatty matter, "adepsine," which is obtained from petroleum. It is produced as yellow and white solids, and as a transparent colourless oil. Adepsine is said to be free from acidity, and it is not oxidized or resinified by the influence of the air.

The Congress of Italian Meteorological Societies held its first sitting at Naples on September 25th.

The last published part of the *Nova Acta* of the Royal Society of Sciences at Upsal contains a few papers well worth notice, as may be inferred from their titles:—A. Berger, 'Sur quelques Applications de la Fonction Γ à la Théorie des Nombres'; R. Hult, 'Recherches sur les Phénomènes Périodiques des Plantes'; H. Hildebrand Hildebrandson, 'Marche des Isothermes au Printemps dans le Nord de l'Europe'; Gustav Eisen, '*Eclipidrilidæ* and their Anatomy: a New Family of the *Limicolide oligochæta*'; Olof Hammarsten, 'Ueber Dehydrocholalsäure, ein neues Oxidationsproduct der Cholalsäure'; and Herman Almkvist, 'Die Bischari-Sprache Tū Bedāwie, in Nordost Afrika, beschreibend und vergleichend dargestellt.'

FINE ARTS

DORÉ'S GREAT WORKS, 'CHRIST LEAVING the PRÆTORIUM,' 'CHRIST ENTERING JERUSALEM,' and 'MOSES before PHARAOH,' each 33 by 22 feet, with 'Ecce Homo,' 'The Ascension,' 'Dream of Pilate's Wife,' 'Soldiers of the Cross,' 'A Day Dream,' &c., at the DORÉ GALLERY, 35, New Bond Street. Daily, Ten to Six.—1s.

Greek and Roman Sculpture: a Popular Introduction to the History of Greek and Roman Sculpture. By Walter Copland Perry. With 268 Engravings on Wood. (Longmans & Co.)

Mr. Perry has taken a leading part in agitating for the establishment of a museum of casts of ancient sculpture upon a comprehensive scale. Until the study of the antique receives such assistance it has but a poor chance of popular appreciation. Genuine connoisseurship must mean time be reserved for the more fortunate who, besides having access to private collections in England, have opportunities and leisure for the contemplation of original works and casts all over Europe. For their collections of casts London may envy many second-rate towns in Germany. In the absence of such material aid, it may be doubted whether the very best introductory handbook will provide more satisfactory help to the appreciation of sculptural beauty than a treatise on music to the enjoyment of the score of a symphony. Nevertheless it is well that a book like the present should circulate; it will do much to make known the wealth of neglected materials at command, and to promote an interest in the study which a good collection of casts would subserve, by indicating its bearing on the higher refinements of education.

It may be said in the author's praise that he distinctly recognizes in his preface the breadth of his subject, whatever his shortcomings—in some respects surprising enough—in filling up the details. It can but be good service "to furnish the inexperienced amateur" with some of the knowledge that he must carry with him to the contemplation of remains of ancient plastic art if he is to appreciate them for their proper artistic excellence, or as illustrative either of the development of the art independently, or of "the intimate relation between Greek art and the religious, political, and social life of the Greek people." But there are difficulties in the prosecution of these objects more serious than those which are due to an accepted obligation to treat them popularly. Although we are fortunately in possession of a certain number of important works of the ancients which can be assigned to certified dates, it is after all a very limited number. The most important are those of the Parthenon, the Mausoleum, the temple at Ephesus, the monument of Lysicrates, and now we may probably add the 'Hermes' of Praxiteles. But even in the case of some of these we are far from the certainty, or even the probability, that we have the best work of the time; in consequence, we are liable to be doing as gross injustice to its best masters as Phidias would have suffered if only the poorer metopes of the Parthenon had survived to be taken as types of his genius, or the Olympian sculptures to mark what efforts he was recorded to have surpassed indeed, but only surpassed. With respect to a large number of ancient works, groups, subjects in relief, or single figures, the elucidation to which we may be wise to confine ourselves, and after all probably the best and most important, is such as is derived, on the principle of Winckelmann, from study of the expression and treatment of the work in itself, without special reference to a conjectural date; and then to study it by the light of general indications in ancient literature, in accordance with the example so admirably set by Visconti.

A fine piece of sculpture may no doubt have the interest of an historical document as well as of a poetic creation; but as higher gifts are required for its appreciation under the latter aspect, this is often set aside entirely for the easier purely intellectual study. Yet if the work can be dated its æsthetic value is the most important historical fact connected with it, while without a date history is helpless. A history of ancient sculpture on the purely intellectual method has to be recomposed for several even of its most important periods from indirect notices, or it may be casual phrases, of Cicero, Pliny, Quintilian, Philostratus, Lucian, and others, eked out by equivocal evidence of conjectural copies of lost works —copies not merely good, bad, or indifferent, but deliberately modified, like the two representatives of the 'Diadumenus' of Polycletus, which protest against each other, face to face, in the British Museum. And moreover it is beyond question that we are destitute of information of this kind respecting entire periods of the production of works of distinct character and considerable excellence. It is in some respects fortunate that Teutonic pertinacity will not consent to consider itself foiled in its attempts to evolve a continuous history of sculptural develop-

ment. To this pertinacious spirit we have to be grateful for the recovery and systematic record of every ancient allusion to art and artists and numerous sagacious identifications of subjects. Mr. Perry, with the candour from which he never swerves, admits that his work is mainly based on German criticisms and researches; but when he adds that all such works must of necessity be so based, we are disposed to demur. Much gratitude is due to German archæologists, and not a little to those among us who save students of German the labour of disentangling their sense from its husk of verbiage; but unhappy is the critic who, overawed by an amount of labour and learning that he makes no pretence to rival, is not only seduced from original research, but surrenders independent judgment also; who gives himself over without reserve to teachers so exacting, and accepts their historical inferences or, worse still, their æsthetic appreciations with submissive deference, differs only with feeble vacillation, or is hopelessly perplexed when his instructors are at odds among themselves.

The wild theory of Stephani, Schulze, and others as to the Byzantine date and Herulian origin of the designs and ornaments of the antiquities from the Mycenæan graves excavated by Dr. Schliemann, is treated by Mr. Perry with a respectfulness of quotation that may now surprise even Mr. A. S. Murray, who, by dropping it silently in his own book, seems to signify that he at last recognizes its absurdity. Our author, as he shifts from the point of view of one after another of his German authorities, reminds us of the acrobat in Homer's simile riding four horses abreast, and only afraid lest he should be run away with by one of them. In fact, the German archæologist is to the English almost universally

> As is the osprey to the fish, who takes it
> By sovereignty of nature,

and the boldest of his pretensions are admitted as matter of course.

At p. 124 we have two arrangements engraved of the figures in the western Æginetan pediment, and assigned to Brunn and Dr. Conrad Lange respectively. The first of these coincides precisely with an alternative grouping engraved by Cockerell some half century since, and published (pl. xv.) in his magnificent volume as long ago as 1860. Yet we read:—

"According to a happy suggestion of Friedrich's, Brunn proposes to alter the arrangement of the figures by placing the archers in the second place from the corner instead of the third, by which the rhythm, the *arsis* and *thesis* of the group (the alternation of higher and lower figures), would be better preserved. The annexed plate gives Brunn's arrangement, which is all but universally accepted."

Few archæologists have rendered more valuable service than Brunn, and yet even in his case, when he has conducted us to his positive conclusion, notably in the case of the pedimental sculptures of the Parthenon, the impulse constantly arises to supplement it with a familiar formula from Euclid, "which is absurd."

The preface, already quoted, makes the candid admission that the numerous woodcuts are "not offered as works of art or as illustrative of the *beauty* of the originals from which they are taken." It is frankly avowed that, "with few exceptions, they aim at nothing more than to remind one class of readers of what they have already seen, and to indicate to another what they are to look for on entering a museum for the first time." This admission rather under-estimates the value of woodcuts which are better than we have been accustomed to lately, and are as good as the occasion requires; but it is unfortunate that the very title-page carries a delicately executed head of the Apollo Belvedere, with eyebrows daintily delineated and a winning smile on the mouth—that mouth of which an eminent sculptor declares that he vainly endeavoured to copy in marble its haughtily repressed scorn. Even the Niobe (p. 418) is endowed with the selfsame smile. Goldsmith's connoisseur, who made a character for refined taste by parading admiration of the works of Pietro Perugino, might in our day have succeeded as well by chiming in with those who denounce the best impersonation of "the god of light and poetry and life" as a dandy. It is right to say that Mr. Perry protests against "the unwarranted depreciation" of this statue; but he is presently found feebly acquiescing in the theory which would overbalance the composition of the figure by loading his right hand with the ægis of Jove in place of the silver bow required, if only to match the quiver which he wears, and which is consistently absent in the Stroganoff 'Apollo.' Again, the author expresses an unusually fine sense of the true expression of the Venus of Melos—though strangely bringing it down to an inconsistently late date—but only to shake our faith in his originality by an allusion in the next sentence to "bashfulness" as characteristic of the Venus de' Medici.

It would be easy to make out a list of the author's errors, some only manifest oversights, as inscribing a view of a secondary treasury "View of gate and walls of Mycenæ," some doubtless more serious; but very many may be set down as venial by the indulgence which is solicited in a work of many details; and it is merely invidious to insist on faults which will not mar the usefulness of the book for the beginners whom it specially addresses and to whom it may be frankly recommended.

We are startled, however, by a misapprehension at p. 271 which is unaccountable, and all the more necessary to correct. With reference to the pedimental sculptures of the Parthenon it is observed:—

"It is singular that by far the greater number of the figures on these pediments are female and consequently draped. It is the more remarkable because Pheidias especially excelled in the nude, and the treatment of drapery had not yet attained its highest perfection."

But among all the marvels of the genius of Phidias not least marvellous is it that to all appearance he first discovered the true function of drapery in sculpture, and, independently of example or precedent so far as literature or monuments give hint or indication, carried it at once to the highest perfection it has ever reached. The sculptured drapery of the triad of Fates has never been rivalled; ruined and broken as it is, still, whether trickling over bosom, in close adherence to the form, in broad or tightened folds, or freely agitated by disturbance of motion or of air, it has come down through the centuries beyond all rivalry, all praise, all imitation.

Mr. Parry refers to an opinion, "notably that of the more eminent sculptors themselves, that sculpture is a lost art." Surely we must understand that each notable sculptor makes exception in favour of a single studio. However this may be, sculpture certainly did not die in antiquity beyond all revival; and both by analogy and by more direct influence the revival of sculpture in Italy was so linked with antiquity, that the student of the history of the art will do well to pass on from the works of the ancients to those of the revival, and read by mutually reflected light the genius of Myron and Phidias, of Donatello and Michael Angelo.

The Life of George Cruikshank: in Two Epochs. By Blanchard Jerrold. 2 vols. Illustrated. (Chatto & Windus.)

Mr. Blanchard Jerrold's skill as a maker of books for rapid readers has been tested by many tasks, but of much less difficulty than the biography of the wittiest, most prolific, longest living, and, except Leech, incomparably the most genial satirist of our time. The eldest son of Douglas Jerrold—himself a close companion of Cruikshank and admirably qualified in most respects to deal with such a theme as the life of "dear old George"—has not inherited the whole of his father's aptitude for such a task as this. We do not think Douglas Jerrold himself, or indeed any one less powerful than Thackeray, could have been relied on to "pluck out the heart" of Cruikshank's mystery, and reveal—if, indeed, it could ever be revealed—the whole (as he had actually revealed a part) of the working of that fine genius which took forms that were by turns, or interchangeably, grotesque, poetic, majestic, crude, vulgar, and, by reason of tenderheartedness, sardonic. An ingenious writer, quoted by our author, truly said that the ambition of Cruikshank was, like that of Hogarth, the production of moral comedies. Like Hogarth, Cruikshank was never so happy or so wise as when lecturing on the advantages of virtue and the disadvantages of vice. The wonderful series of designs Cruikshank called 'The Bottle' probably gave to its designer more unalloyed pleasure and refreshment of the soul than any of his more refined and subtle conceptions—that, for instance, which illustrates so pathetically and tenderly the death of Falstaff, the compunction of his companions, and the womanly goodness of Dame Quickly during the last sad scene. We did not expect Mr. Jerrold would enter fully, or rather contrive to give himself time to enter at all, on the less obvious and more deeply pathetic phases of the mind of his subject—that wonderful artist whom he, in one of those happy turns of phraseology which are frequent in his text, felicitously terms a many-faceted genius.

It is, therefore, with the greater pleasure we testify that Mr. Jerrold has, on the whole, and despite not a few signs of haste and slightness in the execution of his task, produced a bright, readable, and well-constructed narrative, and dashing, yet sym-

pathetic, criticism and partial exposition of Cruikshank and his works. The haste attending the execution of this collection of anecdotes and running comments on the artist and his innumerable designs appears in the frequent employment of the term "caricature" to describe those works of Cruikshank which are not fairly and as a whole to be so designated. Cruikshank, like Hogarth, was rarely a caricaturist, but he was always a satirist. The error is, from Mr. Jerrold's point of view, not grave, but it is important. Caricature, which implies exaggeration of feeling, design, and conception, is but one, and the least excellent, ingenious, and meritorious mode of satire. Caricature is the rodomontade of satire, and seldom so witty as other modes are. Again, Mr. Jerrold, had he taken the pains his theme, his evident affection for his subject, and his zest for the vitality of Cruikshank's art demanded, would not have failed to give a full, or at least a concise history of satiric art in England. In the chapter on "Cruikshank as a Political Caricaturist" he says, "The art of the caricaturist does not date beyond the time of Hogarth in this country, and he did little in the way of political caricature." Without pausing to demur again to this use of the term "caricature," the palpable error as to the history of satire is excusable on grounds of haste alone.

Although in Hollar's etching, 'The World is Rvled and Governed by Opinion,' delineated as well as written satires flutter down and perish like leaves of trees, the fact remains that satirical prints dating before Hogarth's time, having been preserved by accident rather than design, exist by thousands to this day. Not a small proportion of Hogarth's "caricatures" are political, although (here Mr. Jerrold is right) the major part of his works are social or moral comedies. Cruikshank was inclined "always to moralize with his etching-needle," and in this respect he was, as in all others, the equal of Hogarth, the sole artist worthy to sit beside that noble master, and, in the number and "many-faceted" aspect of his works, far more worthy to be honoured than even he. Mr. Jerrold was sympathetically right when he wrote that the humour of Cruikshank was not his highest gift; the artist had otherwise "a perception of tragedy of a very remarkable kind; and he could realize his solemn meanings with the hand of a master." We may add, and our author has knowledge of the fact, that not even the Germans, those masterly delineators and *imaginators* of fairy-land, have shown greater or more exquisite insight into the lives and ways of elfs and fays than that which was shown by George Cruikshank.

In commending, with strict limitations, this collection of notes from many sources we do so according to the statement of Mr. Jerrold himself, who, in a dedication to M. G. Doré, justly describes his work as containing the "disjecta membra" of the life of the artist and satirist. We find errors in the spelling of proper names and numerous instances of thoughts and insight which are excellent in themselves, but undigested and out of harmony with their surroundings. Nearly every chapter compels us to remember the author's modest disclaimer of an intention to aim high, and makes us wish that he, or some one else, had taken up the subject in a manner worthy of its interest, wealth of matter, and characteristic charm.

Although Mr. Jerrold's book abounds in anecdotes, many of which are new, we have failed to discover that which is by far the funniest of its class, and sufficient to prove that Cruikshank was not only witty beyond measure, but the cause of others' delight in wit. The story refers to a wonderful blunder of the German writer, or congeries of writers, on art, renowned as "Nagler." It appears that originally two publishers quarrelled because one of them had tried to increase the sale of an illustrated book by stating that its prints were the work of "Cruikshank," by which the outside public understood the artist to be George of that name, and not, as was really the case, Robert (or Isaac Robert), his brother. A London critic, while exposing the catchpenny trick of the title, remarked that the latter person was "the real Simon Pure." "Nagler," ignorant of the idiom, and with all his *wissenschaft* at sea, not only, in innocent faith, reproduced the passage at length, but actually declared that "Simon Pure" was the real name of George Cruikshank. As if to make his own wisdom more apparent, the writer gave a cross-reference to "George Cruikshank" under the heading of "Simon Pure" (see Nagler's 'Neues Allgemeines Künstler-Lexicon,' 1835–52. vol. xii., and Mr. Reid's 'Catalogue of the Works of George Cruikshank,' 1871).

Mr. Jerrold's "two epochs" of Cruikshank's life are (1) that during which the artist drank spirits and other intoxicants, and (2) that which dates from 1847, when he became "a total abstainer." Our author is wisely more careful, if not more diffuse, in treating the former of those periods than the latter. His text sets right not a few common misconceptions about Cruikshank's career. There was no actual and pressing poverty in the house of the often-tipsy Isaac Cruikshank, whose bad example had much to do with the early errors of his sons Isaac Robert and George. A scrambling, irregular, thriftless, and laborious, but not absolutely impecunious household contained the three artists and that energetic and resolute Scotchwoman Mrs. Cruikshank, whose rough affection and devoted spirit kept discordant elements in something like order. We have it on Cruikshank's own authority that he earned more money in the first decade of his life than in the period between 1865 and 1875, when, though eager to work, and renowned by means of thousands of etchings, no one would employ him, so that he "had not made a shilling by his art" during all the latter period. This has been but too often the fate of satirists of immeasurably greater prudence than Cruikshank; but the fact is easy to explain and account for.

Mr. Jerrold gives a characteristic description of Cruikshank's mode of living:—

"When he had, in part, emancipated himself from the bibulous boon companions of his youth, George fell into a regular system of hard work. He breakfasted punctually at eight o'clock, after which he smoked a pipe, and went to work at nine. When biting up plates, he would smoke more in the course of the morning to drive away the fumes of the acid. At twelve he lunched, and then resumed work until three o'clock, when he dined. After dinner he sat, with a jug of porter before him, enjoying his pipe, and talking with any friend who dropped in. His visitors were many. At five he drank tea, and then worked again from six till nine, when supper concluded the labour of the day, and was the preliminary to pipes and grog."

The time at which he went to bed depended upon circumstances which were, according to the euphemism, not always under his own control.

The following note may interest Mr. Jerrold, who tells us that his hero was born September 27th, 1792, in Duke Street, Bloomsbury, where his father worked at his craft, or art, of etching and designing popular prints, many of which were satirical. Within a stone's throw of this spot, that is at one of the corner houses of Plum Tree Street, Hart Street, Bloomsbury, and a bare three months before the above date, was born William Linnell; a very little further off, that is at No. 8, in Old Belton Street, now Endell Street, Long Acre, in the house of his father, a japanner and tin-plate worker, and on the 8th of March, 1790, was born William Henry Hunt, the famous water-colour painter, the friend of Mulready and Linnell. Mulready himself went to school in the Long Acre region, and it is conceivable that Cruikshank, Linnell, Mulready, and Hunt, unconscious of their fates, must have often passed each other in the streets during their childhood. It would surely be worth while to find out the number of the house in which the famous satirist was born, and if the building has, unlike Linnell's birthplace, escaped destruction, to mark its front with a tablet in Cruikshank's honour.

NOTES FROM ROME.

A NEW quarter of handsome villas is being built in that portion of the gardens of Sallust which formerly belonged to the Barberinis and now belongs to Spithöver the librarian. Many works of art and remains of buildings have been found in cutting and levelling the new streets. Near the junction of the Via Venti Settembre and the Via Salaria the temple of Venus Erycina, otherwise called "Venus hortorum Sallustianorum," has been found, an imposing structure, some 100 feet long and 50 feet wide. Only the foundations remain, made of rubble work, so hard and strong that dynamite has been used to blow them up. The walls are 8 feet thick, and are sunk to a depth of 45 feet. Such an excess of solidity is not out of place, as the temple stood on the embankment or agger of Servius, made of loose earth. Of the thirty-two columns of the peristyle, and of the marble cella, steps, and entablature not a trace, not an atom, has been discovered, an example almost unique of wholesale destruction.

Sixty-four feet below the platform of the temple, at the bottom of the fosse or moat which protected the agger from the outside, a statue was found, representing Endymion dozing on the rocks of Mount Latmos. It is of natural size, of good if not perfect workmanship, and in a wonderful state of preservation. The attitude of the wearied huntsman is graceful, and must have pleased Diana, whose figure, however, is still missing. It pleased also the masons who had discovered the youth—they, too, stole Endymion in the darkness of night; and as in their hurry they found the trench at the bottom of which the statue had been lying too narrow, they broke the legs and one arm. Each of the scattered members was picked up by the detectives a few hours after the mutilation.

A few steps from this place another statue

came out of the same Sallustian grounds. It represents Leda and the swan, a good copy of a better original. Then came a dog, finely cut in *rosso antico*, a funny colour for such a creature. As regards the remains of buildings (fountains, nymphæa, reservoirs, &c.), they could not be properly described without reference to a plan.

From the Esquiline we have two more instances of the peculiar practice, so thoroughly appreciated by our ancestors, of building foundation walls with statues and works of art. It seems that as soon as the trench was opened men were sent round the district to pick up as many statues as they could secure among the ruins of private and public buildings. The statues having been brought to the edge of the trench, the wholesale slaughter was accomplished. Small figures were hurled down entire; big ones were smashed, and hammered, and split into fragments. Between 1872 and 1882 not less than two hundred statues and busts have been found on the Esquiline alone buried in this way. As a rule every portion of them is recovered.

The Hercules and the horse, one of the beauties of the Rotunda in the Conservatoire palace, have been recalled to life out of seventy-two pieces. It happens sometimes that the torso is found in one place, the head many hundred feet apart. The head of the Polymnia, in the same hall, was discovered in 1872, the body in 1874. The torso of the Farnese Hercules was found in the Baths of Caracalla, the head at the bottom of a well in the Trastevere, the legs at Bovillæ (le Frattocchie), ten miles from Rome.

On the west side of the Piazza Vittorio Emmanuele, where large houses are being built by Signor Marotti & Co., one of these peculiar walls has been found. It gave us some two hundred pieces of marble bodies. As far as I can judge, they belong to four statues, but a great many fragments have not yet been classified. One of the statues, of colossal size, seems to represent an athlete of the Greek-Roman school, brought to such perfection under Hadrian. Another represents a female figure, perhaps a Faustina. There are, besides, lovely busts of Hadrian, of Antinous, and others. It is difficult to state at what period these works of art were turned into building materials. Perhaps they met with their fate in the Middle Ages, although I should not wonder if such things had happened before the fall of the empire. Here is an example of statues walled up under Aurelian. A new gate is being bored through the walls of the city to afford a direct communication between the Esquiline and S. Lorenzo fuori le Muri. Between the third and the fourth towers south of the old gate the walls, ten feet thick, are patched up in the following way. The outside face is of brick-work of the time of Aurelian; the inside face belongs to an earlier building, of which Aurelian took advantage, as it fell exactly on the line of his projected ramparts. It is an enclosure or foundation wall of a garden, handsomely ornamented with a rustic kind of mosaic made of shells, coloured stones, and pieces of enamel, such as are often seen in Roman nymphæa and fountains. The wall had rows of niches for statues. Three niches have been found in cutting the new gate, and in front of each one the corresponding statue lay embedded in the nucleus of the wall. One represents a sitting Venus, of no artistic value; the second and the third represent fighting fauns, bright and spirited in their attitude, well chiselled, and beautifully preserved.

The Forum Transitorium, commenced by Domitian and completed by Nerva, was a long and narrow enclosure, resembling more a street magnificently decorated than a square. The street ran between two walls, 125 feet apart, decorated with fluted columns, and with a rich entablature, of which walls one piece only has escaped destruction, the one known to tourists and scholars as the Colonnacce. Another piece has been found underneath the house Via della Croce Bianca, No. 37, on the north side of the Forum, facing the Colonnacce. That house may be truly said to rest on a mountain of marble, made up with broken columns, capitals, friezes, pedestals, &c. The pavement of the Forum has been found 17 feet below the level of the modern street. There are also two fragments of a female colossal statue, finely draped, resembling to a certain degree the Thusuelda in the Loggia dei Lanzi at Florence. At the east end of the Forum stood the temple of Minerva, demolished by Paul V. Its casement has just been discovered at the junction of the Via Alessandrina and Torre di Conti during the execution of some repairs to the corner house, which is built on it.

The high ground between the Coliseum and the Baths of Titus, which formerly belonged to the Massimo family, and which may be remembered by former visitors to Rome on account of its lovely groves of pomegranate trees, is being built on by private enterprise, like every other available space of ground within the walls. In the maps of ancient Rome this land was marked as a blank spot, as no clue had yet been obtained as to how it was formerly occupied. The actual excavations have shown that the space was covered by a large square, 180 feet long, 120 wide, paved with a rough kind of mosaic in black and white. The level of this square is much higher than that of the arena of the Coliseum, which building is not very far off. The steep gradient was turned into a magnificent staircase with marble steps, divided into flights by landing-places paved with mosaic. On the east side of the square there are remains of a large public building, the character of which has not yet been ascertained.

From the Roman Forum comes rather exciting news. The front of the Farnese Gardens, designed and built by Vignola, with the two corner coffee-houses, painted, according to some authorities, by Raffaellino dal Colle, have been demolished, or are in course of demolition, in order that the excavations of the Palatine may be connected with those of the Sacra Via and of the Roman Forum. Science is sometimes very brutal in its requirements, and many friends of my native town will hear with sorrow of this disappearance of Vignola's masterly work on the Palatine. The Farnese Gardens were, if not unique, certainly a very rare specimen of a Cinquecento Roman villa and of the taste which prevailed at that period in laying out pleasure grounds, in which very little work was left to Nature itself, and nearly everything to the mason and the plasterer. Still the Farnese Gardens were born with a heavy original sin—that of concealing, of disfiguring, and of cutting piecemeal the magnificent ruins of the imperial palace. The scheme of creating a Pompeii in the very centre of ancient Rome (a Pompeii far more interesting and precious than the Campanian original), in which every inch of excavated space brings forth discoveries of the utmost importance, justifies, I dare say, the removal of obstructions, however respectable. At any rate, the great portal of Vignola will only be removed to the north side of the hill on the Via di S. Teodoro, and rebuilt as the main entrance to the excavations of the palace of the Cæsars. I hope and trust that the correspondents of some leading English papers will not take advantage of the removal of the gate to send a score of abusive telegrams about the Italian Government and what they are pleased to call the "land of brigands."

The space between S. Maria Liberatrice and the north corner of Vignola's frontage wall has already been excavated. The explorations were attended with splendid success. The Nova Via —that famous lane, the name of which is so closely connected with the most stirring events of the kingly period, and about which so much has been speculated and written by topographers —has been found and traced for 120 feet. It runs at the foot of Caligula's house, along the north-east spur of the Palatine, midway between the Sacra Via and the Clivus Victoriæ, some 30 feet above the level of the Forum. It is lined with rows of shops of reticulated work on the west side. The east side had not yet been excavated when I left Rome.

Near the Exhibition Palace on the Via Nazionale a portion of a statue of grey basalt has been found buried in a garden wall. It is of pure Egyptian workmanship, and represents a *Pastophorus* or priest carrying an *ædicula* or *naos* in his hands. In the hieroglyphic label is noticeable the cartouche of Rameses II., the third "great" king of the thirteenth dynasty. Near the same spot another work of art connected with Egypt has been dug up—a mosaic polychrome picture, representing the overflowing of the Nile on the rich fields of the Delta. One cannot deny that the genius of antiquities in Rome keeps up with the times and that it possesses in high degree the spirit of *à propos*.

R. Lanciani.

'HOPES AND FEARS FOR ART.'

The interesting testimony of Sir George Birdwood to the fact that the architects of India are not in the habit of using plans in the erection of their buildings, though not exactly bearing on Mr. Morris's original statement respecting the builders of Santa Sophia, is one that can be amply borne out by every one familiar in any way with Mussulman countries. Certainly in Egypt the traditional absence of plans is of great antiquity.

Some recent research on the history of the art of the Arabs having led me to consult the Arab historian Abdal Latif's 'Account of Egypt,' not in the Latin translation of Pococke, the son of the famous old Oxford Orientalist, nor in that of his successor White, but in the French translation of Silvestre de Sacy, the following passage, to be found in the fifth chapter, as the testimony of the writer of the twelfth century, seems curiously to confirm Sir George Birdwood's statement respecting the Indian builders:—"When a palace or other edifice has to be built, the architect to whom the execution of the building has been confided is called in. He visits the spot, plans it out in his mind, according to the nature of the building required; after which, he successively undertakes the different portions and terminates them one after the other, so that each may be used and occupied as it is completed."

Prisse d'Avennes, our latest authority respecting Arab art, tells us that the Arabs commenced the construction of a house by tracing the general plan on the earth with the aid of a sack of dry plaster; and, to show how tenaciously the tradition has been handed down to our days, relates an anecdote of Mehemet Ali's treasurer, who, seeing the plans of his palace thus being laid out, angrily ordered the plaster to be replaced by flour as the symbol of fecundity ('L'Art Arabe,' Paris, 1877).

T. Carew Martin.

*** Our correspondent must have noticed that our remarks on the subject in question were concerned with something more than the "plans" of a building, and included at least the *design* of the whole as a means of architectural expression, to say nothing of æsthetic proportion and scientific construction. A Gothic building, which was chiefly in view, is a far more complex affair than any of the other examples quoted. It has yet to be found that the Oriental examples are pathetic; some of them are probably not very beautiful. We wonder if anybody believes the Parthenon, or even the Pantheon, was designed by a congeries of "handicraftsmen."

Fine-Art Gossip.

The place of honour in the Liverpool Exhibition has been awarded to Sir Frederic Leighton's 'Phryne at Eleusis.'

Mr. Madox Brown is making great progress with his fresco in the Town Hall, Manchester.

This work is one of a series, the completed members of which we have already described. We have briefly noted the subject with which the artist is now occupied. It represents Crabtree, the Manchester astronomer, observing the transit of Venus on the body of the sun by means of the shadow of the planet projected on a reflection of the luminary on a prepared surface. The figure of Crabtree, the whole of the background, and the room in which he is at work, with his apparatus and indications of his trade as a "draper," are finished. Only Mrs. Crabtree and her baby and a little boy are now wanting. The effect is very novel; the room being darkened to allow of the astronomical experiment, for such it was, the whole scene is illuminated by the reflection of the sun's disc on the wall. The effect is softer than that of lamplight; the extreme blackness of the shadows, which would otherwise prevail, is mitigated by means of light admitted through an opening in the floor of the chamber. Some daylight enters by this opening and reveals the warehouse below the chamber, with indications of a sunlit snow scene, the time being December.

The Institute of Painters in Water Colours is about to inaugurate a new era in its exhibitions. It has been the custom to admit only the works of members, but the Institute intends for the future to open its galleries to all. The society has existed for forty-eight years at 53, Pall Mall. The removal of the Royal Academy to Burlington House and the opening of many art galleries in Bond Street has taken visitors in that direction; this, with the necessity for more space, has led the society to look out for a new home. A piece of ground was found in Piccadilly, nearly opposite Burlington House, and the Piccadilly Art Galleries Company was formed to construct the building, which is now completed. The Institute will next spring receive pictures under the new conditions, and will open its rooms about the beginning of May.

At the end of this month the Fine-Art Society proposes to open at the gallery in Bond Street an exhibition of pictures and drawings representing Venice and chosen localities in that city.

The autumn exhibition of the Manchester Institution has been opened with unusual attractions. It comprises not fewer than 1,319 works, all told, of which a very large proportion are drawings in water colours. It is to be feared that prudence, to say nothing of the merits of the greater number of the examples, will not sanction the gathering of such a mass of paintings as this. Quality, and not mere quantity, should be the standard of a provincial exhibition.

We are called upon to record the death at Venice, in his fifty-fourth year, of Mr. John W. Bunney. This event was due to acute peritonitis, and occurred on the 24th ult. Mr. Bunney had been occupied during the past four years on a marvellously careful and accurate picture of St. Mark's, the property of Mr. Ruskin, which will shortly appear in the gallery of the Fine-Art Society, at Bond Street. Mr. Bunney was much esteemed and well known in Venice. He contributed pictures of Venetian views to the Academy in 1881, 1879, and 1873.

Sir Joseph Whitworth has presented to the Corporation of Manchester, for the Fine-Art Gallery of that city, four paintings by Etty, the most notable being 'The Last Judgment,' which was in the Art Treasures Exhibition in Manchester.

It is regrettable that the authorities of the *Salon* have not yet seen their way to rewarding with the *prix* that work so richly deserved the 'Pêcheur retrouvant la Tête d'Orphée' of M. Longepied, which we had the pleasure of admiring in marble this year, and last year in plaster. The able sculptor has passed the age of thirty-two years, which is the limit of eligibility to which competitors are subject. Having exceeded this limit by a few months only, it appears officially impossible that the sculptor should receive the well-earned distinction. Although he exhibited this superb work in plaster last year, he cannot have the honour. No *prix* for sculpture will be awarded on account of the last *Salon*.

M. Frémiet, the distinguished French sculptor, has undertaken to execute an equestrian group of a herald at arms, bearing a cresset, which is to be erected in the Hôtel de Ville, Paris. The price of this work is to be 24,000 francs—about the cost of the Griffin of Temple Bar.

M. Verestchagin, the Russian painter, some of whose works were recently shown in London, has obtained leave from the Belgian Government to hold an exhibition of his pictures in three rooms of the Palais des Beaux-Arts at Brussels. The collection, which will be opened shortly, will be displayed by the electric light during the evenings.

MUSIC

NEW PUBLICATIONS.

Memorials of John Curwen. Compiled by his Son, J. Spencer Curwen. (Curwen & Sons.)—Among those who have been influential in promoting the interests of music in this country during the past half century the name of John Curwen will stand in the foremost rank. Though he cannot be credited with the invention of the Tonic Sol-fa notation—the system of teaching adopted by Miss Glover, a schoolmistress at Norwich, furnishing him with the groundwork of the scheme—yet to him belongs the honour of developing the idea and of formulating its principles so that it began to assume the importance of a national movement, which no one interested in music or the work of education generally could afford to ignore. There is no need to recapitulate here the history of this new departure in popular musical instruction—how indifference was succeeded by active and bitter opposition to a method which to some appeared superficial, and to others as likely to introduce the element of confusion where before unity had prevailed. Mr. Curwen received no special training as a musician, and it was merely in the exercise of his calling as a Nonconformist minister that he was drawn more and more to consider the importance of the art in its relations to religion, education, and social life. It speaks much for his energy and perseverance, as well as for the value of the Sol-fa system, that, commenced merely to facilitate Sunday-school work and congregational singing, the method should have gradually become what it now is, a power in the musical world. The personal life of its apostle was singularly uneventful, and this volume consists for the most part of written testimonies to his worth supplied by friends and the indirect evidence afforded by a careful selection from his own and his wife's private correspondence. Mr. Spencer Curwen says that he "has endeavoured to let others speak whenever possible," and he is to be commended for refusing to shirk his duty as a biographer on the ground that most of his readers would be out of sympathy with his father's religious and political views. It is, perhaps, unfortunate that in his desire to present a faithful portrait he should have been compelled to admit such evidences of a narrow sectarian spirit as those reprinted from the *Tonic Sol-fa Reporter* on the subjects of operas and balls (pp. 93 and 95); but the impartial reader will pass these with a smile and dwell rather on the many noble characteristics of one who was an earnest worker, a simple-minded and single-hearted Christian, and a musical reformer the value of whose labours it is as yet impossible to fully estimate.

We have received Parts 15 and 16, published together, of Grove's *Dictionary of Music and Musicians* (Macmillan & Co.). A period longer than ordinary had elapsed since the appearance of the last part of this work, but some portion of the delay may have been due to the anxiety of Mr. Grove to clear up the mystery relative to Schubert's Gastein Symphony. This, unhappily, has not yet been effected; but meanwhile his article on Schubert must be considered as an exhaustive treatise, and on the whole the most valuable compendium of information respecting the Viennese composer and his music yet published. It includes a classified list of his compositions and also a chronological catalogue. Among other articles of great value and interest must be named that on Schumann by Dr. Spitta, an essay on "Scotish" music by Messrs. J. Muir Wood and T. L. Stillie, and one on 'Service' by Dr. Stainer. Mr. Rockstro's lengthy contribution on 'Schools of Composition' might have been condensed with advantage; and it may be said that dogmatic expressions of opinion are out of place in a dictionary article. Controversy respecting the claims of eminent living composers cannot be settled in this way, and musicians will only smile on reading extravagant encomiums on Rubinstein and Max Bruch by a writer who also asserts that Senta's ballad will be remembered ages after the operas of Wagner have ceased to be performed in their entirety. The scope of the dictionary has been much enlarged since its commencement, and, as the present section only carries us as far as 'Sketches,' it will scarcely be possible to complete it even in three volumes. Further references are already made to an appendix.

The Rose's Love. Cantata for Three Female Voices. By A. Schliebner. (Stanley Lucas.)—There would seem to be an increasing demand for works of this kind, judging by the numerous examples which come before us. The libretto of the present cantata is rather childish in idea and language, and the author discreetly hides his identity. The music is facile and tuneful, being, perhaps, purposely subordinated to the capacity of vocalists still in the elementary stage.

NEW SHEET MUSIC.

Foremost among recent publications for the pianoforte to hand we must place *Serenade in* G, by Villiers Stanford, arranged as a piano duet (Boosey & Co.). This, of course, is a transcription of the work produced with such success at the recent Birmingham Festival. Although it cannot be said that in this guise the music is so effective as in the original orchestral arrangement, yet the freshness of the ideas and the high-class musicianship displayed in their treatment are still apparent; and it may be said that the composer has carried out the work of transcription so ingeniously that few would imagine the Serenade to be other than an original composition for the pianoforte.—As teaching pieces of moderate difficulty a word of recommendation may be given to the following:—*The Minster Tower, La Tristesse, Gavotte and Musette*, all by Sydney Smith; *Rigaudon in* D, *Polonaise in* E *flat*, by Boyton Smith (Ashdown); *Menuet Impromptu*, by Walter Macfarren (Stanley Lucas); *Héloïse*, by Wilfred Bendall, and *Torch Dance*, by Cotsford Dick (Weekes & Co.). All these are written in a melodious, agreeable style, and if not of a high order of merit are at least harmless.

We have also received transcriptions of the *Sarabande* and *Minuet* from Sir Julius Benedict's incidental music to the Lyceum version of 'Romeo and Juliet'; and *Wrist and Finger Exercises for the Pianoforte*, by A. Buhl (Goddard & Co.), calculated to prove exceedingly useful as practice.

We have a considerable number of new songs, but very few of them are worthy of even passing mention. The following are, on the whole, the most commendable, but the standard of merit varies but little in this class of composition: *Three Songs about a Rose*, for tenor voice, by Morton Lathom (Novello, Ewer & Co.), not very

taking in style, but superior in conception to ordinary ballads; *Sere Tints of Autumn*, by J. Matthews, rather melancholy in sentiment, and *It is not always May*, by A. H. Cox (Weekes & Co.); *Dawn*, by Ernest Ford, a little fanciful both in words and music, but by no means unpleasing; and *Take back the Flower*, by Ettore Gelli, more in the conventional manner (Stanley Lucas).

Musical Gossip.

In consequence of difficulties having arisen in the business arrangements, the series of six Richter concerts announced to take place in the present autumn cannot be given. It is hoped, however, that negotiations may be effected for three concerts in the course of November, at St. James's Hall.

We regret to learn that the prospects of another season of German opera next summer are exceedingly remote. Her Majesty's Theatre is already closed to operatic performances, and it is feared that Drury Lane will also be rendered unavailable for the purpose. This, however, will not affect Mr. Carl Rosa's season at Easter next, the contract for which was signed some time since. The Royal Italian Opera Company will then practically have a monopoly of the lyric drama, a condition of affairs which, in the interests of art, it is to be hoped will prove of short duration.

We mentioned some weeks since in these columns that an attempt is on foot to resuscitate the Sacred Harmonic Society, or rather, to speak more accurately, to found a new society bearing the time-honoured name, and carrying on as far as possible the work of the old institution. A circular has just been issued by the managing committee, from which it appears that it is intended, if possible, to raise the necessary funds by means of a subscription for shares of 1*l.* each, and we are informed that the total subscriptions already promised and received amount to over 1,400*l.* We would suggest to the committee the advisability of announcing further details as soon as practicable; at present so little definite information has been furnished as to the future operations of the society, that many will doubtless hesitate to pledge themselves to its support until more is known as to the exact intentions of the management.

Mr. George Riseley will commence the sixth series of his Monday Popular Concerts at the Colston Hall, Bristol, next Monday evening. Among the novelties promised at the concerts to be given before Christmas are Gade's Symphony in C minor, Goetz's Symphony in F, and Dvorák's Symphony in D, none of which has yet been heard in Bristol.

The new Théâtre des Arts at Rouen was opened last Saturday. It has been constructed from the designs of M. Sauvageot, and will seat 1,600 persons.

The Singakademie of Berlin will give three concerts during the coming season. The works to be performed are Blumner's new oratorio 'The Fall of Jerusalem,' Bach's 'Passion according to to John,' and Mendelssohn's 'St. Paul.'

The Rev. G. W. Torrance, Mus. Doc., of Melbourne, sends us the libretto of an oratorio entitled 'The Revelation,' composed by him. The work was performed at the Melbourne Town Hall in June last, before an audience of 3,000 persons, and was very favourably received.

DRAMA

THE WEEK.

Adelphi (Morning Performance).—'Chandos; or, the Jester who turned Traitor.' Adapted from Ouidà's Novel by Hartbury Brooklyn.

Globe.—'The Novel Reader,' a Comedy in Three Acts. Adapted from MM. Meilhac and Halévy by Joseph Mackay and Sydney Grundy.

Pieces produced at morning performances are as a rule heavily handicapped. A natural tendency exists in the public to accept, with some reservations, the vendor's estimate of his goods. When accordingly, with inappropriate costumes and with scenery which is recognized as intended for other purposes, a play is shuffled on to the stage for one representation only, the greeting it obtains is ordinarily cavalier. Conscious that rehearsals have been inadequate, but half up in the character he plays, and unable to trust his fellows, whose unpreparedness is, he knows, not less than his own, the actor is ill at his ease, and, as in the case of badly-drilled soldiers, a wrong movement is sufficient to bring about irremediable confusion. To these influences a version of 'Chandos,' produced at the Adelphi on Saturday last, succumbed. That the adaptation, which is extreme in length and disconnected in story, could under any circumstances have won a favourable reception is doubtful. With more preparation on the part of the actors, however, with costumes less extravagant, and with more care in the disposition of the scenes, it might have been played to the end, instead of, as in the present case, collapsing in the midst of the action. In spite of the success, which was genuine, of 'Moths,' the romances of Ouidà might with advantage be left untouched. Such epicene creatures as her heroes cannot with advantage be transferred to the stage, and it is putting too strong an indignity upon an actor to ask him to play one of them. In the case of a writer with so much talent as Ouidà it is singular that no sense of the absurdity of her heroes seems to flash across her mind.

No very formidable violation of propriety is exhibited in the version of 'La Petite Marquise' of MM. Meilhac and Halévy produced at the Globe Theatre under the title of 'The Novel Reader.' It is pretty generally known that a licence had been refused the play, and that the authors summoned to hear it a non-paying public in which were included the ordinary representatives of press opinion. An experiment of this kind is necessarily inconclusive. Before it can be said that the authorities were squeamish or unwise in withholding permission to play the novelty some assurance is required that the piece rejected and the piece performed are the same. The existence of a censure of plays in a country in which every form of literature other than the dramatic is free, is, of course, anomalous. So long, however, as a censure exists its functions are sure to be exercised.

In 'The Novel Reader' as it was seen there is nothing which on moral grounds calls for condemnation. Marriage is, it is alleged, treated with little reverence. Since the beginning of literature, however, the marriage of December and May has been a subject of banter with the waggish poets, and it is now late in the day to come forward with a protest. A score of pieces equally indecorous with 'The Novel Reader' have been played during the last few years, and public morality has not suffered from them to any appreciable extent. It is, however, inherent in the very existence of a censure that it should be, when possible, derided and evaded by the writer. One of the strongest arguments against the existence of such an institution is drawn from the mischievous and immoral influence it thus exercises. A licenser of plays learns to his cost that after a piece assumably innocent has passed through his hands, it becomes in the course of performance so charged with what Madame Chaumont describes as "intentions," it is no longer recognizable as the same. He is accordingly driven to a use of his powers that at times seems arbitrary, and that probably is so. Not wholly judicious are the alterations that have been made in preparing 'La Petite Marquise' for the English stage. Some portions of the imported "business" go near being tedious, and the interest is confined to the central action. Miss Lydia Cowell acted as the heroine with an unconsciousness that took from the character all possibility of offence. The general interpretation, though competent, lacked go. A piece of the class of 'The Novel Reader' needs to be acted in the manner in which plays a few months ago were given at the Criterion. The original is, in fact, a clever burlesque—not the insipid production now dignified with the name, but a genuine and stimulating parody of the moral theses expanded into plays by the French dramatists of the day.

Dramatic Gossip.

The Globe Theatre will pass in November into the hands of Mrs. Bernard Beere, and will open with a new pastoral drama by the Laureate.

During her New York engagement Mrs. Langtry will appear as Juliana in 'The Honeymoon,' in addition to the characters in which she has been seen in London.

In a city the population of which is near four millions and into which there is a constant influx of strangers, theatrical accommodation for 55,326 individuals cannot be regarded as excessive. That, according to the report of Capt. Shaw, is all that the existing theatres in London ought to hold. On certain occasions as many as 70,000 people are crammed into the theatres, but this practice of overcrowding points, according to Capt. Shaw, to a danger of the most frightful kind. A restriction of the numbers to be admitted into a theatre is, in the estimation of the chief of the Fire Brigade, one of the regulations for which there is most imperative need.

The house once known as the Connaught Theatre is going to make one struggle more for existence. It is now undergoing repairs and will be reopened about the beginning of next year for the performance of comedy and burlesque.

'For Ever,' the new drama by Messrs. Conquest and Meritt, produced at the Surrey Theatre, is in eight long acts. Its repellent plot deals with the love of a man who is more than half a monkey for a woman he saves from the penalty of murder. Mr. Conquest is a clever actor. His attempts, however, to invest with any kind of interest the character of Zacky Pastrana, the man-monkey, were abortive, and the only sentiment inspired by his performance was repulsion.

Mr. William Archer, a gentleman who a year or two ago wrote the stage criticisms in a London periodical, has in the press a volume entitled 'English Dramatists of To-day.'

'Les Noces de Mademoiselle Loriquet,' a three-act comedy of M. Grenet-Dancourt, has been given at the Théâtre de Cluny.

'L'Assassin,' a piece included by M. Edmond About in his brilliant volume 'Théâtre Impossible,' has been given at the Gymnase, with MM. Landrol and Frédéric Achard, Mdlle. Linder, and Mdlle. Devoyod in the principal characters.

To Correspondents.—W. R. B.—J. C. C.—B.—C. A.—C. A. E.—received.
No notice can be taken of anonymous communications.

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LITERATURE

Stories from Robert Browning. By Frederic May Holland. With an Introduction by Mrs. Sutherland Orr. (Bell & Sons.)

No criticism of this book is likely to be so exhaustive as Mrs. Sutherland Orr's introduction to it, which contains many intelligent remarks on Browning's poetry and yet seems rather superfluous, as it largely anticipates much which follows. The present stories from the author of 'Sordello' were suggested by the Lambs' 'Tales from Shakespeare'; but the process employed by the Lambs of familiarizing young people with Shakspeare's masterpieces fails when applied to Mr. Browning, for this reason, if for no other, that while the mere plots of Shakspeare's plays are fraught with incident and romance, Mr. Browning's dramatic works owe their interest to their psychological treatment. Take, for instance, the great scene from 'Pippa Passes' between Sebald and Ottima. Sebald, it will be remembered, has murdered the aged husband of Ottima, his paramour, that their unlawful passion may be freed from the restraint of concealment. The old man had once rescued Sebald from starvation, and the murderer is stung with horror at the deed he has committed. Passion turns into detestation of its object, and life becomes too loathsome to be borne. But what idea does the bald presentment here given of these circumstances afford of the wonderful interplay of nature with nature revealed in the poem—what idea of the profound difference between the Teutonic and Latin races as evinced in the conscience that still struggles through the heavy brutality of Sebald, contrasted with Ottima's nature, treacherous, but so intense that the heat of it would consume all memory of the mutual crime as fire consumes fuel—what idea of the way in which she strives without scruple or remorse to hold her lover, while he would vainly stimulate into new life by the aid of memory a passion which he feels fast turning into loathing?

In his preface Mr. Holland tells his readers that "very few, even thoughtful, persons do read Browning." This is a statement so uncompromising as to raise the question—and now is a good time at which to raise it—whether a complete recognition of Mr. Browning is still a mere "prophecy" or amongst intelligent readers an accomplished fact. In adopting the latter conclusion it may well be admitted that a mind possessing such subtle and varied powers as Mr. Browning's cannot wholly be gauged by its contemporaries. Yet it is truly surprising to find Mr. Holland speculating whether the many people "who condemn Mr. Browning as obscure" are familiar with 'Evelyn Hope,' a poem which we should imagine to be almost as popular as the 'Pied Piper of Hamelin' itself. Although this journal can boast of having recognized the singular promise of Mr. Browning's earliest volume, it is true that just appreciation of the poet's work was tardy; but while he was engaged on his great achievement 'The Ring and the Book' the perceptions of poetic students were not standing still, and after that work had obtained its signal success a new departure in the public estimate of the writer was undeniably evident.

Of course a poet occupied with the subtlest phases of human nature—a poet who so closely identifies himself with his creations as to make the sophist husband in 'Fifine at the Fair' half persuade the reader that he is enunciating high doctrines, when in reality he only seeks to justify himself in his selfish pleasures—a poet bent on discovering what truth may dwell in systems of religion and philosophy quick or dead—cannot look for the popularity which attends a writer content to follow the more frequented paths of experience. Yet for one man who really knows anything of the works of Landor, surely ten are familiar with Mr. Browning's poetry. Each great mind influences its time, and no amount of pamphlets written to show how great that mind is and what its influence ought to be—nay, not even societies for the wholesale dissemination of its teaching—will avail one whit to deepen that influence or hasten by one hour its effect upon the age. Were books for the elucidation of Mr. Browning necessary, Mr. J. T. Nettleship's admirable studies and their keen and suggestive criticism would have rendered a work like the present needless; but all that can be done to make readers better acquainted with a poet is a judiciously prepared selection from his works, which in Mr. Browning's case already exists. There the busy man, instead of having to seek for himself with the chance of falling upon unfavourable ground, can turn with the certainty of finding at least some of his author's masterpieces. If these examples please him he will in time come to know the whole of the poet's work; but if they fail to charm him no societies will make him pursue his researches further. Noticeable minds, like noticeable countries, have their own climates, their own individualities. Each thinking man knows what spiritual climate is most suited to his own peculiar needs, just as one traveller delights to sequester himself in the privacy of deep woods, finding the company of birds and winds all sufficient, while another delights in the life-giving air of mountains, and feels that the very dangers of scaling them give a new zest to pleasure. We do not fancy that many people will be found disposed to spend time in studying the bare skeletons of some of Mr. Browning's poems, especially as, with the exception of 'Sordello,' the plots Mr. Holland has chosen to relate really need no simplification at all. The book seems an endeavour to make easy what was never difficult. The stories here comprised are as follows: 'Strafford,' 'Sordello,' 'Luria,' 'The Adventures of Balaustion,' 'A Blot in the 'Scutcheon,' 'The Ring and the Book,' 'Pippa Passes,' 'The Return of the Druses,' and 'Colombe's Birthday.' Of these 'Strafford' comes off perhaps the least badly, some of the strong dramatic touches having been preserved and the pathos of the situation being obvious in its appeal. If Mr. Browning is at times difficult to comprehend, it is not through his obscurity in the matter of plot, but through what Mr. Swinburne has rightly designated his rapidity of thought. That Mr. Browning's poetry calls for careful and alert reading is indisputable; a little patience is undoubtedly requisite, but to the reader who can appreciate his author this patience will soon become enjoyment. Mr. Holland has meant well by his author, and by what he regards as a somewhat unappreciative public; but the qualification for apprehending a poet remarkable both for imagination and for psychology is to possess in a measure both these qualities. We know no process by which the want of them can be made good.

The Hibbert Lectures, 1882.—*National Religions and Universal Religions.* By Prof. Kuenen. (Williams & Norgate.)

A Teutonic critic of the lively type, for there are such, would probably begin a critique of this book by asking, "Was will Herr Prof. Kuenen?" And sober English criticism may express a doubt whether any definite line of argument is consistently carried through the work. The title would imply, and the introductory remarks support the inference, that we are to expect a discussion of the causes which develope national into universal religions. Yet what we really have is a brilliant sketch of the universalistic elements in Judaism which formed the germ of Christianity, illustrated by and contrasted with the national elements in the two other religions, Islam and Buddhism, which can claim to be universal. In the main topic of the book we have a national religion depicted and the development of its universalistic elements traced; in the subsidiary sections universal religions are characterized and their dependence on national religions pointed out. We have the principle formulated: "The connexion between the universal and the national religions furnishes the explanation and the measure of their universalism." It cannot be said that this is in any adequate way either proved or illustrated.

The truth is that if the science of religions is to deal with such a problem as this at all it must widen its inductions before it can arrive at valid laws. Of universal religions there are at most only three, and Prof. Kuenen would almost seem to deny the right of Islam to be admitted into the class. In any science it would be recognized that conclusions drawn from but two or three specimens are of very doubtful validity. And in the new science of religion, if it yet deserve that name, it is clear that we should examine those national religions that did not become

universal, and find what are the qualities that are missing in these and present in the national religions which did. It is, indeed, somewhat doubtful whether the religion of Rome did not approach universalism almost as much as Islam. When it is added that in each of his three cases Prof. Kuenen finds the efficient cause of universalism in the personality of the founder, it will be seen that the science of religion is up to the present unfitted to grasp the hugely complex problem it has selected through Prof. Kuenen, still less to solve it.

As, therefore, Prof. Kuenen's treatment of Islam and Buddhism appears to be only superficially connected with the main topic of his lectures, it need not detain us long here. Not that any objection could be properly urged to a treatment of the main features of these creeds by one who does not profess to have made a special study of either. On the contrary, it is most desirable that specialists should from time to time overstep the narrow limits of their own subject and judge and criticize the work of specialists in cognate branches. Only by this means can the worst dangers of specialism be avoided. One may welcome, therefore, the very valuable *pensées*—they are scarcely more—of Prof. Kuenen on the religion of Mohammed and of the Buddha. Indeed, his Biblical studies have notably aided him in his exposition of the *origines* of Islam; not even Deutsch himself could go further than describe Islam as "the kernel of Judaism transplanted to Arabian soil." On the other hand, somewhat too much is made of the narrowing effects of the survivals of Arabism in the religion of the Prophet; if the principle formulated in the introduction were valid, the more deeply rooted the nationalism the more truly universal the religion that could rise above it. The objection that under each form of Islam the national elements still remain in the various countries might be applied with almost equal force to Christianity, and is, indeed, to a certain extent, turned to the advantage of the latter in the concluding pages of the book. And the denial of true universalism to Islam is somewhat contradicted by the fact that it is at the present day spreading more than either Christianity or Buddhism. Too little account is taken of the lower spiritual needs of the less civilized races, for which Christianity fails to afford satisfaction. The sketch of Buddhism which concludes the work is mainly devoted, as a sketch must necessarily be, to bringing into prominence the ascetic nature of the creed and its expression in monasticism. It is difficult to understand how Prof. Kuenen should have thought it incumbent on him to take notice of such a bizarre production as 'The Angel-Messiah' of Mr. E. de Bunsen, still less to speak of it as "the well-known volume" (p. 234). Perhaps the most striking point made, after M. Réville, in the comparison of Christian and Buddhist asceticism, so similar in appearance, so unlike in reality, is the defence of religious intolerance, not only on the usual ground of its being a proof of sincerity, but also as giving rise to the spirit of devotion to truth. Thus the scientific spirit is a clear outcome of the Christian intolerance of the Middle Ages.

Striking and suggestive as are some of these remarks on the two competitors to the title of universal religions besides Christianity, the chief interest and value of the book depend on the three middle chapters on the development of Judaism. The main fault of the Hibbert Lectures is that they give opportunities for men who have already written much on some special religion merely to repeat in popular form ideas more elaborately worked out previously. M. Renan's addresses were simply a repetition of his previous books, often, indeed, consisting of a string of extracts from them. To Prof. Kuenen, however, this need of stating in shorter compass the results of previous investigations has been a distinct advantage. As a writer his worst fault is prolixity; his fellow worker Prof. Wellhausen contrasts favourably with him in this regard. The confined space in which he has been obliged to move in the Hibbert Lectures has undoubtedly concentrated his forces and given vividness to his outlines of Israel's religious development. The contrast between the popular and the prophetic conceptions of the religion of Yahweh, the ethical character of the latter, the stereotyping of Yahwism in the Law, are all sketched with a firm hand. The leading assumptions of the school of Graf have now become familiar to students of the Bible in this country, mainly owing to the *éclat de scandale* gained by the utterances of Mr. Robertson Smith. Whether they will stand the test of criticism remains to be seen. Meanwhile they are gaining ground daily, and where Prof. Kuenen formerly spoke as the advocate of an unpopular view, he now speaks in the confident tones of a leader of a victorious theory. He is still ready to see in Yahwism too much the creation of the prophets; yet he does not altogether reject the more sober view that the prophets were after all of the people and spoke their thoughts, even if raised to a higher sphere. It is in the fourth lecture on Judaism and Christianity that the Leyden professor finds an opportunity of stating more fully than before his conception of the relation of the religions of the Old and New Testaments. One cannot but feel that too much is made of the Christianity of the older dispensation, if we may call it so; nothing said by the professor gives the differentia of the gospels from the prophets. Here, again, we are referred to the mystery of personality. The difficult topic of Christ's divinity is thereby evaded, it is true, but the evasion leaves the central problem untouched. On one subsidiary point there may be noted a serious omission in the apparatus of scholarship which the professor applies to the question of Essenism. He is content to accept Frankel's result that "Essenism is a *Jewish* phenomenon and specifically a result of *Palestinian* Judaism" (p. 200), in seeming ignorance that Bishop Lightfoot's dissertation in his edition of Colossians has now to be reckoned with, and puts the question on a new footing. It is to be regretted that this essay has been systematically overlooked by continental students. Prof. Kuenen seems somewhat too willing to accept the recent researches of Lucius on the same subject, but it is the note of his school to accept the newest view as the truest.

Some omissions occur which rather mar the completeness of the treatment. No adequate account is taken of the fact that the break up of the national limitations by the universal empires of the Assyrians, Alexander, and the Romans paved the way for the break up of the national religions. The intense nationalism of the Talmud is made little use of in contrast to Christianity. No account is taken of universalism in eschatology. "The pious of all nations have a share in the future world," says the Talmud, and thereby lays claim to a universalism transcending that of the 'Inferno' and 'Purgatorio.' Exaggerated as were Deutsch's rhapsodies on the Talmud, much remains to be done by way of elucidation from that source.

The conciseness of topics has led to a conciseness of phraseology which makes this volume very spirited reading. There is no lack of epigrammatic force, and none of this has been lost in Mr. Wicksteed's version, which fully deserves the thanks and praise freely given to it by Prof. Kuenen in his preface. Let a word of commendation be added, too, for the fine ethical spirit which pervades the author's criticisms and rightly forms his test of the comparative value of the religions he has discussed.

L'Empire des Tsars et les Russes. Par Anatole Leroy-Beaulieu. — Tome II. *Les Institutions.* (Paris, Hachette & Co.)

The second volume of M. Leroy-Beaulieu's great work on Russia is a worthy successor to the first, and fully deserves as high praise as we accorded to its predecessor when it appeared a year and a half ago (see *Athen.*, May 28th, 1881). Thoroughly fair and unbiassed, M. Leroy-Beaulieu dispassionately employs the great resources with which he has been provided by his own long labours and the assistance of many experts, and the result is that his statements are received everywhere with respect. It very rarely happens that Russians are content with what foreigners say about Russia. But they make an exception in favour of M. Leroy-Beaulieu, of whose knowledge and justice they almost invariably speak in high terms, even when they are contesting some of the conclusions at which he has arrived. The first volume of his work, it will be remembered, chiefly dealt with the various social classes in Russia, describing the nobles, the traders, and the peasants. The present instalment is mainly devoted to institutions, giving a detailed account of the administrative and judicial machinery by which the work of ruling the land is carried on, and examining the different means which have been employed for the purpose of giving utterance to public opinion. A third volume is promised shortly, in which religious questions will be examined. The final chapters of the present volume will probably be found the most interesting at a time when the attention of the civilized world is fixed upon the lamentable duel which has for some time been raging between the governing and the revolutionary classes of Russia. In order to understand its possibility, and to form any idea as to its probable results, it is absolutely necessary to have a clear conception of the divers classes of men whom M. Leroy-Beaulieu has clearly depicted, and the various institutions which he has lucidly described. But instead of commencing with these, and

showing how the different factors at work have produced the strange results which have shocked and puzzled Western Europe, we shall go straight to those results themselves, and examine the conclusions to which they have led so well-informed and unprejudiced an observer as M. Leroy-Beaulieu, with regard to the influence they are likely to exert upon the future of the empire of the Tsars.

The irony of fate has seldom been more clearly and cruelly manifested than in some of the events which closely preceded the assassination of the Emperor Alexander II. In the beginning of 1881, says M. Leroy-Beaulieu—whose intimate relations with many persons high in office in Russia enable him to speak on this point with authority—General Loris Melikof and the ministers who worked with him became convinced that it was a matter of vital necessity for the Government to obtain the willing support of the nation, and that for this purpose it would be necessary to convoke some sort of meeting of representatives of the country. What they proposed was an assembly the members of which should be elected by the already existing councils of the provinces and cities. The difficulty was to induce the emperor to consent to this innovation, for, "although he was personally but little attached to absolute power, he did not think himself called upon to inaugurate the constitutional era." It was, however, represented to him that the proposed assembly would only be of a consultative character. Its members would merely study such projects of laws as should be laid before them. The decision would rest, as before, with the sovereign. The emperor's scruples were not entirely overcome. "What you propose," he said at one of the councils in which the scheme was discussed, "is the Assembly of Notables of Louis XVI. We must not forget what followed it. But if you come to the conclusion that the change will be beneficial to the country, I will not oppose it." After much discussion the project, which was strongly supported by General Loris Melikof, M. Abaza, and Count Valuief, was provisionally adopted, and was afterwards worked out by a commission which met at the palace of the Cesarevich. In February, 1881, Russia was on the eve of the convocation of a representative assembly, "which would have been the starting-point of a transformation of undefined extent." The new charter had been drawn up with the approval of the sovereign and his heir. "A sort of fatality delayed its promulgation, and threw Russia, perhaps for long, back into the unknown." On the morning of what was destined to be his last day upon earth, March 1/13, 1881, the Emperor Alexander II. gave orders to his Minister of the Interior to announce the new reform in the *Official Gazette* on the following day. Just before leaving the Winter Palace he said to the lady with whom he had recently contracted a morganatic marriage, "I have just signed a document which will, I hope, produce a good impression, and will let Russia know that I grant it all that is possible." Then he made the sign of the cross, and set out on the expedition which proved fatal to him.

At the very moment when the emperor was assassinated, the text of the order convoking the new National Assembly was being set up in type at the official printing office. When the new emperor was consulted on the subject, he said, "Make no change in my father's orders. This shall be his testament." If Alexander III. had maintained this resolution, says M. Leroy-Beaulieu, and had accepted "this legacy, signed in the still moist blood of the 'Martyr Tsar,'" he would have escaped many difficulties, and would have rendered glorious the memory of his father without diminishing the authority of the Crown. Unfortunately the splendid opportunity was not turned to account. Under the influence of reactionary counsels, the new emperor sent a counter-order to the Minister of the Interior, and the *Official Gazette* appeared the next day without the announcement of the constitutional reform, which had been destroyed, along with the Emperor Alexander II., by the bombs of Kibalchich and Sophia Perovsky. When a council was held, a few days later, to decide the fate of the postponed scheme, "the policy of stagnation carried the day," and the proposed reform was condemned as "imprudent or premature." Several eye-witnesses have assured M. Leroy-Beaulieu that when the meeting broke up "the emperor was attacked by a kind of uneasiness and weakness, as if he had foreseen the grave results of throwing in his lot with the party of repression."

M. Leroy-Beaulieu devoted an interesting chapter of his first volume to a study of Nihilism "as a manifestation of the national temperament." In the present volume he discusses the political causes, the various evolutions, and the organizations of the revolutionary movement. It is a movement, he asserts unhesitatingly—and his assertions are based upon sound information—which is as yet almost entirely confined, so far as active participation is concerned, to a small section of the educated classes. Russia has always boasted of being free from an economical proletariat, but it possesses "a kind of intellectual proletariat" in the persons of a host of university paupers maintained at the expense of the State and the country. It is from this proletariat, from the failures of the civil, military, and ecclesiastical schools, that Nihilism draws its most determined recruits. Their numbers are but small and their pecuniary resources are most scanty. But in spite of these drawbacks they have produced an immense effect. As regards the paucity of their numbers, so far, at least, as the terrorists are concerned, one of the ministers of the late emperor made an interesting statement to M. Leroy-Beaulieu in 1880. As soon as a certain number of conspirators had been arrested it was observed that any one who figured in one plot was certain to be implicated in many others. The sinister actors in the great revolutionary drama appeared to multiply themselves with an untiring ardour, passing and repassing from one end to the other of the vast stage comprised between the Baltic and the Black Sea, constantly changing their names, their parts, and their disguises—in one place labouring with a miner's pickaxe, in another working at a printer's press. In this way the twenty criminal attempts of 1878 to 1882; the mines in the two capitals, in Odessa, and in Alexandrovsk; the explosions at the Moscow railway station and the Winter Palace; and the assassinations of divers officials, were all due to a handful of young men and women. The very smallness of the numbers of the conspirators, according to the statement of one of their party, contributed towards the success of their deeds. The fifteen young enthusiasts who in June, 1879, took part in what has been styled the Congress of Lipetsk, and decided that dynamite and other explosives should take the place in future of the dagger and the revolver, were not merely the delegates of revolutionary sections—they were the principal executive agents of the party of terror, which then attained its full development. Since that time they have almost all perished in the dungeon or on the scaffold. But the gaps in their ranks have been rapidly filled up, and it is difficult to predict what will be the final result of the terrible struggle to which many ardent and self-sacrificing souls have committed themselves.

M. Leroy-Beaulieu remarks that although the masses of the Russian people have no sympathy with the political aspirations of the Nihilists, and are apparently well protected against their attacks, yet they offer to the revolutionary propaganda one vulnerable point. A considerable portion of the soil is still alienated from the village communities, and towards it the agitators are able to direct the longing eyes of the peasants, who are told that the Tsar wishes the whole of the land to belong to them, but that his desire is thwarted by the nobles and officials. Utterly ignorant and credulous men, to whom such statements are made by the dangerous fanatics who hold that lying, like murder, is fully sanctioned by the necessities of revolutionary warfare, may possibly be induced to take part in a wholesale massacre of all persons who do not belong to their own order. As one of the high priests of Nihilism, now a Siberian exile, has remarked, if the masses rise in revolt they will recognize no difference between the various wearers of Western costume, they will act in the same manner towards all; they will destroy the whole of Russian civilization, "making no exception in favour of science, poetry, or art." After the three days of pillage at Kief last year, a man of the people was heard to say, "We are breakfasting with the Jews, we will dine with the landed proprietors, and then sup with the priests." Some idea of the strange opinions held by the peasants may be gained from the legends current among them with reference to the assassination of the late emperor. One of these, widely circulated in Little Russia, states that, after the fourth attempt on his life, God sent for St. Nicholas and said, "As there is such enmity against the Tsar he must have committed crimes. Go and protect him once more against his enemies. But if he does not amend his ways, abandon him to his fate." Accordingly St. Nicholas protected the Tsar against the fifth attempt on his life, the explosion in the Winter Palace. But as the Tsar did not amend, St. Nicholas allowed him next time to fall a victim.

The two great living forces in Russia, says M. Leroy-Beaulieu, following the Slavophile Yury Samarin, are the peasant community and the imperial autocracy. Between these

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two there is a limited middle class of proprietors and officials who are in danger of being exposed to uncomfortable friction. Of the working of the communal institutions of Russia a most lucid account is given, beginning with the village assembly and the powers conferred upon it, and then passing on to the meetings and courts of the *volost* or group of villages. We are sorry to learn that so keen an observer as M. Leroy-Beaulieu holds that many of the recent communal decrees against drunkenness, undoubtedly remarkable so far as numbers are concerned, are due rather to the interested zeal of certain officials than to any horror of drink in the village mind. The decisions of the communes, he says, have often no other result than that of increasing the reputation of the functionary who has brought them about. But, with all due deference to so great an authority, we are inclined to think that a remarkable movement of opposition to the pot-house has of late been set on foot in certain provinces by the peasants themselves. They have at last begun to see that the *kabak* is their real enemy.

From the communal institutions of Russia M. Leroy-Beaulieu turns to a consideration of its "administration, bureaucracy, and police." After drawing a gloomy picture of the repressive system of Nicholas—in whose time, it is said, no one was allowed to build himself, in any part of the empire, a house with more than five windows unless he received the express sanction of the emperor himself—he goes on to depict the altered state of things under Alexander II. with respect to government offices, ministries, and ministers. He speaks of the *tchinovniks* with the contempt which too many of their number deserve, and which leads him to make now and then an uncomplimentary reference to the bureaucrats of his own country. Thus, in remarking that Russia does not possess any class of officials answering to the *sous-préfets*, he adds, not without a suspicion of malice, "Il est vrai que le défaut de constitution politique n'y a pas encore fait sentir l'utilité d'une classe de fonctionnaires qui, chez nous, sont bien moins des administrateurs que des agents de propagande ou d'élection." Our author's readiness to investigate both sides of a question is well illustrated by his observations about one of the great evils of Russian bureaucracy, the corruptness of its agents. This he admits has been the cause of many evils. But it also has its redeeming points. The venality of officials tempered the crushing effects of the system of Nicholas, in whose time "modern thought would have been stifled in its prison, every window being tightly closed, had it not been able to breathe a little of the outer air through the foul sewer which alone remained open to it." It is to the readiness of the police to accept a "consideration" that the schismatics are mainly indebted for the limited tolerance which has enabled them to exist, and to the same weakness may be attributed various little immunities granted in other matters.

The police system of Russia forms the subject of two very interesting chapters. An inquiry made last year brought to light the fact that many of the police agents of St. Petersburg were incapable of even writing their own names correctly, and a number of their officers were totally ignorant of the law which they were supposed to administer. It may easily be imagined what their colleagues were like in distant provinces. A rural police were set on horseback in 1875 under the name of *uryadniki*, followers of *uryad*, or order. But they very soon acquired the worst of reputations, and were styled by the indignant peasantry *kuryadniki*, followers after *kury*, or poultry. Of the infamous Third Section of the Chancery, M. Leroy-Beaulieu speaks with a just and generous indignation. He holds it and the whole police system of Russia directly responsible to a very great degree for the Nihilist propaganda. No one, as he justly says, who has not been subjected to its system of terror can fully understand the pitch of passion to which its cruel proceedings could drive natures originally calm and generous. The mines and bombs of the terrorists are the direct outcome of the rigorous pressure of the Third Section, now happily defunct.

From the police M. Leroy-Beaulieu passes on to "local self-government," giving an excellent account of the assemblies of the nobles, the *zemstvos* or Provincial Assemblies, and the *dumas* or Civic Councils. Nothing but the apathetic feebleness of the nobles, he justly remarks, has prevented them from turning to political account the privileges which Catherine conferred upon them. From a class so wanting in cohesion and public spirit little can be expected in future. When the Provincial Assemblies were created, twenty years ago, it was hoped that they would produce nothing less than a complete transformation of the empire. Such hopes have not been fulfilled. Still the *zemstvos* have done, M. Leroy-Beaulieu thinks, as much as their very limited resources allowed them to do. They have improved the peasant's intelligence by instruction and his health by medical assistance; they have rendered his house property more secure by means of a system of mutual assurance; and they have done their best to emancipate him, by the aid of popular banks, from servitude to Jewish and other usurers. In many instances their efforts in the cause of popular education have been weakened, if not altogether thwarted, by the jealousy of the Government, which has too often seemed to care less about the instruction of scholars than about the submissiveness of schoolmasters. From the Town Councils little can be hoped. As a proof of civic apathy, we are told that on one occasion when the Municipal Council of a great port in South Russia was called together to consider what measures should be taken to ward off an approaching plague, not a single member responded to the appeal of the mayor. That small independence is allowed to mayors in Russia may be gathered from the following anecdote. Not wishing to appear in the uniform of a mere *tchinovnik*, the Mayor of Moscow once attended in civil costume the first reception of a new governor. The governor showed his displeasure in so marked a manner that the mayor tendered his resignation. Soon afterwards a circular from the Minister of the Interior informed the official world that the wearing of a uniform was obligatory on mayors at official receptions.

We have so little space left that we can do no more than briefly mention the fourth book of M. Leroy-Beaulieu's second volume, which is devoted to the judicial system of Russia, and the fifth, which deals with the press and the censorship. One of the many interesting points to which he calls attention in discussing the administration of justice in Russia is the right of women to be called to the bar. This was at first refused to them by the authorities, but the Senate, when appealed to, decided in favour of female advocates. The victory was not, however, complete; for women cannot as yet be received into the faculty of advocates, nor will the ordinary tribunals allow them a hearing. It is only before the *juges de paix* that they have an opportunity of displaying their learning and eloquence. Of the services which medical women have rendered to the health of the Russian people, we may take this opportunity of remarking, M. Leroy-Beaulieu speaks in terms of warm praise. The peculiarities of Russian juries have given rise to a number of singular stories, several of which are mentioned by our author. In some cases, for instance, it is said that unfortunate jurymen, torn away from their means of gaining their daily bread, have been forced to beg for alms at the doors of the law-courts; in others, they have been known to spend their leisure time, between the sittings of the courts to which they were summoned, in stealing. It is stated, moreover, that once a tender-hearted jury, unable to acquit a criminal in the face of direct evidence, and unwilling to condemn him, opened a window in their retiring room and escaped through it from their duties and their dilemma. As for the history of the press in Russia, it is a sad story of unfulfilled hopes, of long-continued and too often unsuccessful struggles with that stupidity against which the gods themselves fight in vain. There is something very touching in one of the tales which M. Leroy-Beaulieu tells, about the sorrows of the unfortunate editor of the *Obzor* of Tiflis. He was summoned by the local censor for having knocked him up at two o'clock in the morning, waking all the neighbours by the noise he made, and refusing to go away until he received leave to print a certain article to which the censor had objected. The disturbed official went forth into his balcony and reasoned with his tormentor. Finding that his remonstrances were ineffectual, he was at length obliged to admit the enraged editor, and finally to grant him the desired permission, though only under protest. The defendant, when called upon to account for his behaviour, declared that he had availed himself of the only means in his power to extort from the censor the permission without which he could not carry on his paper, adding, "Only think that we are obliged to obtain after this fashion 365 authorizations every year!" In this case the editor was acquitted. But a few weeks later the paper for which he had struggled so persistently ceased to appear.

Chronograms. By James Hilton, F.S.A. (Stock.)

A CHRONOGRAM is an inscription or brief statement in which a certain date or epoch

is expressed by the numerical letters therein contained. Thus in 1666, when a day of national humiliation was appointed in the expectation of an engagement between the English and Dutch navies, a pamphlet issued in reference to the fast-day, instead of bearing the imprint of the year after the usual fashion, had this seasonable sentence at the bottom of the title-page: "LorD haVe MerCIe Vpon Vs." It will be seen that the total sum of the figures represented by the numeral letters (printed in capitals) gives the requisite date 1666.

Another common use of chronograms was on medals, as in the legend of one struck in 1632 to commemorate certain victories of Gustavus Adolphus: "ChrIstVs DVX ergo trIVMphVs." They also may be found, though very seldom, in England, inscribed on monuments and on buildings, both ecclesiastical and civil, to record the date of erection or construction, as on a tomb to Thomas Ford, who died in 1658 at Ilsington, Devonshire: "DorMIo et ut spero CIneres sIne Labe resVrgent." The letters that compose the chronogram are almost invariably printed or incised in a larger character than the remainder of the inscription, and when once the eye is familiar with the singular appearance of the mixed array of short and tall letters, the antiquary whose researches have not hitherto led him into the quaint field of chronograms is able instantly to unravel many a hitherto puzzling inscription.

Chronograms, as Mr. Hilton tells us in his preface, though generally composed in Latin, are not confined to that language, and some of the earliest known specimens occur in Oriental countries, especially where the Arabic language has been in use. The first known instance of a chronogram was written in Hebrew as early as the year 1208, and several occur in Arabic illustrating the year 1318. European examples are first met with in the fourteenth century, but the fashion of composing them prevailed to the greatest extent in the seventeenth century. Perhaps the most startling feature of a subject such as this, which has, for the most part, been altogether ignored by the scholars and antiquaries of the present generation, is the extraordinary amount of time and ingenuity that used to be expended by able men in the trivial occupation of chronogram making. Anthony Stock, a Belgian Jesuit, actually so far abused his intellect as to publish in the year 1658 a version of the 'Imitation of Christ' in which every single line throughout the book, with the exception of the preface, formed a correct chronogram of the date of publication. But another Jesuit writer, Gerard Grumsel, completely surpassed the efforts of Stock, for in 1660 he issued a volume of poems, termed elegies, on historical events of the century, which contains two thousand and sixty-eight hexameter and pentameter lines of no mean order, each couplet giving in chronogram the particular date 1660. And these two are but samples of many other books and tracts of a like character.

Second only to our astonishment at the marvellous perversion of genius which could make such laborious undertakings appear in any way profitable or pleasant is our astonishment at Mr. Hilton's own achievement in this quaint field of letters. That any one could be found to make the history and collection of chronograms his hobby is sufficiently surprising, but surprise gives way to some extent to admiration when the reader finds that Mr. Hilton's enthusiasm has resulted in the publication of a most tastefully printed antique quarto of 570 pages, containing a collection of 5,137 examples of chronograms culled from various languages and countries, ranging from A.D. 1208 to the present time, and carefully grouped under their different nationalities. As this craze of the human brain—with some truth branded by Addison in the *Spectator* as "false wit, a trick in writing requiring much time and little capacity"—has occupied no inconsiderable space in the curiosities of literature, it is well, we suppose, that the history of chronograms and chronogram making should be once and for all written; this much being granted, Mr. Hilton is to be distinctly congratulated on the exhaustive character and general ability of his volume. Nor is the book so monotonous as might at first be supposed. It is brightened by numerous fac-similes of curious engravings and title-pages in which chronograms are used, and also by illustrations of medals bearing chronogrammatic legends. The pages are no mere dry catalogue of chronograms and their translation or explanation, but much singular and out-of-the-way information is furnished from time to time for the purpose of throwing light upon the circumstances under which some special chronogram originated. Thus the remarkable history of St. John of Nepomuk is here given with many interesting details and illustrations in consequence of various chronograms on his statue at Prague and in other places. Another extraordinary series of chronograms relates to a Jewish robbery of the Host at Brussels in the fourteenth century, and to the jubilee pageants that have been subsequently held in honour of the miracle. It is related that in 1370 a Jew who had become a Christian, being bribed by a rich Jew, named Jonathas d'Anghien, to bring him some consecrated hosts, entered the church of St. Gudule at Brussels through a window, broke open the ciborium, and with the assistance of his family took the hosts, sixteen in number, and brought them to the synagogue. Being placed on a table, Jonathas and other leading Jews stabbed three of them with knives, whereupon blood flowed visibly from the wounds thus inflicted, and the Jews were stricken down by some unseen power. These hosts were afterwards recovered, and are said to be still preserved in the golden altar of the cathedral church of St. Gudule, whence they are conveyed in solemn procession through the city from time to time. In 1720 the anniversary of this event was kept with special magnificence, and on the various triumphal arches that then spanned the streets some hundreds of ingenious chronogrammatic inscriptions, all referring to the event, were placed. This singular way of showing honour to the anniversary was retained in many of the succeeding festivals even of the present century.

There are several ingenious and original chronograms on the title-page and first leaves of this handsome volume, and with the following sample of the art Mr. Hilton concludes his last page: "CoVrteoVs reaDer I fInIsh wIth thIs ChronograM. be the year It InVoLVes happy to Vs both. fareweLL."

NOVELS OF THE WEEK.

Under the Downs. By Edward Gilliat, M.A. 3 vols. (Sampson Low & Co.)

Treherne's Temptation. By Alaric Carr. 3 vols. (Smith, Elder & Co.)

The Flower of the Forest: a Romance. By Charles Gibbon. (Chatto & Windus.)

Fair Faces and True Hearts. By the Author of 'Margaret Mortimer's Second Husband.' 3 vols. (White & Co.)

Mr. Gilliat's new book reads more smoothly than the earlier stories to which he prefixed his name. The art of fiction evidently comes more easy to him, he keeps his characters better in hand, and there is less open display of the strings and joints. 'Under the Downs' is a pleasant tale of pleasant people, the worst villains being a match-making mother and a spendthrift baronet. Sir James Tripe, whom Mrs. Kent very skilfully secures for her elder daughter, is the son of a worthy City alderman, who "happened to be sheriff when the young queen opened the new pump at Bow." Sir James gives his title to Ione Kent in the hope of securing a good share of Mr. Kent's money; but neither the matchmaker nor her daughter, nor even the baronet himself, has much reason to be proud of the bargain. The hero is a bright, honest, rather foolish and priggish young Englishman. Entrapped by Mrs. Kent for both her daughters in succession, he eventually settles down very comfortably with the younger one, but not until certain of his shortcomings have been duly expiated between the wedding morn and the honeymoon. The fathers of this fortunate couple are capitally designed and drawn, Mr. Kent especially being one of the nicest of old men. There is a great deal to like in 'Under the Downs,' and little to carp at. Perhaps also there is little to dwell upon, either in the plot, which is thin, or in the execution, which is somewhat strained. By the way, has Mr. Gilliat any authority for saying that his heroine "stood at gaze," in the active sense of the verb "gaze"?

Mr. Carr writes fluently, for the most part in paragraphs consisting of one very complex sentence, wherein capital letters are economized at the cost of innumerable semicolons. There would be more to complain of in this breathless haste if the reader had sufficient inducement to put in the full stops for himself, and thus to correct the punctuation whilst he took time to appreciate the substance of the story. But in fact the inducement is rather to hurry forward than to hold back, and Mr. Carr's style distinctly aids a rapid progress through his pages. One example will suffice to illustrate the peculiar facility of this style:—

"'Well! enunciating one's opinions is very hard work; my pipe has gone out, and I feel thoroughly exhausted; it seems to me I have delivered a most eloquent discourse, on a variety of subjects, ranging from an inquiry into the characteristics of the feminine mind, down to wife-beating and Chinese domestic economy; *chérie*, do you feel proportionately instructed?'

"'I feel a little sleepy, which, let me hasten to add, is probably due to my having travelled all night; *père*, I like your idea of a Chinese

son-in-law; how you would enjoy contemplating several little flat-faced, pig-tailed grandchildren, dexterously feeding themselves with chop-sticks.'"

This flippancy on the heroine's part, with much more of the same kind, adorns her conversation within a month or so after the violent death of her betrothed husband. There is, indeed, "no nonsense" about her, though there is plenty of slipshod English and French, and sufficient frivolity to punish the best husband that her charms can secure for her.

In his new "romance" Mr. Gibbon has left the pleasant paths in which he once showed himself so true a guide, and we miss the local knowledge and appreciation of character which distinguished his early stories. The author of 'Robin Gray' has taught his readers to look with some confidence for interesting narrative and truthfulness of homely detail in the field of rural life and domestic incident. On the present occasion these qualities are not evident. There is nothing distinctively local in the description of places or people, though the scene is placed on the banks of the Clyde, and the action depends on the inhabitants of a gipsy camp. The gipsies and others talk the nondescript English of vulgar ruffians, and there is nothing in the way of local colouring to render one place more suitable than another for the purposes of the story. None of the numerous characters resembles anything in nature, though we can trace a strong family resemblance in some of them to sundry common acquaintances in fiction. On the whole, it is impossible to congratulate the author on his new departure. He is obviously uneasy in it, for even his grammar is not above reproach.

'Fair Faces and True Hearts' ends like March when it has "come in like a lion," or like the cry of the pious hawker of Constantinople. A dreadful murder, with a medical detail which in the interest of the victim's character might have been omitted, rouses our expectation that the opening chapter will be followed by others as agreeably horrifying. But when once the grave has closed on the unfortunate Miss Earl the author does not succeed in awakening in his readers more than a languid interest in the guilt or innocence of Mr. Osmyth Dalrymple, a feeling which is set at rest in the second volume as soon as they learn the existence of the secretive and unpleasant Mr. Grain, who obviously has the perilous stuff on his conscience from the first. The rest of the plot, if so it may be called, is extremely feeble and commonplace. In it figure the autobiographer, Mr. Dalrymple's nephew and heir, and a certain doctor who is termed a "reliable practitioner." We should add that there is a counterplot embodying the story of Nina, an Italian peasant girl, who, having been seduced by Dalrymple, for a long time conceals her existence from him lest he should injure his worldly prospects by marrying her. The structure composed of these materials is not remarkable for grace or beauty, though perhaps the detailed account of certain passages between Maxwell and his heroine may cause a tender thrill in the breast of ingenuous youth.

ORIENTAL LITERATURE.

After the early split of the Mohammedan religion into Sunniam and Shiism, there sprang up another sect called the Kharijites, or Heretics, which regarded the institution of the Khalifat as purely political, denying to it any religious character whatsoever. Philosophical ideas were introduced amongst the Arabs by the translation of Greek philosophy from the Syriac, viz., Aristotle, and the Neoplatonic and Neopythagorean works. In the tenth century, when luxury corrupted Mohammedan society, and when the Khalifat began to decline and to break up into smaller states, there sprang up a philosophical school at Basra, at that time the Athens of the East, which created a sect called the Mutazelits, or Separatists, whose members denied the theory of predestination, and declared the Koran to be the work of man and not the eternal work of God. These heretical ideas found adherents amongst the Mussulman society of other towns, and the result was the formation of a body of encyclopædists who called themselves the Pure Brothers, and who composed tracts on various scientific matters. These tracts (*Resail*), divided into four parts, viz., mathematics, physics, psychology, and theology, were spread about gratis for general instruction. We only possess the Arabic text of the last part, which contains first a history of animals, and at the end a kind of legend in which the dispute between men and animals on their respective superiority is brought before the king of the genii. This book, written in a very attractive style, was made accessible in the fourteenth century to Jews and Christians by a rather free Hebrew translation by the famous translator of Provence, Kalonymos ben Kalonymos. Dr. J. Landsberger, rabbi of Darmstadt, who makes his speciality the translation of fables written in Aramaic and Hebrew (he published in 1859 the Aramaic fables of Æsop, and has in hand now the fox fable by Berachiah), has just brought out an excellent and elegant translation of Kalonymos's book, entitled *Iggereth Baale Hayyim: Abhandlungen über die Thiere*, to which he has added a preface on the authors of the Arabic original and on the translator. At the end are copious critical notes, which contain chiefly emendations for the Hebrew editions of Kalonymos's book from the Arabic original, which was published at Calcutta in 1812 and 1846, and by Prof. Dieterici, of Berlin, in 1879, with a glossary; he also made a German translation of it in 1859. Most of these emendations, it is true, could have been made by collating the editions of Kalonymos's translation with manuscripts which are in existence in Paris; but it is not always easy to obtain the loan of MSS., and unfortunately Jewish writers are not generally in a position to incur expenses in visiting libraries for the sake of books which are certain to have only a limited sale. These notes also give much matter for comparative philology as well as for the history of the migration of fables. As to the Hebrew text of 'Kalilah v. Dimnah,' of which Dr. Landsberger mentions only extracts by De Sacy, he ought, perhaps, to have known the tenth chapter, published entire in Benfey's 'Occident und Orient,' and, moreover, M. Derenbourg's complete edition, which has been out about a year.

Messrs. W. H. Allen & Co. send us a *Malay, Achinese, French, and English Vocabulary*, alphabetically arranged under each of these four languages, and prefaced by a concise grammar of the Malay language. This work, which has been prepared with care by Dr. A. J. W. Bikkers, is intended to assist Europeans whom business or pleasure has attracted to the Malay districts in familiarizing themselves with the local native language, rather than as a contribution to the study of Oriental philology at home; and, so far as we have been able to examine its pages, we have found it to be an accurate guide. At the same time it is necessary to point out to beginners that here—as in all other books on the Malay language and its dialects which we have seen—the transliteration often fails to convey a true idea of the pronunciation.

Revue de l'Extrême-Orient. Publiée sous la direction de M. Henri Cordier. Tome Premier, Nos. 1 and 2. (Paris, Leroux.)—M. Cordier's writings in connexion with Oriental literature are well known, and the appearance of his name, therefore, as editor on the title-page of this new *Revue* furnishes a guarantee that it will prove a useful addition to the very scanty existing periodical literature on Eastern matters. These first numbers are full of promise. Mr. Wylie's translation of the chapters on the "Eastern barbarians" from the 'History of the Later Han Dynasty of China' is a valuable contribution to our knowledge of the tribes bordering on China during the first and second centuries, and we are glad to see that it is to be continued. The hitherto unpublished correspondence of the Jesuit missionaries in Peking during the first part of the eighteenth century, together with that between the Jesuit missionary Foucquet, who made himself so notorious in China during the previous century, and Cardinal Gualterio, which is here reproduced from MSS. in the British Museum, is interesting; as also is M. Moura's account of a royal hunting expedition in the Cambodian forests. The second number contains an article by M. Devéria on an undeciphered inscription at Yen-tai, which, however, is chiefly valuable for the transcription given of the text. The *mélanges* are well chosen, and the 'Bibliographie de l'Année 1881,' which is very complete, will, if carefully continued, prove of invaluable assistance to Oriental students. In addition to these articles the numbers contain notes on 'La Statistique des Sexes au Japon,' 'Histoire des Études Chinoises,' 'Manuscrits relatifs à la Chine' from the British Museum, and 'Le Divorce en Chine.'

Dizionario di Mitologia Egizia. Per Ridolfo V. Lanzone. Disp. I.—II. (Turin, Fratelli Doyen.)—The progress of Egyptology is distinctly marked by the production of special dictionaries on different branches of the study. Already a dictionary of hieroglyphic and demotic has been published by Brugsch Pasha, and a 'Vocabulaire Hiéroglyphique' by Pierret. A geographical dictionary has also been published by Brugsch, one of proper names by Lieblein, and here we have a very useful dictionary of mythology, containing all the names of the deities arranged in alphabetical order, with an explanation of their qualities and attributes. This dictionary has the merit of being accompanied by numerous references to the authors who have written on the mythology and the places where the different types of the gods are to be found. It has also numerous plates of all the types as yet known, and many inedited monuments of the Egyptian museum of the Louvre and that of Turin appear in it for the first time. The introduction of cuts of the deities on the scarabæi will be useful to those interested in the mythology and to collectors of Egyptian antiquities. The first instalment which has appeared begins with *Aas* and ends with *Ptah*. The work will prove most useful to students of Egyptology and archæologists who desire to class the various types or to know what they represent. It embraces all the varieties found in different works, and the philological part is brought up to the recent discoveries, corrections, and alterations. The Pantheon was so similar at all times that the types purely Egyptian are almost undistinguishable, but at a later period many pantheistic forms glided into the series, and they require to be carefully distinguished from the normal type.

OUR LIBRARY TABLE.

Roman Cameos and Florentine Mosaics. By Emil Gebhart. Translated and edited by M. Jeaffreson. (Remington & Co.)—A translation

of M. Gebhart's sketches of mediæval life and thought in Italy previous to and during the Renaissance is very welcome. The substance of the book is valuable, and the English rendering is adequate; but the claim of the translator to have edited Gebhart is a little too bold. A short preface in general terms and a few commonplace foot-notes scarcely amount to what we ought to understand by editing. As for the original, it has freshness and brightness as well as a suggestive value. The author's preface boasts of a fifteen years' study of Italy, and describes the present work as prefatory to "a complete history of the Italian Renaissance," and his sketches give us no cause to doubt that this more ambitious enterprise will be accomplished in a worthy manner. The deduction of the higher phases of Italian genius from the energizing influence of Greek culture, through Roman epicureanism, Pompeian refinements of the epicurean spirit, and the contemplative life of the monastic institutions, is, perhaps, quite sound as far as it goes, and M. Gebhart will carry his reader along with him in his very readable surveys of the work of Dante, Savonarola, Michael Angelo, Raphael, and Leo X. On the whole, the translation is satisfactory. There is evidence of competence and care, with occasional exceptions which emphasize the rule. Thus there is neither elegance nor correct translation in a sentence like this:—"The wealthy, irritated at being incessantly arbitrarily imposed upon for the finances of the Council, longed for an administration, under any government, that would only save them from being utterly ruined." But one has reason to be thankful if a translator never falls lower than that.

We have on our table *The Life of William Ewart Gladstone*, by G. R. Emerson (Ward & Lock), — *Foreign Relations*, by S. Walpole (Macmillan), — *The Smaller History of Germany*, by Dr. C. Brewer (De La Rue & Co.), —*A Bird's-Eye View of Irish History*, by Sir Charles G. Duffy (Dublin, Duffy & Sons),—*A Summary of English History*, by W. Reep (Longmans),—*Old Stories from British History*, by F. Y. Powell (Longmans),—*English History Readers*, Books I. and II. (Marshall),—*Complete English Grammar*, edited by T. Morrison, LL.D. (Gall & Inglis),—*Beówulf*, Text I., edited from M. Heyne by J. A. Harrison (Boston, U.S., Ginn & Heath), — *Scott's Lay of the Last Minstrel*, Canto I., edited, with Notes, by W. T. Jeffcott and G. J. Tossell (Relfe Brothers),—*How to Teach the Method of Unity*, by A. Gardiner (John Heywood),—*Light*, by L. Wright (Macmillan), — *The Concepts and Theories of Modern Physics*, by J. B. Stallo (Kegan Paul),—*The Wave-Lengths of some of the Principal Fraunhofer Lines of the Solar Spectrum*, by T. C. Mendenhall (Tokio, Daigaku),—*Annual Report of the Aëronautical Society of Great Britain for* 1880 (Hamilton),—*A Treatise on Shoring and Underpinning*, by C. H. Stock (Batsford),—*The Eight Circulars of Auguste Comte*, translated from the French (Trübner),—*Health Resorts and their Uses*, by J. B. Yeo, M.D. (Chapman & Hall),—*The Mind in the Face*, by W. McDowall (Fowler), —*Calendar of Trinity College, London, for* 1882–3 (Reeve),—*Transactions of the Royal Historical Society*, Vol. X. (The Society),—*Transactions of the Literary and Historical Society of Quebec*, 1881–2 (Quebec, 'Morning Chronicle' Office),—and *The Brahmo Year-Books from* 1876 *to* 1880, edited by S. D. Collet (Williams & Norgate).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Athanasius (St.) on the Incarnation, edited, with Introduction and Notes, by A. Robertson, 8vo. 3/ cl.
Bruce's (A. B.) The Parabolic Teaching of Christ, 8vo. 12/ cl.
Daniels's (Rev. W. H.) Short History of the People called Methodists, 8vo. 6/ cl.
Osborne's (Rev. W. A.) Revised Version of the New Testament, a Critical Commentary, cr. 8vo. 5/ cl.
Romanism, Protestantism, Anglicanism, by Oxoniensis, 3/6
Sadler's (Rev. M. F.) The Gospel according to St. Matthew, with Notes, Critical and Practical, cr. 8vo. 7/6 cl.
Skinner's (J.) Synopsis of Moral and Ascetical Theology, with Catalogue of Ancient and Modern Authorities, with Preface by Rev. T. T. Carter, 4to. 10/6 cl.
Spurgeon's (C. H.) The Treasury of David: Vol. 6, Psalm cxix. to cxxiv., 8vo. 8/ cl.
Stephens's (Rev. J.) Living Waters for Little Pitchers, 3/ cl.

Law.

Bower (G. L.) and Webb's (W.) The Law relating to Electric Lighting, the Act of 1882, 8vo. 5/ cl.
Fithian's (E. W.) The Bills of Sale Acts, 1878 and 1882, with Introduction and Notes, cr. 8vo. 5/ cl.
Fletcher's (B.) The Metropolitan Building Acts, cr. 8vo. 6/6
Symond's (J. F.) A Handbook of the Law of the Settlement and Removal of Union Poor, cr. 8vo. 5/ cl.

Fine Art.

Conway's (M. D.) Travels in South Kensington, with Notes on Decorative Art and Architecture in England, illus. 12/ cl.

Poetry.

Brine's (M. D.) Christmas Rhymes and New Year's Chimes, illustrated, oblong 4to. 6/ bds.
Christian Year (The), 12mo. 6/. (Parchment Library.)
Cole's (J. C.) The Bride and the Bridegroom, being Sonnets and other Verse for the Church's Year, 12mo. 1/6 cl.
Illustrated Poetry Book for Young Readers, illus., in Two Series, 12mo. 2/6 cl.
MacCarthy's (D. F.) Poems, cr. 8vo. 3/6 cl.
Marzials's (T.) Pan Pipes, a Book of Old Songs, set to Pictures by W. Crane, 7/6 bds.
Myers's (F. W. H.) The Renewal of Youth, and other Poems, 8vo. 7/6 cl.

Philosophy.

Gough's (A. E.) The Philosophy of the Upanishad and Ancient Indian Metaphysics, 8vo. 9/ cl. (Oriental Series.)
Hindu Philosophy, the Bhagavad Gita, or Sacred Lay, trans. by J. Davies, M.A., 8vo. 8/6 cl. (Oriental Series.)

History and Biography.

Clear Shining Light, a Memoir of Caroline W. Leakey, by her Sister Emily, cr. 8vo. 3/6 cl.
Correspondence of Robert Southey and Caroline Bowles, edited by E. A. Dowden, 8vo. 14/ cl.
Darwin (C.), Memorial Notices from 'Nature,' cr. 8vo. 2/6. (Nature Series.)
De Morgan's (S. E.) Memoir of Augustus De Morgan, 8vo. 14/
Ramann's (L.) Franz Liszt, Artist and Man, 1811–1840, trans. by Miss E. Cowdery, 2 vols. cr. 8vo. 21/ cl.
Sitwell's (S. M.) Seeketh not her Own, or the Worker of La Garaye, cr. 8vo. 3/6 cl.
Winks's (W. E.) Lives of Illustrious Shoemakers, cr. 8vo. 10/6

Geography and Travel.

Dalton's (Major the Hon. C.) Life in India, cr. 8vo. 2/6 cl.
Romantic Land of Hind, by Il Musannif (Capt. C. F. Mackenzie), cr. 8vo. 6/ cl.

Philology.

Barrère's New French Grammar, cr. 8vo. 4/6 cl.
Collins's (T.) Greek "Unseen Papers," in Prose and Verse, with Examination Questions, 12mo. 3/ cl.
French Accidence, being the First Part of Contanseau's Modern French Grammar, 12mo. 2/6 cl.
Guest's (E.) History of English Rhythm, a New Edition, ed. by the Rev. W. W. Skeat, M.A., 8vo. 18/ cl.
Hebrew Psalter, or Book of Praises, commonly called the Psalms of David, a New Metrical Translation by W. D. Seymour, cr. 8vo. 7/6 cl.
Pincott's (F.) The Hindi Manual, 12mo. 6/ cl.
Plutarch's Lives, translated, with Notes, by A. Stewart and the late G. Long, Vol. 4, 3/6. (Bohn's Standard Library.)
Shaw's (W. F.) Juvenal, Persius, Martial, and Catullus, an Experiment in Translation, cr. 8vo. 5/ cl.
Singer's (I.) Simplified Grammar of the Hungarian Language, cr. 8vo. 4/6 cl.
Steingass's (F.) English-Arabic Dictionary, 8vo. 28/ cl.
White's (J. T.) Seventh Book of Xenophon's Anabasis, with a Vocabulary, 2/ cl. (White's Grammar School Texts.)

Science.

Ferguson's (R. M.) Electricity, revised and extended by J. Blyth, M.A., 12mo. 3/6 cl.
Geikie's (A.) Text-Book of Geology, illustrated, 28/ cl.
Wilson's (G.) Inorganic Chemistry, revised and enlarged by H. G. Madan, M.A., 12mo. 4/ cl.

General Literature.

Barlet's (S.) London University Matriculation Papers, June, 1882, cr. 8vo. 2/6 swd.
Belt and Spur, Stories of the Knights of the Middle Ages from the Old Chronicles, illustrated, cr. 8vo. 5/ cl.
Brodie's (E.) Lonely Jack and his Friend at Sunnyside, 3/6 cl.
Conder's (E. R.) Drops and Rocks, and other Talks with the Children, cr. 8vo. 2/6 cl.
Dottie's Pets, Pictures and Verses, by E. D. A. and M. A. C., 2/6 cl.
Ferguson's (S.) Shakspearian Breviates, 12mo. 2/6 cl.
Gallwey's (N. P.) Hubert D'Arcy, the Young Crusader, 5/ cl.
Gaye's (S.) Coming, or the Golden Year, cr. 8vo. 5/ cl.
Giberne's (A.) Decima's Promise, cr. 8vo. 3/6 cl.
Gladding's (G. B.) Tables for Calculating the Value of American Shares and Stocks at the various Rates of Exchange, viz., from $4·80 to $4·91½, 4to. 40/ cl.
Hatton's (J.) Journalistic London, illustrated, fcap. 4to. 12/6
Hodges's (S.) Among the Woblins, a Child's Romance, illus., 6/ cl.
Holt's (E. S.) Red and White, a Tale of the Wars of the Roses, cr. 8vo. 5/ cl.
Mac Donald's (G.) The Princess and Curdie, illus. 12mo. 5/ cl.
Queen's College, London, Calendar, 1882–83, cr. 8vo. 2/6 cl.
Reade's (C.) Readiana, Comments on Current Events, 3/6 cl.
Ridley's (M. L.) The Three Chums, cr. 8vo. 3/6 cl.
Sampson's (A. C.) Buried for Gold, 3 vols. cr. 8vo. 31/6 cl.
Son (The) of the Constable of France, from the French of L. Rousselet, cr. 8vo. 5/ cl.
Thom's (I.) Bertie's Wanderings, cr. 8vo. 2/6 cl.
Trollope's (A.) Kept in the Dark, 2 vols. cr. 8vo. 12/ cl.
Winchester's (M. E.) A Wayside Snowdrop, cr. 8vo. 3/6 cl.

FOREIGN.

Theology.

Handbuch der Theologischen Wissenschaften, hrsg. v. O. Zöckler, Vol. 1, 5m. 50.
Philippi (F. A.): Kirchliche Glaubenslehre, Index Volume, 2m. 40.

Fine Art and Archæology.

Houssaye (H.): L'Art Français depuis Dix Ans, 3fr. 50.
Joseph (P.): Goldmünzen d. XIV. u. XV. Jahrhunderts, 6m.

Poetry and the Drama.

Baschet (A.): Les Comédiens Italiens à la Cour de France, 6fr.
Carné (A. de): L'Arvor, 3fr.

Philosophy.

Laas (E.): Kants Stellung in der Conflict zwischen Glauben u. Wissen, 2m. 40.
Leclair (A. v.): Eine Monistische Erkenntnisstheorie, 1m. 50.
Münz (W.): Die Grundlagen der Kant'schen Erkenntnisstheorie, 1m. 60.
Werner (K.): Die Augustinische Psychologie, 1m.

Law and History.

Amira (K. v.): Nordgermanisches Obligationenrecht, Vol. 1, 25m.
Broglie (Duc de): Frédéric II. et Marie-Thérèse, 1740–42, 2 vols. 15fr.
Hahn (L.): Zwanzig Jahre 1862–82, 1m. 50.
Historische Studien, hrsg. v. W. Arndt, &c., Parts 7 and 8, 7m. 60.
Platter (Thomas u. Felix), Zwei Lebensbilder, v. J. R. Heman, 5m. 40.

Science.

Baginsky (A.): Lehrbuch der Kinderkrankheiten, 14m.
Eulenberg (H.): Handbuch d. Oeffentlichen Gesundheitswesens, Vol. 2, 26m.
Waldner (H.): Deutschlands Farne, Part 9, 2m. 50.

General Literature.

Boisgobey (F. du): La Revanche de Fernande, 3fr. 50.
Champfleury: Les Vignettes Romantiques, 40fr.
Roux (A.): La Littérature Contemporaine en Italie, 1873–83, 3fr. 50.
Sand (G.): Correspondance, 1812–76, Vol. 3, 3fr. 50.

'TYLNEY HALL.'

October 12, 1882.

Will you kindly allow me space in your columns to answer the numerous letters I have received from literary men and critics why I make the statement in my little work 'Wanstead Park,' "It was in this house [Lake House] I proposed to Hood to write the novel of 'Tylney Hall' for my father," seeing that Mr. Bailey, of Cornhill, was the publisher?

My answer to this is simple. I in conversation with Mr. Hood asked him if he would write a novel for my father. In reply he said, "The idea is *novel*, never having written one. What would you call it?" "Say 'Tylney Hall,' the property next to yours," I said. An agreement was then entered into between Mr. Hood and Mr. Thomas Tegg, that Mr. Hood was to write a novel entitled 'Tylney Hall,' in three volumes, post 8vo., for the sum of three hundred guineas, the payment to be in the following manner, one half (one hundred and fifty guineas) to be paid upon the delivery of the entire MS., the remaining half upon a set of proofs or printed matter being delivered to him (Thomas Tegg). This agreement was duly signed and witnessed.

About a month afterwards Mr. Hood called upon Mr. Tegg with the *first volume* in MS., and asked for one hundred guineas. Mr. Tegg's reply was, "I am sorry, Mr. Hood, to refuse you; I am willing to advance a less sum"; but Mr. Hood declined it, and went straight over to Mr. Bailey, bookseller, who undertook to publish the work, but upon what terms I am unable to say. The work was afterwards reissued in Mr. Bentley's Standard Novels.

William Tegg.

ROBY'S 'TRADITIONS OF LANCASHIRE.'

Manor House, Milton, near Northampton, Oct. 3, 1882.

I beg leave to give the most emphatic denial to the statement in the *Athenæum* of Saturday last respecting my late husband's work, 'The Traditions of Lancashire.' Mr. Roby composed the tales in the midst of his family, seated in his favourite rocking-chair, which is still in my possession. The only restraint he laid on those around him was the prohibition of whispering, and, if I may be permitted to quote myself ('Sketch of the Life of John Roby, prefixed to his Poetical and Legendary Remains,' Longmans, 1854), I would add: "Wrapped in a loose study gown, he wrote with rapidity and pleasure. When invention flagged, and he had to seek an idea, he would fold his arms, and gently rock for a few minutes, then, with the air of a person who had found what he sought, return to the page with renewed spirit." From p. 29 to p. 34 of

the above work several incidents are named connected with the composition of different tales in the 'Traditions.' I would quote one respecting 'Rivington Pike,' but that I fear to intrude on your space. To any one who knew the late Mr. Jerdan, the supposition of the tales being from his pen is simply absurd. He had not the creative power requisite.

My husband was very generous-hearted, and nothing gave him greater pleasure than being able to help a literary friend in any way; and I well remember, in 1849 or 1850, when Mr. Jerdan's affairs were such as to call his creditors together, Mr. Roby sent in his claim for money which had been borrowed. He was not on the spot and was not represented by any one, and the creditors put aside his claim on the plea of literary service rendered; but it was a *bonâ fide* debt. All the literary assistance rendered was favourable reviews and assistance in bringing that work and others before the public. Mr. Jerdan was not the only literary friend whom Mr. Roby had the pleasure of assisting. From the returned bills of one well-known name we have kept the autographs. I am sure I may trust to your English love of justice, as well as to your courtesy to a lady, to lay the truth before your readers. E. Ryland Trestrail.

P.S.—The statement that Mr. Crofton Croker wrote one or two of the tales is also incorrect. Were I at home, I could lay my hand on a note explaining the exact connexion of Mr. Croker with one story, but I do not like to make assertions from memory only.

*** We have also received a letter from Mr. Charles Roby denying Jerdan's claim to the authorship of the work.

EDUCATION IN HUNGARY.

II.

The population of Hungary, according to the census of 1880, is 13,700,000, and of these 2,097,490 are regarded as "Schul-pflichtig" (liable to schooling), being between the ages of six and fifteen. It is remarkable that this number is 8¼ per cent. lower than the absolute numbers of 1870, and the report states that this decrease is due to the cholera of 1872–3, as well as to the prevalence of other infectious diseases. The authorities regret that many children who ought to attend are kept away by their parents, especially in wild pastoral districts; but nevertheless the *relative* school attendance, both in numbers and in regularity, has clearly improved during these ten years. Compulsory school attendance is now in fashion among lawgivers, but I confess the discussion of the question at the Social Science Congress of 1881 in Dublin convinced me that in a very poor and scattered population, where even small children help in herding cattle, and where the distances from school are great, compulsion involves such hardships as to make it unjust. The State is doing what it can in Hungary to spread schools, or even travelling masters, through the wilder districts, but still much remains to be done. In 1880, 81¼ per cent. of the children liable to schooling had been persuaded or coerced to attend. The proportion of various nationalities (according to language) was this:—

Hungarians	787,587
Germans	267,282
Roumanians	204,953
Slovaks	253,942
Servians	36,850
Croats	25,836
Ruthenians	43,242

But probably the Hungarian figure is too high, as the tendency to make this their school-tongue would influence many, *e.g.*, German and Jewish people.

As was before explained, the religious differences are still more important, and it is a pity the report nowhere indicates how far they correspond with nationality or language; but as the great majority of the primary schools, and a still greater majority of the intermediate schools, are denominational, it is important to give the following table of the proportions in which the various creeds contribute to the school-going population. The first column gives the proportion of each religion in the whole population, the second and third give their proportions in the school population:—

	In Population.	In Primary Schools.	In Higher Schools.
Roman Catholics	47·20	52·4	44·4
Greek Catholics	10·85	8·0	4·4
Greek Orthodox	14·07	10·6	4·5
Lutheran	8·16	9·5	10·3
Evangelical Protestants	14·71	14·4	14·9
Unitarians	0·44	1·0	0·6
Jews	4·55	4·1	20·9

In the various tables of more special returns scattered through the report the general features of this table are preserved, and sometimes intensified. Thus the Greek Church is all through worst represented, and takes the least education for its numbers. The Roman Catholic hardly holds its own, and seems rather decreasing in force. The Protestants, especially those of the Geneva confession, are strongly represented, and in many particulars, especially in their theological schools, show an upward tendency. Far ahead of all are the Jews, who use primary schools not more than the rest; in all higher education they show a zeal and success out of all proportion to their numbers.

The various kinds and systems of secondary or intermediate schools cause much perplexity to the reader. Attempts are being made to give higher training apart from the gymnasia or classical schools, by means of what we should call commercial (Real) schools and technical schools. The great conflict between the Real-schulen and gymnasia is restated, and the claims of advanced science and modern languages against easy mathematics and much Greek and Latin are carefully balanced. So far all the attempts of the State to supply technical and commercial education, apart from the old classical and university system, show a tendency to failure. I cannot but suspect that this is connected with the secular character of these schools. In the Real-schulen and kindred institutions the great majority of masters are laymen, whereas the gymnasia are managed chiefly by clerics. The teaching orders of the Catholics and Protestant theologians are far better fitted to move on the old lines, and they have no doubt swayed the population.

The chapter on the teaching profession shows an increase in the number of clerical teachers, and it is to be hoped that their efficiency may be kept up. There are many complaints of the want of efficient teachers, and even still their numbers are too small. There are now about 70 children to each teacher. This must produce classes quite too large for proper instruction. The evil has reached its climax in the University of Pesth, where there are some classes up to 300, and where no remedy is considered possible but the founding of a new university (a Protestant one, by the way) at Pressburg. There is a great demand for places in the model or teacher-training schools for girls; so much so that a special minute has been issued, warning none but real candidates for the profession to apply (p. 53). This strong desire for higher female education is curiously illustrated by the figures from the higher girls' school in Pesth. It is spoken of with the highest praise, and is rapidly rising in importance. Here are the creeds given for 1880:—Roman Catholics, 95; Greeks, 2; Protestants, 43; Jews, 201. The answering of the pupils was extraordinarily high. I have no doubt this is directly resulting from the fact that Jewesses are an actual majority in the school. There is no space for me to give the returns for the Jews in the various faculties at the universities, but the facts are very striking. Since their emancipation in 1867 the Jews have rapidly become a power of the first importance in every intellectual pursuit. How melancholy is the recent news of anti-Jewish riots at Pressburg in the face of this splendid and honest progress!

The returns given of the examinations and the proportions of success and failure are of little value, as we cannot tell whether the variations depend upon a stricter or laxer standard, or upon better or worse teaching. If some of the papers of questions were printed in an appendix, and the answers of the best unsuccessful candidates in a few schools given, we might form some judgment on this point. It is noteworthy that among the voluntary subjects pursued at schools French, stenography, and singing (not instrumental music) are the favourites, and that this again is owing to the clerics, who wish the children taught to sing at their services. So the gipsies monopolize instrumental music. I conclude with a very wise observation (p. 90). Literary societies in connexion with the gymnasia are discouraged, especially the Selbstbildungs-Vereine, "which strive at the artificial stimulating of a premature intellectual productivity in youth, and therefore do more to injure than to benefit the true development of the mind." J. P. Mahaffy.

THE COMING PUBLISHING SEASON.

Messrs. Rivington have nearly ready for publication, in addition to the works already announced:—'Studies in Philosophy, Ancient and Modern,' by Mr. W. L. Courtney, M.A., Fellow and Tutor of New College, Oxford,—an enlarged edition of the 'Physical Geology' of Mr. A. H. Green, F.G.S., Professor of Geology in the Yorkshire College, Leeds,—'Etyma Græca: an Etymological Lexicon of Classical Greek,' by Mr. E. R. Wharton, Lecturer and late Fellow of Jesus College, Oxford,—'A Companion to Algebra,' by Mr. Leonard Marshall, M.A., assistant master at Charterhouse,—'Bacon's Essays,' complete edition, edited by Mr. F. Storr, Chief Master of Modern Subjects in Merchant Taylors' School,—'A Short History of England for Schools,' by Mr. F. York-Powell, M.A., Lecturer at Christ Church, Oxford, with maps and illustrations,—'A Syntax of Attic Greek for the Use of Students and Schools,' by Mr. F. E. Thompson, assistant master at Marlborough College,—'Essays on Aristotle,' edited by Mr. Evelyn Abbott, Fellow and Tutor of Balliol College,—'A Second Latin Reading Book,' forming a continuation of 'Easy Latin Stories,' by Mr. G. L. Bennett, head master of the High School, Plymouth,—'A Latin-English Dictionary for Junior Forms of Schools,' by Mr. C. G. Gepp,—'Introduction to Greek Verse Composition,' by Mr. Arthur Sidgwick, Tutor of Corpus Christi College, Oxford, and Mr. F. D. Morice, assistant master at Rugby School, and Fellow of Queen's College, Oxford,—'Excerpta Facilia: a Collection of Stories for Translation from various Latin Authors, with Notes and Vocabulary,' by Mr. H. R. Heatley and Mr. H. N. Kingdon, assistant masters at Hillbrow School, Rugby,—'Stories from English History,' by Louise Creighton, with illustrations,—'A Geography, Physical, Political, and Descriptive, for Beginners,' by Mr. L. B. Lang, edited by the Rev. M. Creighton, late Fellow and Tutor of Merton College, Oxford, with maps: Vol. II., 'The Continent of Europe,'—Arnold's 'First Greek Book,' revised by Mr. F. D. Morice,—'The Jugurtha of Sallust,' by Mr. E. P. Brooke, assistant master at Rugby School,—'A Manual of Greek Verbs, with Rules for the Formation of Tenses, and Tables of Verbs for Practice,' by Mr. F. Ritchie and Mr. E. H. Moore,—and 'Selections from Thucydides: an Easy Greek Reading Book,' by Mr. E. H. Moore.

Literary Gossip.

Mr. Matthew Arnold's address at University College, Liverpool, is to be printed in the next number of the *Nineteenth Century*. It is rumoured, with what truth we cannot

say, that Mr. Arnold contemplates a visit to the United States.

A memoir of the late Canon Pearson, of Sonning, is in preparation.

Mr. Phil Robinson, the author of 'In my Indian Garden,' &c., has in the press, as, if we remember rightly, we announced some time ago, the first volume of a work on the 'Natural History of the British Poets.' This first volume is called 'The Birds of the Poets,' and contains copious quotations from the poets from Chaucer to Wordsworth, with critical and humorous comments. Messrs. Chatto & Windus publish it. Messrs. Sampson Low & Co. are bringing out another work of Mr. Robinson's, detailing his experiences among the Mormons in the early part of this year. His account is said to be highly favourable to the people of Utah.

A good deal of new verse is promised for the coming season. Mrs. Augusta Webster, who is a candidate for re-election on the London School Board (Chelsea), will publish immediately, through Messrs. Kegan Paul, Trench & Co., a new drama, entitled 'In a Day.' We may expect during the coming season a new and considerable poem by Mr. Edwin Arnold, C.S.I., author of 'The Light of Asia,' entitled 'Pearls of the Faith; or, Islam's Rosary,' being the 'Ninety-nine Beautiful Names of Allah,' with comments in verse. The poem will, we believe, treat metrically of the life and religion of Mohammed by means of legends, records, and traditions of Islam from the standpoint of an Indian Mussulman, as in 'The Light of Asia' Gautama Buddha's life and doctrine were expounded from the standpoint of an Indian Buddhist. Of the latter work the tenth edition of the English original is now passing through the press here, whilst of the numerous editions printed in different cities of America, in various forms and sizes, more than one hundred thousand copies have been disposed of up to the present time.

Messrs. Macmillan & Co. have undertaken, we are glad to say, to publish a complete edition of the works of Gray, edited by Mr. E. W. Gosse, whose recent volume in the "English Men of Letters" series has excited fresh interest in the poet's life and writings. Mr. Gosse would be very grateful if the possessors of Gray MSS. of any kind would communicate with him at his private address, 29, Delamere Terrace, W.

In the October number of the *Edinburgh Review* is an article on 'Shelley and Mary,' containing important documents from the Shelley Papers which present in a new light some incidents in the life of the poet.

Mr. Charles G. Leland has been spending some months among the Quādi Indians in New Brunswick, and has obtained from them a number of strange, quaint fairy tales. Some of these he will probably publish before long in the *Century*. The rest he will reserve for a book which he proposes to bring out when his collections have been increased by the legendary stores which two Indians, a hunter and a trader, are gathering together for him in the far North. Some of the tales are accompanied by illustrations on birch bark by a native hand.

Mr. David Bogue will shortly commence the publication of a series of original biographical handbooks entitled "Eminent Women." This series, to be issued under the editorship of Mr. John H. Ingram, will be written entirely by women, and is to be devoted to short but comprehensive biographies of women eminent for their genius, virtues, actions, or associations. The works which have already been arranged for are not compiled from existing publications, but are chiefly based upon original unpublished material, and are, therefore, likely, it is said, to prove of more than ordinary interest. The earlier volumes of the series will include 'George Eliot,' by Miss Mathilde Blind; 'Emily Brontë,' by Miss Mary Robinson; 'George Sand,' by Miss Bertha Thomas; 'Mary Lamb,' by Mrs. Gilchrist; and 'Maria Edgeworth,' by Miss Helen Zimmern.

Our readers may remember that a letter in the *Athenæum* of January 14th from Mr. W. J. Thoms drew attention to the importance of old periodicals as works of reference, and suggested the formation of a special library for the purpose of collecting and preserving them, and the idea met with a favourable response from other correspondents. The Committee of the London Library are anxious, as we have once before said, to make it known that they have already a sufficient number of works to form the foundation of such a library, and they have now issued a circular containing a list of periodicals of the last century already in the library, as well as of those of the present century now discontinued.

We regret to hear of the death, at the age of eighty-two, of Mr. George Philip, sen., the founder of the well-known publishing firm of Messrs. George Philip & Son, of London and Liverpool. Mr. Philip had also an interest in the bookselling business of Messrs. Philip, Son & Nephew, of Liverpool, which has from the commencement been conducted by Mr. Thomas D. Philip, nephew of the deceased gentleman.

Messrs. Field & Tuer will shortly publish 'Olde Ffrendes wyth Newe Faces,' a collection of early Northumbrian ballads, tales, &c., compiled by Mr. Joseph Crawhall, of Newcastle-upon-Tyne, to whom are also due the wood-block illustrations.

A project is afloat to establish an institution of a literary, social, and scientific character in the rapidly increasing district of West Kensington, to be called the West Kensington Club and Institute. The promoters suggest that lectures on subjects of general interest, musical and dramatic entertainments, a reading room and circulating library, and a debating club should form prominent features.

Amongst a number of literary relics which have been discovered in the breaking up of the Edinburgh Select Subscription Library is Burns's copy of Robert Ferguson's poems. We learn from the *Scotsman* that this scarce volume is the second edition of Ferguson's poems, printed by J. Ruddiman in 1772, and that it contains Burns's autograph and lines written by him. At the commencement of the volume Burns records that the book is presented by him to "Miss R. Carmichael, poetess, 19th March, 1787."

A long time before his death Mr. Thackeray expressed a hope that a memorial of Fielding would be erected in Somerset, his native county, but years have passed away, and no effort has been made to carry out his wish. We hear, however, that Mr. Arthur Kinglake, who happily suggested the formation of a Valhalla in that county, and has enriched it with portraits of Locke, Blake, Pym, and others, has been so far encouraged by promises of support as to commission Miss Margaret Thomas, who has already executed a marble bust of Charles Summers, the sculptor, for the same hall, to execute a memorial of the great novelist. The bust has been modelled from the celebrated drawing by Hogarth.

Under the title of "Heart Chords" Messrs. Cassell & Co. will publish a series of volumes by well-known divines intended to stimulate, guide, and strengthen the Christian life. The contributors to the series will include Bishop Cotterill, Dean Montgomery, Dean Bickersteth, Dean Edwards, Dean Boyle, Canon Farrar, Canon Boyd Carpenter, Prof. Blaikie, &c. Messrs. George Bell & Sons have just ready a volume of 'Mission-Room Addresses,' by Mr. Charles Mackeson, with a preface by Earl Nelson. The addresses, which were given by Mr. Mackeson at St. Saviour's Mission Room, South Hampstead, are published at Mr. Bell's request, and may be regarded as a fruit of the recent movement to utilize the efforts of laymen, who, as "readers" commissioned by the bishops, are authorized to conduct services in mission-rooms and other unconsecrated buildings.

The last general meeting of the Hellenic Society during the present year will be held at 22, Albemarle Street on Thursday next, the 19th inst., at 5 p.m. Among the papers to be read will be 'Explorations in Æolis,' by Prof. Sayce, and 'A New Statuette of Heraklês,' by Mr. A. S. Murray.

Messrs. Nimmo & Bain are about to issue a new library edition, in ten volumes octavo, of Dr. Lingard's 'History of England,' with all the copyright additions.

The syllabus of the proceedings of the Manchester Literary Club during the session 1882–3 has been issued. Amongst the papers to be read by different members during the session are these: 'Personal and Family Reminiscences of a Manchester Authoress,' Mr. Hadfield; 'Art and Morals,' Mr. Horsfall; 'Four Days in Iceland,' Mr. Abel Heywood; and 'A Defence of Flattery,' Mr. Franks. Mr. George Milner, the President of the Club, will on November 27th make a short communication 'On some Marginalia made by Mr. Dante G. Rossetti in a Copy of Keats's Poems.'

Mr. Robert Langton, of Manchester, announces the publication of 'The Childhood and Youth of Charles Dickens.' The book will be extensively illustrated from original drawings, &c.

Considerable dissatisfaction has been felt with the slow progress of the publications of the Chetham Society. The *Palatine Note-Book*, however, announces that the overdue volumes of the old series are being expedited, including an index to vol. xxxi. and its successors. Of the new volumes projected, the following are amongst the books which have been suggested for the subsequent issues: the Commonplace Book of John Byrom (including his journal and letters) for the years 1730–31; the Accounts of the Constables

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of Manchester, 1613–47 and 1742–80; a volume of Lancashire and Cheshire wills; a history of Poulton-le Fylde and Bispham; a new edition of the diary of Dr. John Dee, with considerable additions; the chartulary of Furness Abbey, &c. Another book which the Council wish to edit is Canon Raines's 'Lives of the Fellows of the Collegiate Church, Manchester'; but that MS. never came into the possession of the Feoffees of the Chetham Library, it having been lent by Mr. Raines shortly before his death. The Feoffees would be glad if the present possessor of the MS. would restore it to its place among the other volumes forming Canon Raines's bequest.

The death is announced of Miss Cecilia Howiston, known as the Stromness poetess, in her seventy-fourth year. Deceased was the author of two volumes of verse, one of which, entitled 'Songs in the Night,' published some twenty years ago, was popular.

At a meeting of the Imperial Academy of Sciences of St. Petersburg last Saturday a report was read on the books relating to Russian subjects to which prizes had been accorded from the Uvarof Fund. The place of honour was given to Rovinsky's valuable work on 'Russian Popular Pictures,' the rude but quaint coloured engravings which circulate in such numbers among the Russian peasants. Next to it were ranked Count J. J. Tolstoi's 'First Russian Coins,' a detailed account of the coins struck by Vladimir the Great and Yaroslaf, and M. Jmakin's 'Life and Works of the Metropolitan Daniel.' Honourable mention was also made of M. Zablotsky-Desyatovsky's 'Materials for a History of the Emperors Alexander I. and Alexander II.,' and M. Sobko's essay 'On the Likenesses of the Early Russian Tsars.'

The Sixth International Congress of Orientalists will take place at Leyden from the 10th to the 16th of September, 1883. The organizing committee is thus composed: MM. Dozy, President; Kuenen, Vice-President; De Goeje, first Secretary; Tiele, second Secretary; Pleyte, Treasurer.

Canterbury has just issued a catalogue of its Municipal Free Library which is quite unique in its blunders. A local journal describes its vagaries. Horatii is described as being by Flacci; Virgilii, by Maronis. English writers have not fared any better. Shakspeare's plays (under the heading of "Fiction") are stated to be written by Edmund Malone; Thackeray's works (among the essays), by A. Pendennis and H. Esmond, as well as by himself. Ainsworth's 'Tower of London' is placed among the guide-books; 'Robinson Crusoe' among the biographies; Knight's 'Old Printer' among fiction; Wellington's Despatches, Venn's 'Duty of Man,' and Vince's 'Conic Sections' among manners and customs; Thomson's 'Seasons' among the sundries, &c. Babbage is spelt "Baggage," and so on. These are only a few of the blunders taken haphazard from a hundred others not less ludicrous.

SCIENCE

A Treatise on the Distillation of Coal-Tar and Ammoniacal Liquor, and the Separation from them of Valuable Products. By George Lunge, Ph.D. (Van Voorst.)—About fifteen years ago Dr. Lunge published a treatise entitled 'Die Destillation des Steinkohlentheers und die Verarbeitung der damit zusammenhängenden Nebenproducte.' It has always seemed to us a pity that this monograph was not translated into English, inasmuch as the industry to which it refers is one of the most important chemical manufactures carried on in this country. It was in England that the distillation of coal originated—we were the first producers of illuminating gas; and it was here, too, that most of the applications of coal-tar took their rise. Thus, benzene was discovered by Faraday; its manufacture on an industrial scale was initiated by Mansfield; and the earliest aniline dyes were prepared by Mr. Perkin. It is true that at the present time the manufacture of aniline colours is carried on to a much larger extent in Germany and Switzerland than in England; yet it is England that still supplies the greatest quantity of the crude materials which form the basis of the industry. Although Dr. Lunge now holds the Professorship of Technical Chemistry in the Polytechnic School at Zurich, he was for so many years resident with us that he knows well enough the wants of the English manufacturer, and he has felt that a treatise on so important a subject as coal-tar distillation would be an acceptable addition to our technical literature. It would, however, have been useless at the present day to translate the old work, for the advances in this branch of industry have been so rapid that a book written only a few years ago has necessarily become to some extent obsolete. Hence Prof. Lunge determined, after he had completed his great treatise on the manufacture of sulphuric acid and alkali, to turn his attention afresh to the subject of coal-tar and ammonia, and to make himself personally acquainted with the very latest improvements by visiting the largest works in England, France, and Germany. The results of his labours are given in the monograph now in our hands. On comparing this treatise with Dr. Lunge's recent contribution on the same subject to Bolley's well-known 'Handbuch der Chemischen Technologie,' we see at once that the two works are practically identical. It would, perhaps, have been better if the author had stated this in the preface to the English version, though the work is, of course, not a whit the worse for its almost simultaneous appearance in two languages. We simply call attention to the fact in order that those readers who are subscribing to Bolley's serial work may not suppose that the writer has prepared two independent monographs. Although the tarry and ammoniacal substances which are formed as by-products during the distillation of coal were for many years regarded as of little or no value, they have within the last quarter of a century acquired an enormous industrial importance, and as their uses are still extending it is quite conceivable that a day may come when coal shall be distilled for the tar and the ammonia rather than for the illuminating gas. Dr. Lunge gives an excellent account of the origin and composition of coal-tar, the methods of distilling the tar, and the economic applications of its products. In dealing with the ammoniacal liquor of gasworks the author does not enter into the subject so fully as in the case of tar, but rather limits himself to a notice of the more modern forms of apparatus and of such processes as promise to become of technical importance. In closing Prof. Lunge's volume we may express the opinion that it is likely to rank for a long time to come as a standard work of reference on the industry to which it is devoted. The wood engravings with which it is illustrated are of a degree of excellence rarely reached in the diagrams which accompany chemical treatises issued in this country. We believe that they are from the xylographic establishment of Vieweg & Son, of Brunswick, the publishers of Bolley's 'Technologie.'

Science in Short Chapters. By W. Mattieu Williams, F.R.A.S. (Chatto & Windus.)—It is so common a thing nowadays for scientific writers, whether eminent or not, to collect and reprint their scattered essays, that Mr. Williams is only following the fashion in publishing the present volume. The forty-four articles which it contains cover a very wide range of topics—astronomical and geological, physical and chemical. Writing on so great a diversity of subjects naturally tends to superficiality of treatment; yet it is only fair to admit that the author shows in most cases a very firm grasp of the questions which he undertakes to discuss. Mr. Williams is not simply a neat writer who can spin out a readable article on almost any scientific topic, he is a man who evidently thinks before he takes his pen in hand, and generally contrives to impart a touch of originality to his treatment of a subject. Probably the best of his essays are those on solar physics; and in arranging the series he has naturally given the place of honour to his favourite topic, 'The Fuel of the Sun.' There is no concealing the fact that Mr. Williams feels himself to be an injured man in the matter of "solary fuel"; he believes that some of his views have been appropriated by other writers without due reference to the book which he wrote on this subject some dozen years ago. But he must remember—as indeed he now admits—that a book of 240 pages with a popular title is hardly the best medium for the enunciation of an original hypothesis. Most scientific men have their time so fully occupied that their reading is necessarily confined to their special studies, and they naturally assume that any original views will be introduced to the scientific world through the medium of some of the learned societies. The controversial character of some of Mr. Williams's 'Short Chapters' gives to them an additional relish, and the reader soon feels interested in his attacks on the views of such men as Wollaston, Sir W. Thomson, Dr. Siemens, and Dr. Carpenter. In running over the essays in this volume we are disposed to think that some are too slender to have merited reproduction. This is notably the case with the trifling article at the end of the book headed 'Murchison and Babbage.'

An Illustrated Essay on the Noctuidæ of North America, with "A Colony of Butterflies." By Augustus Radcliffe Grote, A.M. (Van Voorst.)—Mr. Grote, whose fine collection of *Lepidoptera* has been acquired by the British Museum, discusses in this essay merely the external characters, the sorting of individuals into "species," and the literature of the North American *Noctuidæ*. He admits, and indeed asserts, that this method of classifying by appearance can lead to no scientific results, yet this is the method which has hitherto been sufficient to satisfy the class of English lepidopterists which is represented at one pole by Walker and at the other extremity by Doubleday. Far from being satisfied with this state of affairs, of which the United States lepidopterists are the legatees, the author insists upon the necessity for the frequent use of the microscope and the dissecting needle, and tells his brethren that at present they are merely employed in getting their cabinets into order. Four beautifully executed coloured plates of North American moths, engraved by A. H. Searle, form a conspicuous feature of the work. We are, however, somewhat surprised to observe that although the author expressly states that a knowledge of the structure of the legs is of importance in the classification of the *Noctuidæ* in order to locate the species generically, yet the legs are not figured in his plates. An important part of the book as regards American students is the chapter of about twenty pages on the identification of Walker's types of North American *Noctuidæ* in the British Museum. It must be admitted that Walker's descriptions were frequently of a most vague and unsatisfactory character; but no evil is without some compen-

sation, and we may reflect that but for their uselessness we should have been deprived of the pleasure of seeing some foreign fellow workers who have been forced to come over in order to identify the types. The last chapter of the book contains a graphic description of a colony of the white mountain butterfly, *Oencis semidea*, which live at an elevation of about 5,600 feet on Mount Washington in New Hampshire, where they are supposed to have settled about one hundred thousand years ago, during the decline of the ice period.

Timehri: being the Journal of the Royal Agricultural and Commercial Society of British Guiana. Edited by E. F. im Thurn. Vol. I. Part I. (Demerara, Thomson.)—The very necessary information respecting the origin of this journal and of its remarkable name is conveyed in the prologue. It is designed to be the organ of a society which has been in existence since 1844 with the avowed object, amongst others, of "establishing and carrying on a periodical publication"—a good intention which had until now produced no definite result for nearly forty years. It was certainly time that something should be done, and those who are acquainted with the energy of Mr. im Thurn will probably not be far wrong in surmising that, braced up by a visit to England, he returned to the country where, as an enterprising traveller, he had won his laurels, shook up the torpid society, and started the journal. The title, we are told, is convenient in its brevity, and is at the same time not falsely descriptive in that it is not descriptive at all, yet not without great appropriateness. *Timehri* or *Timeneeri* is a Carib word signifying certain marks or figures which, like our letters and words, were ideographic. On many of the rocks of Guiana these still remain engraved as the records of a forgotten time, and "hence this name is adopted for the writings which it is proposed to mark on the white paper of this journal"—a pleasant conceit, and decidedly a good opening. The contributions to this first number are of more than average interest, and if its material is not too quickly exhausted, the journal will be deservedly a success. Mr. A. H. Henson's article 'On the Cultivation of Cocoa' (*i.e.*, cacao) is interesting and not too technical; and the account of a journey in search of *Hevea spruceana*, with remarks on india-rubber and gutta-percha yielding plants generally, from the pen of Mr. G. S. Jenman, the Government botanist, conveys much valuable information. Mr. MacTurk assists geographical research by describing the course of the little known river Cuyuni, which comes down from the highlands of Venezuela; and other papers, although of less general interest, are by no means deficient in merit. The article which will probably be the most popular of all, and which we have reserved for mention last, is the one by the editor 'On Tame Animals among the Red Men of America.' It will doubtless be freely quoted in future articles in periodicals more especially devoted to natural history than the present one, and we therefore need only allude to it. So far this journal is excellent, and we wish it long life.

ASTRONOMICAL NOTES.

THE comet which has caused so much excitement lately was discovered by Mr. Finlay, of the Royal Observatory, Cape of Good Hope, on the 8th of September, four days before it was seen by M. Cruls at Rio. It will reckon, therefore, as comet *b* as well as II. of 1882, Mr. Barnard's being comet *c*. Mr. Finlay's discovery was made about five o'clock in the morning, and on the following morning (September 9th, at $5^h\ 14^m$ A.M., Cape local time) an observation was made which determined the place to be R.A. $9^h\ 40^m$, N.P.D. 90° 45½'.

Elements of the comet's orbit have been calculated by Prof. E. Weiss, of Vienna, by Dr. Oppenheim, of Berlin, and others. The former gives the time of perihelion passage as September 16th, at the distance from the sun 0·0336 in terms of the earth's mean distance; the latter as September 17th, at the distance 0·0076 on the same scale. The smaller of these distances amounts to about 700,000 miles, and would indicate that the comet approached within about 300,000 miles of the sun's surface. The elements certainly bear a great resemblance to those of the comets of 1668, 1843(I), and 1880(I.). The comets are either identical, or at any rate moving along the same orbit. If the former hypothesis be true, and the close approaches to the sun have produced successive checks to the comet's orbital velocity when near perihelion to such a degree as to diminish the period first from 175 years to 37 years, and then from 37 to only 2½, the next return will probably take place, as we hinted last week, in a few months, and final absorption can hardly be long delayed. It is, however, interesting to call to mind that the comet of 1680, observed by Newton and Halley, made nearly, if not quite, as close an approach to the sun without being followed, so far as is known, by any similar consequence. It was this close approach which convinced Newton that comets must have some solid matter in them; "for," he says, "if they were nothing else but the vapours or exhalations of the earth, of the sun, and other planets, this comet in its passage by the neighbourhood of the sun would have been immediately dissipated" ('Principia,' book iii. prop. 41).

For "Rome," in our "Notes" last week, speaking of places where the great comet was seen on September 17th, read Reus, near Tarragona.

The brightness of the comet is now rapidly diminishing. Its head rises, as most persons are probably now aware, about three hours before the sun, slightly to the south of the place where he afterwards rises. The comet has been this week a very brilliant object, the tail straight, long, and narrow. The following are its places for the next few days from Dr. Oppenheim's ephemeris, calculated for midnight at Berlin:—

Date.	R.A. h. m. s.	N.P.D. ° ′
Oct. 14	10 20 42	103 0
,, 15	10 19 24	103 24
,, 16	10 18 5	103 48
,, 17	10 16 47	104 12
,, 18	10 15 29	104 36
,, 19	10 14 11	105 0
,, 20	10 12 53	105 24

The Annual Report of the Board of Directors of the Chicago Astronomical Society, together with the Report of the Director (Prof. G. W. Hough) of the Dearborn Observatory, for 1882, has recently been published. The work with the great 18½-in. equatorial has been chiefly confined, as before, to the study of special objects and phenomena requiring great optical power, for which there were selected during the past year (1) the great comet of 1881, (2) the planet Jupiter, (3) the satellites of Uranus, and (4) difficult double stars. In especial, the various spots and markings on Jupiter have been very carefully studied, micrometer measurements taken, and drawings made. The observations of the great red spot show that it has been retrograding with an accelerated velocity, the apparent rotation-period in March, 1882, being $9^h\ 55^m\ 37^s{\cdot}8$, four seconds greater than at the opposition of 1879. This appears to indicate a total drift of the red spot in longitude of 40,000 miles, being about 10,000 for the first year and 30,000 for the second year. "These observations," Prof. Hough remarks, "prove that the red spot is not the solid portion of the planet, as has been held by a number of astronomers. One of the most curious features of this interesting object is its stability. Here we have an immense floating island, 29,600 miles in length by 8,300 miles in breadth, which has maintained its shape and size without material change during more than three years." Some astronomers, he adds, have thought that the spot was fading, but "if such be the case, I have failed to recognize the fact." On February 2nd of the present year, under good circumstances, the colour was found to be the same as formerly, viz., a light pink.

We have received the *Memoirs* of the Italian Spectroscopical Society for August. The principal papers are on the dimensions and structure of the solar spots in 1881, by Prof. Riccò, and on the metallic solar eruptions observed at Rome during the first six months of 1882, by the editor, Prof. Tacchini.

GEOGRAPHICAL NOTES.

THE paper at the opening meeting of the next season of the Royal Geographical Society will probably be read by Mr. Colquhoun.

A classic institution has been restored. The Baths of Agamemnon or Lidja, in the Bay of Smyrna, were of repute ages ago. They were still frequented of late years by casual visitors, who had to camp out. They are now regularly occupied, and a Frank quarter and a native quarter have been already built.

In accordance with recommendations contained in reports prepared by the Russian Department of Mines, the Imperial Government has accorded a grant of 6,500 roubles to defray the cost of a scientific investigation of the Astrachan and Cheliabin salt lakes. The Crimean lakes are to be examined in a similar way next year, when arrangements will also be made for taking regular meteorological observations on the spot.

A new expedition to East Africa is being organized by the Geographical Society of Hamburg.

Messrs. W. H. Allen & Co. have in preparation a large-scale diocesan map of India, which has been compiled by Canon Mackey, of Perth, whose diocesan maps of the British Isles are already known.

A Correspondent writes:—"Whatever truth or not there may be in the saying that 'the world knows little of its greatest men,' it is certainly a fact that there have been some notable travels buried in oblivion, and that some remarkable contemporary travellers are ignored. How many well-informed persons know, for instance, of the journey through Central Asia and Kashgaria of the Hungarian Z. Berzenczey? This reflection is suggested by the doubt that seems to hang over the fate of 'Pioneer,' a correspondent of the *China Mail*, who carried on his explorations in the rear of the Chinese army that reconquered the Central Asian dependencies. The last news we heard from this adventurous traveller was in a letter dated from the town of Hami two years ago; but although the achievements of neither of these explorers will yield in point of interest and of the dangers incurred to any other journey of our day, they have by some piece of ill-fortune not attracted the same attention as luckier, but not more deserving travellers."

SATURN'S RING.

Blackheath, Oct. 10, 1882.

IN your "Astronomical Notes" last week I am referred to as having stated in the *Observatory* that the drawing intended to accompany a letter by William Ball, whence it has been inferred that he and his brother Dr. Ball were the first discoverers of the principal division of Saturn's ring, had been "in some unaccountable manner omitted from the *Philosophical Transactions*." My attention has recently been called to last week's number of *Knowledge*, in which is an engraving stated to be made from that drawing as given in the first volume of the *Transactions*, where Ball's letter and the remarks upon it appear. I did not make my statement without referring to several (in fact, three) copies of the *Transactions*, in case there might be a plate left out by the binder in the first copy I looked at (although I could not find that any other *figure* had been omitted). But since I have seen the number of *Knowledge* in question, I have con-

sulted two more copies of the *Transactions* (five, therefore, in all) without finding the said drawing. In the copy at the British Museum there is a list in manuscript, on the fly-leaf of the first volume, of errors and omissions in the first eighteen volumes. A pen has been drawn through the greater part of this list, but not so as to affect its legibility. Amongst the rest it mentions the omission of a plate in the first volume, stated to contain three figures, two of which had been transferred to another plate, and the third "a drawing of the planet Saturn" (unquestionably that by the Balls in which so much interest is felt).

One would have supposed that this list of errors and omissions applied to all the copies of the *Philosophical Transactions*, of which, as I said, I have seen four others; but we are now obliged to conclude that a few had the plates arranged according to the original scheme, and that the editor of *Knowledge* has possession of, or access to, one of these very rare copies. The drawing does not agree with the one in Lowthorp, professing to be a copy of that of the Balls, so that some carelessness was committed in reproducing it. But as regards the question which I at first started, there can be little or no doubt that it was the supposed unconformability of the two ansæ of the ring which attracted their attention, or the attention of the anonymous correspondent to whom their drawing was sent. In other words, the duplicity thus conjectured does not exist; and of the duplicity or principal division of the ring which does exist those observers had no idea, the credit of first discovering indications of it being due, as I before remarked, to Cassini I.

And now that I have restored to Cassini the credit of the first notice of the dark markings on the ring of Saturn, which indicated (as was afterwards clearly shown by his nephew Maraldi) that the appendage was divided, I should like to vindicate for William Ball the merit of being a careful observer of the planet. It is well known that when Huyghens had published, in 1659, his 'Systema Saturnium,' in which he first explained that the phenomena which had been such an enigma before were produced by a thin plane concentric ring surrounding the planet, his views were contested by Father Fabri at Rome under the *nom de plume* of "Eustachius de Divinis." Fabri was very satisfactorily answered by Huyghens in 1660 in a tract called 'Brevis Assertio Systematis Saturni,' in which he appealed to the observations of William Ball in England, who had noticed, not long after himself, the dark streak across the planet near the time of disappearance of the ansæ which showed the continuity of the body surrounding the planet. These, he said, were communicated to him by Dr. Wallis, in a letter dated December 22nd, 1658, from which I quote the following passage:—"Eam porro fasciam à 5 Febr. 1656 ad 2 Jul. quo tempore rotundus Saturnus absque ansis apparuit, medium Planetæ discum secare D. Ball adnotavit, ut in schemate ad me misso expressa est." W. T. Lynn.

P.S.—The copies of the *Transactions* which I consulted besides that at the British Museum are at the Royal Society, the Royal Observatory, the Royal Astronomical Society, and the London University. A friend has since kindly written to Cambridge, and ascertained that the drawing is not contained in the copy at the University Library there.

DR. THWAITES.

Letters from Ceylon announce the death, on the 11th ult., of Dr. Thwaites, formerly the Director of the Botanic Garden at Peradenyia. Previous to his undertaking the charge of that establishment Thwaites was known in this country as a singularly expert microscopist and an acute observer. His work in this direction was done at a period when the study of cryptogamic botany in this country was all but dead or pursued only by very few devotees. In consequence of this many facts in the life-history of these plants detected by him were passed over with scant attention, and the credit of the discovery has thus in some cases been attributed to French and German observers. On his appointment to Ceylon Dr. Thwaites abandoned to a great extent his researches in cryptogamic botany, and devoted such leisure as the administrative duties of his department permitted to the elaboration of the Ceylon flora, for which his numerous collections, and specially his enumeration of Ceylon plants, form an admirable preparation. The success of chinchona culture in Ceylon is largely due to his energy and discrimination. Dr. Thwaites died in his seventy-second year.

MEETINGS FOR THE ENSUING WEEK.

Mon. and Fri. Royal Academy, 8.—'Anatomy,' Mr. J. Marshall.

Science Gossip.

The Vice-Chancellor of Cambridge University (Dr. Porter) has called a meeting of members of the Senate and others for Saturday next (21st inst.), at 4.30 P.M., in the Comparative Anatomy Lecture Room in the new Museums, to take steps to establish in the University a memorial of the late Prof. Balfour. This meeting was called in pursuance of a requisition signed by a number of leading professors and natural science lecturers, including Professors Paget, Humphry, Hughes, Newton, and Moseley, Dr. Michael Foster, Mr. J. W. Clark, and Mr. G. H. Darwin.

We trust it may not be long before the Professorships of Physiology, Pathology, and Mental Philosophy and Logic will be established at Cambridge University; but it must be remembered that the increased stipends of nearly all the present professors may probably be paid out of the new funds accruing from the colleges, and for the first two years (1883 and 1884) less than 5,000*l.* will be received from this source. It appears that about 3,000*l.* will be required for the increase of stipends, so that if this step be taken and the new professorships established, there will be scarcely any surplus for payment of readers, university lecturers, or for building purposes for some years to come. But the University is not bound to pay any increased stipends until the next vacancies in the professorships, although it may do so, while at the same time most of the professors have been, or will be, elected to professorial fellowships at the colleges, giving them at once a considerable proportion of the benefits conferred by the new statutes.

It appears that a formal attempt will be made to celebrate in Cornwall the fiftieth year from the death of the great inventor Richard Trevithick, who was a native of that county, and who died and was buried at Dartford in 1833. Although many honours have been bestowed on the inventor of the locomotive and common road engine, of the high-pressure engine, and of so many applications of steam, a far greater share has befallen his successor, George Stephenson. As yet no statue has been erected to Trevithick in England, and it is thought that a statue will be a fitting tribute to him from his native county. The best memorial is in Canada on the Victoria Bridge, erected by Trevithick's son.

Mr. Keeting, of the Woodwardian Museum, Cambridge, has directed a recent excavation made by Messrs. J. W. Elwes and T. W. Shore for geological purposes in the New Forest in the Brockenhurst bed, which yielded nearly half a century since numerous interesting specimens. About a thousand examples have been obtained, comprising seventy species of molluscs.

Mr. E. Volckmar has made a trial on the Thames of a small craft constructed by him for the Electrical Power Storage Company of Millwall, named the Electricity, the motive power being obtained from forty-five accumulators of the Sellon and Volckmar type, working two Siemens dynamos. This launch was steadily propelled against the tide at about eight knots an hour. In every respect the trial, which was carefully watched by Prof. Silvanus P. Thomson, appears to have been most satisfactory. This has been stated to be the very first trial in which the electrical propulsion of a vessel has been undertaken. This is not correct. At the time of the first meeting of the British Association at Swansea a boat actuated by the electricity obtained from a Grove's battery was launched upon the lake at Penllegare by Mr. Dillwyn Llewellyn, carrying several of the most eminent men of science who attended that meeting.

Mr. Wake, engineer of the River Wear Commissioners, and Mr. Irish, manager of the Northern District Telephone Company, have made some interesting experiments in the use of the telephone by divers. The length of the cable connecting the receiver in the diver's helmet with the transmitter above water was 600 yards. It was found that the diver could converse with ease and ask for tools in any position in which his work might require him to place himself.

M. Deprez at the Munich Electrical Exhibition worked a plough by means of electricity, the current being transmitted over a distance of about forty miles.

Dr. D. van Monckhoven died on the 25th ult., on his forty-eighth birthday.

M. Pasteur communicated to the Congrès International d'Hygiène et de Démographie a paper styled 'De l'Atténuation des Virus.' This important paper does not admit of abbreviation. M. Pasteur says: "L'objet principal de la communication que j'ai l'honneur de faire est de fournir de nouveaux exemples d'atténuation par l'oxygène de l'air, et de démontrer que nous avons affaire à une méthode générale d'atténuation de certains virus." By this "attenuation" many of the most virulent forms of disease admit of being transferred with safety to healthy bodies, which are protected thereby from acquiring those particular diseases. M. Pasteur concludes by saying: "Les principes généraux sont trouvés et on ne saurait se refuser à croire que l'avenir, dans cet ordre de recherches, est riche des plus grandes espérances."

MM. Frézon, Dumont, and Françon have succeeded in solidifying petroleum, in which state it burns like tallow. This solidification is, according to *Cosmos*, effected by adding to distilled petroleum 25 per cent. of the purified juice of plants belonging to the family of the *Euphorbiaceæ*.

FINE ARTS

DORÉ'S GREAT WORKS, 'CHRIST LEAVING the PRÆTORIUM,' 'CHRIST ENTERING JERUSALEM,' and 'MOSES before PHARAOH,' each 33 by 22 feet, with 'Ecce Homo,' 'The Ascension,' 'Dream of Pilate's Wife,' 'Soldiers of the Cross,' 'A Day Dream,' &c., at the DORÉ GALLERY, 35, New Bond Street. Daily, Ten to Six.—1s.

Ancient Helmets and Examples of Mail. By the Baron de Cosson and W. Burges. Illustrated. (Archæological Institute.)

William Burges, A.R.A., the late distinguished architect, was one of the most learned of our archæologists and an accomplished designer of minor works of art. He was an indefatigable student, ingenious in construction, and astute in investigating the mechanical problems which present themselves to antiquaries who are bent on learning more about relics of the past than literary records tell. It was not enough for him to gather from chronicles, histories, ballads, and romances all that had been said about the arms and armour of antiquity. He was not satisfied when he had pored over illuminations, drawings, and the incised and sculptured memorials on tombs

and walls. The ransacking of museums and private collections was not enough for him. Having, with rare energy and diligence, searched in every direction, and at considerable expenditure of time, tact, and money gathered headpieces, mail, swords, and other martial equipments, he digested what he knew and brought the results to bear on the chronological arrangement of his own possessions, and the exposition and illustration of the contents of other gatherings, public and private. In the Baron de Cosson, Burges had a colleague whose zeal and accomplishments were in no respect inferior to his own, and, on the Continent at least, even more widely renowned. Burges bequeathed nearly all his helmets to the British Museum, where they now are, and where they ought to have found already deposited the choice pieces of the famous Meyrick collection, which a too parsimonious Government department refused to buy.

It was, we believe, in accordance with a joint proposition of Burges and his friend that the Archæological Institute decided to bring together the largest number of helmets and examples of mail of all times, kinds, and countries that could be obtained. More than a hundred mediæval and renaissance European helmets, besides fragments, Oriental examples, and very noble relics of Greek and Roman antiquity, were lent to the society. Coats of mail, armour of combined mail and plate, small portions of plate equipments, and fragments of mail accompanied these specimens. The Baron de Cosson and his colleague undertook to annotate the catalogue of the whole. Unfortunately the exhibition thus formed was open for no more than a fortnight, and closed before the annotations were complete. The catalogue was delayed in publication until long after death had been busy amongst those to whom the exhibition owed its success, and Mr. W. J. Bernhard Smith, Mr. J. Latham, and Burges himself had been called away. Fortunately for students, Burges had completed the last of his tasks, and had, as his generous colleague affectionately says,

"instilled into me the necessity of investigating independently and for myself every point connected with the study in which we were fellow labourers, and, above all, his practical training in his art led him rightly to give pre-eminent importance to a close study of the *construction* of every piece of armour which came under his notice."

This last remark of Baron de Cosson's is the text of the lucubrations of our authors, and forms the special feature of this book. Searching study of the *construction* of arms and armour results in exhaustive knowledge of their uses, and enables us to decide beyond appeal as to their genuineness and even as to their history. A score of examples adduced in this book show that it is possible to detect forgeries of the most impudent kind in more than one renowned helmet (see below on the well-known Woolwich helmet, No. 135) or historical and personal relic of bygone champions — *e.g.*, the wonderful heaume of Sir John de Berkeley, No. 136. It has now become comparatively easy to detect the tricks of ignorant dealers, who "make up" choice specimens out of fragments, or so patch and repair shattered works that their ancient owners would not know them. A section of this catalogue is devoted to forged helmets, some of which are transparently false, while others are very cleverly made, to the honour or dishonour of their authors.

The study of the examples gathered by the Institute—here we quote Mr. Hartshorne's brief preface to the book—

"could not fail to throw much light on the construction and the development of the various kinds of helmets, and the presence of most [*sic*] genuine headpieces of rare forms afforded a point of comparison for the test of doubtful ones and the detection of forgeries. One special circumstance which became apparent was that several of the helmets had been more or less altered at the time they were in use."

This is well as far as it goes, but the close and logical analysis of the structure of distinct examples as practised by Burges teaches more than comparisons can. It is not beyond the possibility of conjecture, as Sir Thomas Browne was wont to say, that the people who had so far improved their opportunities as to turn the monumental brasses of their forerunners and inscribe new names on old tombs—thus following immemorial Egyptian practices—would shape helmets to the heads of new owners, or, as we said the other day of the corslet of the Porlock effigy, "let out" breastplates of knights become corpulent. Changes in the fashions of vizors, crests, and basinets were to be expected if the owners cared for the whims of their times.

"The numerous examples of mail threw a new and clear light on the method employed in the construction of a form of defence hitherto but imperfectly understood." So says Mr. Hartshorne, putting the matter perspicuously and with characteristic modesty. He might have stated the fact much more strongly and decidedly, the full truth being that this book contains the first complete and satisfactory analysis of the very curious and ingenious process of mail-making, with careful discrimination of the various kinds of mail, and notices (see p. 113) of the differing modes of delineation employed by sculptors of mediæval effigies, illuminators, and engravers of monumental brasses. These modes are as numerous as they are bewildering. Mail, be it remembered, has been discovered in Assyrian ruins, and is still made in Birmingham for the African market. It is one of the most ancient and curious of manufactures.

All who have occupied themselves with the very remarkable subject of mail manufacture by the armourers of the Middle Ages and the problems of construction involved will welcome the results of Burges's researches, which are copiously illustrated by diagrams. Mr. Hewitt's very brief but important communication to the *Archæological Journal*, vol. xxiv. p. 318, comprising a mediæval drawing of a mail-maker and his assistant at work on a hauberk and a helmet, was, till this book was published, the most valuable contribution that had been made to our knowledge of a much debated antiquarian puzzle. The same author had previously (see the *Archæological Journal*, vol. vii. p. 360), in a very valuable essay on the De Sulney effigies, carefully expressed his opinions on this recondite subject. We much regret that without ample space and many diagrams Burges's notes on mail-making are not available for quotation.

On no subject connected with archæology and handicrafts has a greater amount of nonsense been written than in regard to helmets and mail. The ignorance and carelessness of general scholars when dealing with strictly technical points remind one of the well-known story of Dr. Johnson and his definition of the word "pastern." Richardson's wild guess at the origin of the name "burgonet" is a specimen of a large class of absurdities.

"Richardson, in his Dictionary, suggests that it might be derived from the Anglo-Saxon byrgan, to protect, to defend; but as the word does not appear in any language till the sixteenth century, and people did not then go to the Anglo-Saxon when they wished to invent a new name, the theory is manifestly absurd. In the same way he suggests morion might come from myrran, A.-S., to dispel, or repel. As this is also a new word in the sixteenth century, one might as well seek an Anglo-Saxon derivation for telephone."

If sham derivations for terms of armoury abound, they cannot be more frequent than sham helmets. Of the "very rare specimen" (it is thus officially described) in the Museum of Artillery at Woolwich, here No. 135, said to be due to the early part of the fourteenth century, and elaborately described in the *Archæological Journal*, vol. xxiv., the Baron de Cosson gives a very amusing notice. This "very rare specimen" is a glaring forgery, made of sheet iron (!) defaced by modern corrosion, and unpractical in all its details:

"And the most marked feature about all these English forgeries of early helms is their complete inapplicability to the purposes for which they would have been intended, whilst the more genuine specimens of the armourers' art are studied, the more will it be found that the *use* for which the piece was intended was never lost sight of for a moment by the craftsman who formed it, each curve having its *raison d'être*, and the thickness of each part of the piece being regulated by its probable exposure to an enemy's weapon. It is unnecessary to say that in the sheet iron example before us nothing of the kind was to be found. The edges of the occularium, which in all real helmets are strong and turned outwards, are here flat and weak. The form of the opening behind the vizor was quite meaningless, being copied from the left for the *whole* face in helmets which have no slit for the sight: that is to say that when the vizor was closed, the wearer seemed intended to look out of the slit, and when open it would have been much simpler for him to have looked out of the big opening which had a double arch as if for the eyes. It was really a helmet with a double occularium. The bottom edge of the helm was straight all round, nor was any means of fixing it either before or behind traceable. This bottom edge, not being rolled or turned in, would have been singularly cutting and unpleasant as the cumbrous unfixed helm wobbled about its wearer's head."

The force of Burges's advice to examine, and, in all cases, test the *practicability* of armour claiming to be ancient could not be better illustrated than by this notice of the construction of a "relic" which the *cognoscenti* rivalled each other in praising, although not one of them took the pains to examine it. The student will appreciate the remarks on the varying thicknesses of the parts of a headpiece, which, in fact, differed from each other as much, and for the same reason, as the parts of the wearer's skull differed. The much esteemed "heaume of

Sir John de Berkeley," belonging to Sir Noel Paton, seems to be a copy made of rolled sheet iron (the roller marks are distinct). It was found to be weak where it ought to have been strongest, and distinguished from genuine examples by the so-called "venticular perforations of the mezail," or breathing holes, being punched *outwards* and the burs filed off, leaving a bright and uncorroded ring round each hole. In genuine specimens no trace of punching is visible, the plates being hammered flat after the holes were made, and each hole slightly countersunk on the outer side. Sir Noel's "relic" had a sham wooden crest, possibly of the seventeenth century, which probably suggested the whole helm and its circumstantial history to the forger who imposed on his customer. Nos. 137 to 140 are all condemned as forgeries, although three of them bear factitious names of knightly owners and even names of churches from above tombs in which they were said to have been taken. It is not improbable that several of the false antiquities classed under the head of forgeries in the book before us were really parts of armorial achievements taken from tombs, and, like much antique mortuary jewellery, not fabricated to deceive, but merely intended for sepulchral service and commemorative offices. Some of these things may have been memorials renewed by pious descendants of the dead, and made by ignorant craftsmen, too careless even to copy more ancient remains. Some relics have a sort of half-genuineness, and are really contemporaneous with the persons said to have worn them, but were not, as traditions allege them to be, the personal property of men of renown. Thus the fine heaume over the monument of Henry V. at Westminster is popularly supposed to have been worn by that prince, but by Rymer's 'Fœdera' it is known that for the king's funeral in 1422 a heaume was bought of Thomas Daunt for thirty-three shillings and fourpence. The heaume over the monument is undoubtedly a fine tilting helm of that period. Theatrical "property men" and modern trophies of arms have not seldom furnished "antiques" which were not intended to deceive.

In the course of a recent review of an effigy at Porlock, which has been referred to above, we took occasion to comment on the slowness of progress in matters of armour wearing and the gradual changes of costume as important points to be considered before it is possible to decide on the dates of monuments and to ensure correctness in delineating attire of the Middle Ages. On pp. 12 and 13 of this catalogue will be found some curious notices bearing on this subject. Some delineations are conventional, while the ancient artist's imagination not unfrequently supplied forms of armour which are obviously impossible, and could never have been in use. Tapestries are very frequently fallacious as authorities for costume. On the other hand, the armour in many early pictures has been closely copied from originals (for instance in P. Ucello's battle-piece in the National Gallery), and forms invaluable evidence. In the Liverpool Royal Institution is an old German picture which bears more artists' names than one, and represents in a group about the Crucifixion some men-at-arms wearing armour of splints covered with richly coloured velvet and studded with nails—a variation, in fact, of the well-known brigandine jackets described on pp. 117 and 118 of this book. A brigandine jacket in the late Meyrick collection had 5,500 nails.

A cause of confusion, more potent than the slow progress of changes, is that various fashions of armour prevailed in different countries at the same period, and a harness worn in France might be of the Italian fashion or of the German (see our recent remarks on the prevalence among the so-called Scottish weapons of Italian, German, and English examples). The armour of the statue of B. Coleoni at Venice, 1494, is, says this book (p. 12), as far advanced in ornament and decoration as the armour worn in Germany a quarter of a century later. In referring to the Porlock effigy we pointed out that a frequent cause of the retention of old forms of armour was the comparative poverty of the wearers, and we quoted a series of dated brasses which attest the long retention of old-fashioned armour. Armour of an antiquated type was, as might be expected, common in poor countries. Ireland is a case in point. "So conservative was that country," says the book before us,

"that at the end of the reign of Henry VIII. an Irish gentleman appeared in armour which would have been fashionable at the battle of Crecy, while under Queen Bess he had only reached the basinet, with a gorget of plate such as might have been worn at Agincourt."

The effigy of John Grace, in Kilkenny Cathedral, who died in 1552, wears a pointed basinet and a large camail, and has mail sleeves and *gloves* of *mail* such as were worn in England in the thirteenth century. In the review above mentioned we gave English examples which are hardly less curious. The Scotch were almost, if not quite, as backward as the Irish.

Not a few helmets have strange histories. There is a genuine basinet belonging to Aldborough Church, Holderness, of the fourteenth century, traditionally assigned to Sir John de Melsa (or Meaux), which, being deposed from its place of honour over the champion's tomb, long served as a coal-scuttle and held fuel for the church fires. It is a fine relic, and very similar in form to a specimen in the Christy Museum (British Museum), which is said to have come from Kordofan, on the White Nile, and was exhibited by the Viceroy of Egypt in Paris, 1867. Burges called the Baron de Cosson's attention to the fact that one of the indictments against Jacques Cœur, *argentier* to Charles VII. of France, was that he had sold armour to the Soldan of Babylon, as the Khalif of Egypt was then called, and it is not impossible that this helmet might have been exported by the great French merchant. Coal-scuttles shaped like helmets were not long since in vogue in this country, and it may be that they owed their invention to some such practice as that which disgraced the authorities of Aldborough, in Holderness.

ILLUSTRATED BOOKS.

Randolph Caldecott's "Graphic" Pictures has been reissued by Messrs. Routledge & Sons, and, of course, preserves the spirited trifling of the original work. At best the designs are far from equal to the clever draughtsman's earlier work, but in the letter-press and its cuts there is enough cleverness to ensure for the pretty book a popular welcome. Mr. Caldecott would be very unwise to endeavour to rival Leech. This is what he seems to aim at now.

More Outlines for the Little Ones to Colour (Wells Gardner & Co.) comprises neatly drawn figures of children in pretty actions, printed on sage-green paper, too dark for colouring except in chalks. "T. Pym" is the artist, and her works we have praised before. The same draughtsman has produced *Pictures from the Poets* (same publishers), which are not so good in design, but comprise a few that have animation and show careful drawing.

We have already commended the first number of *Art and Letters* (Remington & Co.); the first volume is now complete and turns out to be the elegant, accomplished, and popular periodical it professed itself. Among its contents is a series of intelligent essays on 'Modern Landscape,' with several good illustrations. Excellent are prints accompanying the essay on Millet (p. 3). Some of the best cuts have been borrowed from the works of M. Yriarte, *e.g.*, 'The Young Florentine,' after Granacci's picture at Berlin. Others, such as the 'Dancing Lesson' (p. 85), after Mr. Du Maurier's design, are unfortunate in showing lack of invention, richness, and style on the part of the draughtsman when compared with a dozen finer foreign examples. The vigorous text and brilliant sketches borrowed from MM. Meissonier, De Neuville, and Detaille for 'Military Painters' are capital examples of their kind. Fac-similes of sketches by Henri Regnault are especially welcome; they accompany a dashing and sympathetic memoir of the painter. Essentially a compilation, this work is a model drawing-room table book of the highest class in that category, and comprises numerous beautiful cuts of fine subjects, including pictures, statues, portraits, armour, tapestries, and what not, associated with high and decorative art, costume, and furniture. The text is, on the whole, more sketchy than solid, but it is rarely deficient in brightness and compactness—fruits of cultivated taste and art associations.

Messrs. Remington & Co. (Librairie de 'L'Art') have completed the publication of *L'Art*, 8me Année, Tome III. This is the thirtieth volume of the series, and not inferior to its forerunners, unless it be in the choice of a few inferior subjects for engraving among the pictures of the late *Salon*, *e.g.*, the 'Éventail et Poignard' of M. A. Falguières, a coarse, if not vulgar and meretricious example of much that is bad in taste and art. A series of critical articles on the *Salon* deserve attention. Some of the landscapes selected for engraving from that exhibition were worthy of the distinction, *e.g.*, the fine and pathetic 'La Saint Marc' of M. Yon. A spirited etching by M. Bocourt reproduces effectively the amazingly "clever" and ominously audacious and showy 'El Jaleo' of Mr. J. S. Sargent, which attracted all the untrained eyes in the Champs Élysées, as if it represented a new avatar of design instead of tending towards a coarse imitation of Velazquez as the highest aim of the painter. The 'Les Couturières' of M. Uhde gives no sufficient idea of the picture. A higher and uniform choice of subjects for its illustrations would add much to the value of *L'Art* as an exponent of design and sustain the pretensions of its title and the skill and tact lavished in its production.

The *Magazine of Art* (Cassell & Co.) has completed its fifth volume, the first of a new series, which proves to be much superior, in a literary point of view at least, to its immediate forerunner. Still it is extremely unequal, and, aiming at being very popular, the editor has printed several papers that are comparatively trivial, and criticisms that are crude, if not ignorant. One of the best essays is a light sketch, written with a lively appreciation for the subject, 'Greek Myths in Greek Art,'

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by Miss Jane E. Harrison. Another good contribution is Prof. Colvin's notice of Dürer's drawings. A third of equal merit it would be hard to find in a volume the papers in which are too short to allow of due exposition of the subjects. Still, there is a good deal of pleasant reading to be found in Mr. Kershaw's 'Book Decoration,' Mr. G. Wallis's 'Decorative Iron-work,' and Mr. B. Champneys's notice of 'The Towers and Spires of Wren.'

The Draper's Dictionary: a Manual of Textile Fabrics. By S. W. Beck. ('Warehousemen and Drapers' Journal' Office.)—This volume gives us, in a more homely style than Fairholt's 'History of Costume,' a very fair idea of the "drapery" of our ancestors, using the word in its original sense, as well as a correct and very clear account of the numerous fabrics and articles of dress formerly or now in use. Not less interesting and useful are the accounts of the introduction into England of such commodities as cotton, alpaca, &c. Many of the articles are full of interest and information; amongst the more important we may mention those on flax, lace, linen, silk, and wool. The compiler has not been content to confine himself to the description and history of the various articles, but has also in many cases included statistics of the trade done in each. It would have been a great improvement and advantage if when books or authorities were quoted something like an exact reference had been given. In a work of this class we must not be too critical as to the etymologies given or suggested by the compiler—as, for instance, the derivation of the slang term "mortar-board" from Fr. *mortier*, given under "Cap," p. 52. Altogether we can confidently recommend the volume as one certain to afford instruction and amusement to many who want either the time or the opportunity to study the more elaborate works of Fairholt and Planché.

NEW PRINTS.

Mr. Lefèvre has sent us an artist's proof of the last plate engraved by the late Mr. W. H. Simmons. It is in the mixed manner of engraving, and reproduces Mdlle. R. Bonheur's picture of the head and shoulders of an ass which is one of her home pets. The animal is in front view, the body being foreshortened. The print is entitled 'An Old Pensioner,' and intended to be associated with 'An Old Monarch' and 'An Humble Servant,' by the same artists, which we have already admired. Apart from the painter's share, which is full of animation, character, and pathos, the print has all the qualities of a masterly drawing with the brush in monochrome, or black and white body colour. The foreshortened part is a little weak, if not flat; but the draughtsmanship of the head, especially the modelling of the nostrils, muzzle, and lips, is most creditable to the skill of the engraver.

From Messrs. Seeley, Jackson & Halliday we have received a proof of a line engraving by Mr. Lumb Stocks after Mr. Millais's diploma picture in the Royal Academy, representing a little English damsel seated on a pile of books, wearing a black dress of Spanish character. Her pale gold hair flows in ordered disorder on her shoulders; her hands lie in her lap with a branch of fruit. Being a reminiscence, or rather re-translation into the English mode of feeling and art from Velazquez's famous study in the Louvre (551) of the Infanta Maria Margarita, this charming little work is called 'A Souvenir of Velazquez,' and, without ceasing to be English, reproduces with spirit and taste the technical and pathetic motives of the Spanish master. The charm of the face has been well rendered by the engraver. The solidity of the line manner tends to greyness, and causes some lack of light richness of colour, and wealth of tone. To this, or a peculiarity of the impression before us, may be due a slight hardness and flatness which is the sole shortcoming of a little gem of fine art, not unworthy of choice cabinets. From the same publishers comes a proof of a plate engraved by Mr. F. Holl after Mr. Poole's picture of a boy sleeping on a rock near a moonlit sea, called 'A Midsummer Night's Dream.' It is a pretty little print, somewhat deficient in colour and the richness which characterized the art of Poole, and only needing to be carried somewhat further to be even better than it is.

From the Fine-Art Society comes a re-mark proof of an etching by M. L. Flameng after W. Nicholson's portrait of Thomas Bewick. The figure is seated, and shown to mid leg; the face is nearly in full view, turned one quarter to our right, and shown by a strong light, with deep and sharply defined shadows. The etcher's art being French, the features have, at least partially, the character of what may be called a translation into the language of his country, and have lost a trifling portion of the thorough Englishness of the engraver's countenance. In other respects, technical and the like, the work is a capital example of drawing and fidelity. The re-mark is a spirited transcript from T. Bewick's 'The Huntsman and the Hound,' executed for Gay's 'Fables.' We could not say better of the likeness before us than that it closely resembles John Jackson's version of his master's face.

Lettered proofs of Parts IV. V. and VI. of Messrs. H. Graves & Co.'s 'Works of Sir E. Landseer,' the library edition, lie on our table; and though we must reserve detailed criticism till the work is finished, a few words of praise are due to their usefulness as illustrating in a compendious form and moderate size the art and progress of the painter. Each part contains four prints. Of the twelve works before us one of the best is Mr. C. A. Tomkins's spirited reproduction in mezzotint of 'The Widow,' the white duck lamenting her drake extended at her feet, which is clear and good. Very soft and broad, but somewhat deficient in fibre of touch, is Mr. Josey's version of 'A Piper and Pair of Nutcrackers,' in the same mode of engraving. 'Morning,' by Mr. J. C. Webb, is not his best production. Mr. Josey's 'The Sick Monkey' is first rate in all respects. Mr. Tomkins's 'Midsummer Night's Dream,' or 'Oberon and Titania,' is beautifully drawn and modelled, but there is excess of black in the shadows; his 'Maid and the Magpie' is excellent. Mr. Webb's 'Night' might be much better, and so might his 'Sleeping Bloodhound,' which is hard and spotty.

A number of etchings, comprising varied states and proofs, which Mr. J. F. Hudson has sent us from Shieldfield, Newcastle-on-Tyne, are, he writes, the results of an attempt to achieve self-expression and independent art. These works are preparing for publication shortly. Our advice to our correspondent is to refrain from issuing works of this nature until by unflinching practice of draughtsmanship he has gained power enough to render natural forms completely and faithfully. At present he is unable to do more than suggest the pathetic ideas of landscape which are in him. His figure drawing will not bear examination. The supposed facility of etching will surely be injurious to solid studies in art. That the number of persons who believe etching to be easy and drawing superfluous is prodigious, is proved by the number of poor prints we receive. Possession of etching needles and plates will not make artists.

Messrs. W. H. Biggs & Co. have favoured us with 'Wilkes Ancient and Modern, being Portraits of Messrs. John Wilkes and C. Bradlaugh,' by Mr. W. Strang. They are both very bad, boneless, and trivial.

Decade II. of 'Plant and Animal Forms as used by Workmen of the Middle Ages' comprises transcripts of Gothic carvings, the originals of which have the highest merit. They were made by Prof. D. Oliver, of Kew, to whom we would suggest that photography would be the best medium for carrying out his excellent intentions in respect to this privately printed work.

Fine-Art Gossip.

A complete rearrangement of the pictures and sculpture in the National Portrait Gallery has been resolved on and will be commenced forthwith. The portraits formerly in the British Museum and hall of Serjeants' Inn will no longer be kept apart, but incorporated chronologically in the general series. Every picture will have, according to rule, a distinct statement on the frame of the donor's name. It is not intended to close the whole of the gallery during the alterations, but one portion or another will always be open to the public.

The great attraction of the Grosvenor Gallery Exhibition, to be opened on the 1st of December next, will be a representative and, so far as possible, complete gathering of the works of Mr. Alma Tadema. The signal success attending the exhibition of Mr. Watts's pictures in this place has prompted repetition of the experiment. Owners willing to lend pictures are requested to communicate with Sir Coutts Lindsay, at the Grosvenor Gallery, New Bond Street. We trust that several masterpieces from continental collections will appear at the Grosvenor.

Collectors and students of the history of art in England will be glad to learn that it is the intention of the Royal Academicians to reprint and publish, with indexes prepared under the direction of Mr. Eaton, Secretary to the Academy, the whole of the catalogues of the exhibitions of the body from the first to a comparatively late period. This reprint will be sold at a price sufficient to pay the expenses of the undertaking, not more.

Mr. F. G. Stephens is engaged on a work treating at length the art-life and pictures of his old friend and "P.R.B.," Dante G. Rossetti.

It may be desirable to remind our artistic readers that the Paris *Salon* is open to Englishmen as well as the natives of every other country. Englishmen, compared with other nations which cultivate art with success, contribute but scantily to the great gathering. Pictures intended for the next *Salon* must be delivered in Paris early in April next.

The only catalogue now sold at the National Gallery is, so an angry and disappointed correspondent declares, the reduced version of the account of foreign pictures; no catalogue whatever is obtainable of the British works. The larger catalogue of foreign examples has long been out of print.

The usual exhibition of the Photographic Society was opened on Monday last in the gallery of the Society of Painters in Water Colours, Pall Mall East.

Some French papers report that, on the night of the 25-26th ult., a thief abstracted from the Musée at Grenoble a collection of medals in gold which have been valued at 800,000 francs. The works were contained in thirty-five cases, all of which were opened with false keys, except one, which was forced. In all 1,911 medals have been, it is said, taken away by the thief or thieves. The intrinsic value of the metal stolen is estimated at 20,000 francs. Access was obtained by an unguarded door in the basement.

MUSIC

BRISTOL MUSICAL FESTIVAL.

The fourth triennial musical festival at Bristol takes place during the coming week at Colston Hall, under the direction of Mr. Charles Halle. It commences with a performance of 'Elijah' on Tuesday morning, in which the principal solo parts will be sustained by Miss Anna Williams, Madame Patey, and Messrs. Joseph Maas and Santley. On Tuesday evening Beethoven's great Mass in D is to be given, the soloists being Madame Albani, Madame Patey, Mr. Edward Lloyd, and

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Mr. Robert Hilton. The Mass will be followed by a miscellaneous selection. Gounod's new oratorio 'The Redemption' will be brought forward on Wednesday morning, and will doubtless form one of the chief attractions of the festival; while on the same evening a miscellaneous concert is to be given, the most important items of which are Schumann's 'Rhenish' Symphony, Beethoven's Concerto in G, played by Mr. Halle, and the "Spring" from Haydn's 'Seasons.' Rossini's 'Moses in Egypt' will occupy Thursday morning; and the one absolute novelty of the festival, Mr. A. C. Mackenzie's cantata 'Jason,' is to be given on the evening of the same day. A performance of the 'Messiah' on Friday morning will bring the festival to a close.

The degree of approval that will be accorded to this scheme will largely depend upon the standard by which it is judged. If compared with the programme of the last Bristol festival, in 1879, the management may at least be congratulated on having to some small extent recognized the claims of English art. While reserving till after the performance any detailed criticism of Mr. Mackenzie's new cantata, we can at least say, from an examination of the score, that we believe it will fully justify its place in the programme of the festival. But with this single exception the talent of our countrymen is as much ignored as ever; the only other pieces from English pens to be found in the whole series of programmes are a song by Mr. F. Clay and an unaccompanied chorus by the late Dr. S. S. Wesley. In this respect Bristol contrasts very unfavourably with Birmingham. At the recent festival in that city English music was worthily represented, three new and important works being brought forward; and the festival was the most successful of recent years. Bristol, however, seems nearly as unwilling as heretofore to admit that anything of home production can have value; nay, more, she appears to entertain considerable apprehensions with regard to novelties of any kind. Gounod's 'Redemption' may almost claim that title, we admit; but excepting this work and 'Jason' there is nothing in the whole scheme of the festival which is not familiar to music lovers in general, and very little with which the Bristol public are not familiar.

Unfortunately the distrust of native art on the part of the Committee is not confined to the selection of the programmes. We spoke on this subject three years ago, and, as a matter of simple justice, we must recur to it again. Why is the Bristol Cathedral and Borough organist, Mr. George Riseley, completely ignored? For many years he has been working in the city, at heavy personal sacrifice, for the cause of music; he has given Bristol a permanent series of orchestral concerts such as very few provincial towns enjoy, and the Festival Committee show their appreciation of his services by relegating him to the subordinate position of accompanist at the organ. For the sake of argument we are willing to admit that it was thought more expedient to engage Mr. Halle as conductor. His name may have been relied upon to "draw," for no one could be found better qualified for his post; it is possible, also, that by engaging his band *en masse* a considerable saving of expense may have been effected. How this may be we know not, and without further information we do not condemn the Committee for not engaging Mr. Riseley to conduct the festival. But it is impossible to acquit them of putting a slight upon their organist in not having asked him to play a solo at one of the concerts. Colston Hall possesses one of the finest organs in England; and if Mr. Riseley had been invited to play a fugue of Bach's or a sonata of Mendelssohn's, it would at least have been a compliment which was no more than due to him. But, as is generally the case, a prophet has no honour in his own country. It is too late, of course, now to rectify any errors into which the Committee may have fallen; but we believe that if they continue in their present policy it will be long before their festival will take rank with those in which English art is less grudgingly recognized.

Musical Gossip.

The Saturday Concerts at the Crystal Palace will be resumed this afternoon. The special feature of the concert will be the first performance in England of Brahms's new Pianoforte Concerto (No. 2, in B flat), which will be played by Mr. Oscar Beringer. The programme will also include Bennett's overture, 'The Wood-Nymph,' Beethoven's Symphony in A, and the "Waldweben" from Wagner's 'Siegfried.' Mr. Edward Lloyd will be the vocalist.

The Opéra Comique Theatre reopened on Monday evening with an entertainment of a novel character, carried out entirely by ladies. Miss Lila Clay, who directs the company, has not been over careful in the selection of its members, some of whom would be better fitted for the music-hall. Others, however, possess vocal, if not histrionic ability, and with care and tact the programme might be made pleasing and graceful. An operetta, entitled 'On Condition,' by Messrs. Reece and Meyer Lutz, achieved only a partial success, the music being greatly superior to the libretto.

We have already mentioned that Mr. A. C. Mackenzie has completed his opera 'Columba,' to be produced under Mr. Carl Rosa next Easter, and it is now said that Mr. Rosa has arranged with Mr. Goring Thomas to compose an opera for the season of 1884. This encouragement of native talent deserves warm acknowledgment from musicians.

Herr Richter announces two orchestral concerts to be given at St. James's Hall on Thursday, November 9th, and Tuesday, 14th. The usual series of nine concerts will be given next season.

Madame Christine Nilsson and Mr. Sims Reeves gave a joint benefit concert at the Albert Hall on Thursday evening. This was the first concert of the autumn season, but as the programme was entirely of a popular character it needs no comment. The artists announced to assist were Madame Trebelli, Miss Clements, and Miss Spencer Jones, Mr. Herbert Reeves, Mr. Barrington Foote, and Mr. Santley.

While English musicians are about making the acquaintance of Brahms's Second Pianoforte Concerto in B flat, the composer, according to intelligence received from Germany, has just completed two new works, a String Quintet in F and a Pianoforte Trio in C. The *finale* of the quintet is a fugue, and the slow movement of the trio an air with some surprisingly original variations. Both works are said to be in the composer's best manner.

The tablet erected in Westminster Abbey in commemoration of Michael William Balfe is to be unveiled next Friday, the 20th inst., after the evening service at three o'clock.

Mr. Geaussent was announced to give a pianoforte recital at St. James's Hall on this (Saturday) afternoon. His programme was well selected, and included Beethoven's Sonata in F minor, Op. 57, Sterndale Bennett's sonata, 'The Maid of Orleans,' and items by Bach, Chopin, Schumann, Heller, Scharwenka, and Rubinstein. Miss Spenser Jones was the vocalist.

The Popular Ballad Concert Committee commence their winter series of concerts for the people next Saturday evening at the Foresters' Hall, Clerkenwell.

Mr. Charles Halle has issued the prospectus of his coming series of concerts at Manchester. As this will be the twenty-fifth season of these concerts, Mr. Halle proposes to give, as far as possible, a complete series of representative works by the greatest composers. Among those to be brought forward are Bach's 'Passion Music'; Handel's 'Messiah' and 'Israel in Egypt'; Haydn's 'Creation'; the first act of Gluck's 'Alcestis'; Mozart's Symphonies in G minor and C major; Beethoven's Mass in D, and his C minor, A major, and 'Choral' Symphonies; Mendelssohn's 'Elijah' and 'Scotch' Symphony; Schubert's Symphony in C; Spohr's 'Weihe der Töne'; Rossini's 'Stabat Mater'; Schumann's Symphony in C; Berlioz's 'Faust' and 'Harold'; and Bennett's 'Woman of Samaria.' The services which Mr. Halle has rendered to the cause of music in Manchester are so well known that there can be little doubt that the inhabitants of that city will seize the opportunity, on the completion of a quarter of a century of these concerts, of showing their recognition of what he has done for art.

It is announced that the posthumous works of the late Chevalier Lemmens are to be published in three volumes, under the auspices of a committee, at the head of which is M. Gevaert.

The Stern 'sche Gesangverein of Berlin will commence its season on the 4th of November with a concert in commemoration of Mendelssohn. Bruch's 'Odysseus' and Handel's 'Judas Maccabæus' are to be given later.

Armenian opera is prospering in Turkey. At Smyrna is announced the first representation of 'Leblebiji Horhor Aga,' a comic opera in three acts, by the "Maestro" Chohajian (Draper), with several new singers, special decorations and costumes, and an orchestra of fourteen musicians. It appears to be an extraordinary production. The libretto is thoroughly Oriental, or rather Turkish, the personages being Turkish, with a love adventure, an endless succession of intrigue, and abundant buffoonery. The music is described as a medley from the Paris *répertoire*, and rather too much for the incapacity of the orchestra. The *prima donna*, Miss Siranush, is well spoken of. The opera is evidently admirably suited to its audiences. The same Armenian company performed with success a Turkish version of 'La Belle Hélène.'

DRAMA

THE WEEK.

Lyceum. — Shakspeare's Comedy 'Much Ado about Nothing.'

Haymarket. — 'The Overland Route,' a Comedy in Three Acts. By Tom Taylor.

Of the comedies of Shakspeare which retain possession of the stage, 'Much Ado about Nothing,' revived on Wednesday night at the Lyceum, stands second in order of popularity. Yielding to 'As You Like It' in most dramatic and poetical respects, it takes precedence of 'Measure for Measure' in being more distinctly a comedy, including no such episode as that of Barnardine, and touching upon no matter so repellent as the cowardly supplication of Claudio to Isabella. With 'Twelfth Night' it runs neck and neck, winning, so to speak, only in the last stride. In their introduction of fairy machinery, and the consequent opportunity they offer for musical and scenic accessories, 'The Tempest' and 'A Midsummer Night's Dream' stand apart. 'The Comedy of Errors,' 'The Merry Wives of Windsor,' and 'The Taming of the Shrew' belong to Shakspearean farce; and 'The Merchant of Venice,' when, as is ordinarily the case in representation, the romantic setting is removed or reduced to insignificance, is hardly to be distinguished from tragedy. There remain 'The Winter's Tale,' which for some inexplicable reason is judged by managers a dangerous play; 'The Two Gentlemen of Verona' and 'All's Well that Ends Well,' pieces which, except at the famous Sadler's Wells revivals, have not been seen in

London for a couple of generations; and 'Love's Labour's Lost,' of the performance of which, unless it was given at Sadler's Wells, no record is preserved.

In the present instance the preference accorded 'Much Ado about Nothing' over 'Twelfth Night' is probably due to the fact that Mr. Irving, who, in a revival of the piece last named, stands pledged to play Malvolio, elects to appear in a part like Benedick, in which he may profit by the bright companionship of Miss Terry. To award the present performance of 'Much Ado about Nothing' precedence in respect of scenic adornment and *ensemble* over any previous representation is to say little in its favour. No specially noteworthy revival of 'Much Ado about Nothing' can be recalled. Not a single name of eminence since that of Mrs. Charles Kean is associated by the present generation with Beatrice, and Wallack is the only man since the days of Charles Kemble who has made a reputation as Benedick. In the more remote past even there are few representations which attract special attention. The cast at the first recorded performance—Lincoln's Inn Fields Theatre, February 9th, 1721—remains uncertain. Garrick on his first appearance as Benedick—Drury Lane, November 14th, 1748—was all but eclipsed by his Beatrice, Mrs. Pritchard. When, thirty-nine years later, at the same theatre Kemble assumed the same character, he was doubtful of the attraction, and supplemented it by a recitation of Collins's 'Ode on the Passions.' This occasion seems, however, in the retrospect one of the most noteworthy on record, the cast including Parsons as Dogberry and Miss Farren as Beatrice.

On the whole, 'Much Ado about Nothing' must be pronounced the most successful of Mr. Irving's Shakspearean revivals. As a spectacle it is at least equal to 'The Merchant of Venice' or 'Romeo and Juliet'; as a performance it attempts no such innovation as in the former piece startled Shakspearean students, and manifests no such incongruities as in the latter damped the ardour of the most enthusiastic supporters of the management. The principal actors are, indeed, suited to the *rôles* they assume, and it is only in subordinate characters and in matters in which a complete reproduction of past life is not easy that shortcoming is detected. Benedick is probably the best Shakspearean performance Mr. Irving has yet supplied. In eccentric comedy Mr. Irving has few equals, and his banter of Beatrice is given in admirable style. No actor of whom the present generation has any knowledge or preserves any recollection can claim to have so thoroughly entered into the character or charged it with equal vitality. Except that, on the strength of the speech of Don Pedro concerning the fancy that Benedick "hath to strange disguises, as to be a Dutchman to-day, a Frenchman to-morrow," &c., too many costly garments are worn, the performance does not depart from nature, and to compensate for this drawback it has much fancy and variety, and attains distinct intellectual elevation. Commencing a little tamely, the Beatrice of Miss Ellen Terry improved, until in the stronger scenes it reached a high point of excellence. Nothing could be better than the scenes in the garden; and the defence of Hero and the challenge to Benedick to kill Claudio were charged with an amount of feeling they rarely display. Few Benedicks could be found to resist such conjuration as was supplied. Miss Millward played well for a *débutante* as Hero; Mr. Glenny was a good Don John; and the Leonato of Mr. Fernandez and the Antonio of Mr. Howe were satisfactory performances. Mr. Terriss lacks the distinction essential to Don Pedro, and Mr. Forbes Robertson the fire requisite in Claudio. Much of the scenery was admirably artistic, and the representation of the cathedral at Messina may vie in impressiveness and splendour with the famous temple of Artemis in 'The Cup.'

To the establishment of a national theatre, such as the management of the Haymarket Theatre is supposed to contemplate, a national drama is an indispensable preliminary. This, unfortunately, England cannot claim. To point to that drama of past days which constitutes the most splendid possession any nation can boast is not to the purpose. It is time the fact should be recognized that a very small portion of the public can ever be led to take an active interest in a world outside that in which it lives. A clever man is reported to have said that when a new book was published he read an old one. For one who has consciously withdrawn from participation in the world's struggle such a course is probably the wisest to be adopted. To the majority of readers, however, the living dog is better than the dead lion. To carry out this argument and to show how wide is its application would furnish matter for a volume, and cannot be attempted as preface to a notice of a modern revival. Few, however, who regard philosophically the development of human nature will question the allegation that, under the most favourable conditions and among the most art-loving people, a very small portion of the drama of past times can be rendered generally acceptable. Shakspeare is an exception to all rules. Of his works, however, a very small per-centage, as we have remarked above, holds the stage, and his contemporaries are practically buried. Buried, too, is, so far as regards the stage, the drama of Dryden, Wycherley, Fielding, Byron, and a score of writers of scarcely less repute. One comedy of Goldsmith, two comedies of Sheridan, and so forth—half a dozen works in all of past ages—are frequently accessible on the stage to the modern public. The drama of even a generation ago is dead. What curiosity now exists concerning 'The Willow Copse' and 'The Flowers of the Forest'? As the best-known interpreters of these plays vanish from the stage the memory of the plays fades with them. In France it is now a dangerous experiment to revive the elder Dumas. Recently 'La Tour de Nesle,' once held one of the most effective of melodramas, has been timidly brought upon the stage, and has been found laughable. Nothing short of absolute incapacity to obtain a play dealing with modern subjects and written in what may be called the key of to-day could have induced the Haymarket to mount 'The Overland Route.' Twenty-two years only have passed since this play, clever enough in its time and in its fashion, was first set on the stage. Already, however, it is out of date. At no time was it more than a species of entertainment in which actors then at the height of their reputation were seen to advantage.

As its hero Charles Mathews worked a series of miracles, carrying, with his jaunty air, his imperturbable and passionless good nature, and his contentment with himself, a character that in the hands of a more serious actor would have been rejected as preposterous. In the method of this excellent comedian there was something that dulled the edge of ridicule. Into the good characters he played he imported as it were a portion of his personal identity. Avowedly not a good man himself, the good man he presented was only a good man for Charles Mathews. Regarded in this light the character of Dexter became conceivable. Mr. Compton's drollery rendered diverting in the Anglo-Indian he presented the loss of false teeth and the silence thereby imposed, in themselves not supremely funny things. Buckstone, meanwhile, in manacles as a malefactor was a sight to rouse Homeric laughter. When these actors disappear what is left is seen to be not even a piece.

With all seriousness, however, the Haymarket has tried to put life into these dead bones. It has accomplished wonders. Thanks to a mounting in its way unsurpassable, it succeeded at the close of the second act in stirring in the public genuine emotion. Just as the select public that went to the Dutch plays was stirred when in the representation of 'Marie Antoinette' it became aware of the approach of an unseen and a terrible mob, heard the dull, low sound of menace like the roll of distant thunder, and the sharp cry recalling the flash of lightning, even so felt the large public which thronged the Haymarket when in the night watch the ship presented the spectacle of undisciplined panic to be expected when alarming and irreparable calamity happens at sea. True to its self-imposed mission, the management has given 'The Overland Route' the best mounting it has ever received, and has supplied the best cast obtainable. The only result of this is to show how essentially flimsy is the play. Subordinate characters such as Sir Solomon Fraser and Mr. Colepepper obtain probably the best rendering they have ever received. Mrs. Bancroft is, however, too good for a part so insignificant as Mrs. Sebright; and Mr. Bancroft, who as Tom Dexter conquers his mannerisms, and plays with sincerity, truth, and earnestness worthy of all praise, renders the character only the more improbable. Mrs. John Wood, delightfully comic, and Mr. David James, conscientiously artistic and humorous, make the most of the character of the Lovibonds. The revival will probably be a financial success. Art, however, in the representation is concerned with externals only.

Dramatic Gossip.

A NEW farce by Messrs. Arthur Law and George Grossmith, produced under the title of 'Mr. Guffin's Elopement' at Toole's Theatre, may claim to supply Mr. Toole with one of the most genuinely comic characters he has recently assumed. As Benjamin Guffin, an elderly gentleman eloping with a middle-aged bride, Mr. Toole is placed in a comic predicament in which he has to hear from a rival, who fails to

recognize him, a description of the chastisement in store for him. Mr. Toole's display of terror and his attempts at escape are as funny as they can be. A song called 'Catching the Speaker's Eye' is nightly encored.

A MONOLOGUE by Mr. C. Brookfield, delivered by that actor as a *lever de rideau* at the Haymarket, appears from its subject to be French in origin. It represents the difficulties of a young gentleman surprised by his *fiancée* at the moment when he expects a compromising visit from another lady. Mr. Brookfield is as yet deficient in lightness. The delivery of the trifle is, however, creditable.

IN February next Mr. Kyrle Bellew will commence a tour in the country with 'Romeo and Juliet,' the representation being in all scenic and spectacular respects the same as was supplied at the Lyceum Theatre. This is Mr. Bellew's first effort at management.

'CHARLES VII. CHEZ SES GRANDS VASSAUX,' a five-act tragedy of Alexandre Dumas, first played in 1831, has been revived at the Odéon. Its heroine is Agnes Sorel, who rouses the indolent monarch to take arms to expel the English.

TO CORRESPONDENTS.—J. M. G.—W. J. J.—H. J.—R.—received.

No notice can be taken of anonymous contributions.

ERRATUM.—P. 471, col. 3, line 23 from top, for "William" read *John*.

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LITERATURE

The Friendships of Mary Russell Mitford, as recorded in Letters from her Literary Correspondents. Edited by the Rev. A. G. L'Estrange. 2 vols. (Hurst & Blackett.)

In Maclise's well-known *Fraser* portrait gallery is a group of the popular authoresses of the day. There, sitting round a tea-table, are Mrs. Norton and Miss Porter, Lady Morgan and L. E. L., while between Mrs. Hall and Harriet Martineau appears—but we will quote Maginn's queer versified prose: "And last, the jolliest of them all, soft seated on a well-filled bustle, her coffee sips, by Mrs. Hall, dear darling Mitford (Mary Russell)." 'Regina's Maids of Honour' is the title of the engraving; and now poor "Regina" herself (the old, fond, half-forgotten name for *Fraser*) has passed away, and who is there to bury her?

Of all this sisterhood none has left a happier memory behind her than Miss Mitford. She was not, of course, in any true sense of the word a great author, but she was a very pleasant one. Her books are fresh with all the freshness of country life. They are redolent of wild violets and garden roses. The sights and sounds, the joys and sorrows of a quiet village, the natural beauties of hedgerow, woody copse, open moorland, or tangled lane, have never, perhaps, been drawn with truer or more tender touch. Her pictures become a trifle monotonous, no doubt, for her opportunities and her genius were neither of them wide in range; but if they are looked at one by one they are admirable of their kind.

But what Miss Mitford chiefly prided herself upon were her tragedies. "And yet at her kind heart sat Tragedy thinking," says Leigh Hunt in his 'Bluestocking Revels.' Her great triumph was 'Rienzi,' of which she here tells us that seventeen editions went forth to the world. It was popular on the American no less than on the English stage, and Miss Mitford, who seems to have been very fastidious in the matter of actors, observes in one of her latest letters that it would now have a still better chance, "since Macready has left the stage and his most offensive mannerisms will die out." Some of her other plays were also successful, but some got astray in the pigeon-holes of managers, and for her 'Charles I.' she was unable to obtain a licence, and it could only be acted on the other side of the Thames. The reason of the refusal of the licenser of plays it is hard to guess, especially as we are told that "all political allusions were carefully avoided." She appealed to the Duke of Devonshire for assistance, but he declined to interfere, though, with an eye to business, he begged to be allowed "to retain the copy of your play, to add it to my dramatic library." But it will not be by her tragedies that Mary Russell Mitford will be remembered. Her best friends (and her friends knew how to flatter) hardly placed her on a level with Joanna Baillie, and who now reads the 'Plays on the Passions'? Her 'Recollections of a Literary Life' will not, however, be soon forgotten, and probably the survival of the fittest may be exemplified here rather than in 'Our Village.' With much grace of style and enthusiasm of manner Miss Mitford has blended her personal reminiscences of interesting men of letters with extracts from their prose and verse. The book is singularly unhackneyed, and many of the best poems she gives were quite new to her readers. She had a knowledge, too, of American literature before American literature was much read among us, and in one of these newly printed letters she says, with conscious pride, "As for Dr. Holmes, who lives, they say, on every man's lips in Boston, he was totally unknown in England till I published my book."

Hardly less delightful are Miss Mitford's letters. The two volumes before us purport to be rather the letters from her friends than those she wrote herself; but although the bulk of her letters have already been harvested there is a sufficient gleaning here. She wrote better than any of her correspondents, for, as she says in her 'Recollections,' "My theory as to letter-writing is that it should be like the easiest, most careless off-hand talk"; and her own talk was always good. Then she was a warm-hearted and affectionate little woman. She honestly believed that no one ever had such an admirable father, nor any one such adorable friends: not a goose among them but in her eyes was the most magnificent of swans. She was insatiable of friendship, and, as love is apt to beget love, many of her friends were really very warmly attached to her. Occasionally, too, she developed a curious hero-worship, and her admiration for Louis Napoleon, of all people in the world, amounted to a craze.

"Mr. Fields," she writes, "who saw much of him, and was close to him for two hours at a ball at the Tuileries, is quite as enthusiastic about him as Mrs. Browning and I. So is dear old Lady Stanley, who was here yesterday. Mr. Fields says that he never saw such manners in his life, such dignity, such courtesy, such simplicity, such grace."

And there is a great deal more of it. She carries what she calls the Louis Napoleon "faith" to the extent of saying:—

"Truly, of all the fine things Louis Napoleon is doing for France, none, to my mind, is so valuable as the putting down of journalism! That vile engine, the Press, is to genius of modern times what the rack was of old."

In 1834 Miss Mitford visited London, and in a letter to a friend she describes the people with whom she was particularly charmed. It was certainly an incongruous selection:—

"The woman whom I like best is Harriet Martineau, who is cheerful, frank, cordial, and right-minded in a very high degree, and my favourite amongst the men is decidedly that most accomplished and delightful person, Mr. Hayward (the translator of 'Faust'), a very young man, but decidedly the leader of the best London society. I also liked much Mr. Willis, an American author, whose unwritten poetry and unwritten philosophy you may remember in my American book, and who is now understood to be here to publish his account of England. He is a very elegant young man, and more like one of our peers' sons than a rough republican."

We hope Mr. Hayward will feel duly flattered by an admiration in which Mr. N. P. Willis so largely shares. But the author of 'Pencillings by the Way' seems to have fascinated several people. Mrs. Hofland, writing to Miss Mitford, says she set him down (can anything be more delightful?) "as a nobleman or as an Oxford man," and declares him "my beau-ideal of a gentleman." As for Harriet Martineau—what would poor Miss Mitford have thought had she lived to read what her sister authoress wrote about "her habit of flattering and the twin habit of disparagement of others," adding, "I never knew her respond to any act or course of conduct which was morally lofty"? The second part of these strictures probably only means that Miss Mitford was not an ardent abolitionist; but as regards the flattery and the disparagement there certainly was some ground for amused censure. As we have already said, Miss Mitford was a kindly little woman and most susceptible of kindness from others. A word of cordial praise, some cuttings for her garden, a present of grapes, almost any unconsidered trifle, went to her heart at once, and she was probably your friend for life. On the other hand, if she did not know you, or you did not care about her, she could be as bitter as the bitterest of her critics. In these volumes of her "Friendships" there are some estimates of men and books which are severity itself. She speaks of Leigh Hunt's "want of truth" and "eternal mendicancy," and of Wordsworth being "wrapt up in the double worship of his own poetry and of mere rank and riches in others." She asserts of Dickens and Jerrold and Bulwer that they are "all, to my fancy, so vulgar in their different ways"; and again, while saying that Lever's "works are so unmistakably those of a gentleman," she makes a clean sweep of various reputations:—

"The English novels of these days seem to me more detestable the one than the other,—Dickens all cant (Liberal cant, the worst sort) and caricature; Thackeray all cynicism, with an affectation of fashionable experience; and the lady-writers, the Miss Jewsburys, the Miss Lynns, and *tutte queste*, emulous of the passion and daring of George Sand, without her grossness, but also without her genius and her beauty."

She supposes that Lamartine is "always false," and has an "incapacity for appreciating truth." Guizot fares almost worse, for he is "a solemn coxcomb with a good deal of the hypocrite about him." She thinks

"Longfellow has beautiful bits, but his prose is trash, and I confess that I think he owes his success here quite as much to his faults, his obscurity, his mysticism, and his little dash of cant as to his merits."

XUM

There is one more depreciatory extract which is too amusing not to give. Miss Mitford is writing in 1853:—

"Do you see the *Times*? and if so, do you remember certain letters signed 'An Englishman' abusing my dear Emperor? Those letters had a tone of authority which might have become not merely a judge or a bishop, but a cardinal or Lord Chancellor. Well, they were written by an undergraduate at Oxford, a lad called Vernon Harcourt.....The letters were inflated and bombastic enough for Tom Thumb; but there was an air of grandeur about them which must have taken in the *Times*. What a fool the lad was not to keep his own secret!"

But the old lady's story is not strictly accurate, for the "lad called Vernon Harcourt" was a Cambridge, and not an Oxford, undergraduate, and at this time was not an undergraduate at all. Nor is it certain he was the writer.

The letters addressed to Miss Mitford, as here given to us, are extremely miscellaneous. Some are good enough, but others were barely worth preserving as autographs, and many were not worth preserving on any ground. The most amusing letter is one from an unknown young Irishman, who says, "Dear Madam, excuse my freedom, but I love you with all my soul"; he is full of admiration, and indulges in a dream of how Miss Mitford might be driven by a storm to take refuge in his mother's cottage, and, "Oh, delicious! to see you sitting at the fireside cracking with my mother, while I would be ransacking the presses for everything drinkable and eatable." Rather a platonic sort of love, but no doubt gratifying, for Miss Mitford's friends were not in the habit of turning into lovers. Still, in 1829 there was a report that Miss Mitford had married a distant relative and been taken off to his beautiful place in Northumberland, and Mrs. Hofland writes a gushing letter to tell Mrs. Hall the good news. But the good news is unconfirmed, and Mrs. Hofland is obliged to ask Miss Mitford herself the delicate question: "I have loved you too long and too well to sustain the solitude which belongs to uncertainty any longer—are you married or not?"

Of the other letters there are some characteristic ones from Cobbett, chiefly about coursing, some really clever ones from Sir William Elford, and some full of pleasant gossip from Mrs. Trollope. Then there are letters from Mrs. Hofland, Mrs. Hall, Mrs. Opie, the Howitts, Talfourd, Ruskin, and others of less interest. A few from Miss Barrett (Mrs. Browning) were worth publishing, and Miss Barrett long continued one of Miss Mitford's truest friends. It was genial John Kenyon who brought them together and who also introduced Mr. Fields, the American, to Miss Mitford. In later life Mr. Fields's untiring kindness was one of Miss Mitford's greatest pleasures. He wrote to her often, sent the different books he published, and never came to England without seeing her. Another American correspondent she also had in Miss Sedgwick, with whom she must have had much in common, and whose reputation in America was not altogether unlike her own. Mr. Ticknor, too, saw her when he was in this country; but the American for whom she had the greatest literary reverence, Dr. Holmes, she never met, and we do not gather that she ever saw Hawthorne, whom she also greatly admired. In one of her letters, however, there is a bit of nonsense about Hawthorne which is perhaps worth knocking on the head. She writes, "Miss Brewer [Miss Bremer, of course], who was two years in America, told Mrs. Kingsley that Hawthorne was mad." Now Miss Bremer's interview with Hawthorne (she only saw him once) has been described by herself:—

"I spent one evening with Hawthorne in an endeavour to converse. But whether it was his fault or mine I cannot say, it did not succeed. I had the talk to myself, and at length I became quite dejected and felt I know not how."

Hawthorne's own account of this interview, as told to an English friend, quite explains Miss Bremer's discomfiture:—

"Miss Bremer is an odd little woman; she talks very fast and not very good English. I couldn't get on with her, for she threw me off my guard at once and destroyed all my presence of mind by saying, 'I do so love you because of "The Great Stone Face"' [one of his smaller stories]. She told my wife, too, that I reminded her of 'The Great Stone Face.'"

It is distinctly hard upon "The Great Stone Face" that, because the Swedish novelist could not make it talk, it was to be called mad!

There is one story too good to be omitted, and then we must close our extracts. Miss Mitford is giving an account of a conversation Mr. Fields had had with Carlyle:—

"'So, sir, ye 're an American?' quoth the self-sufficient Scotchman. Mr. Fields assented. 'Ah, that 's a wretched nation of your ain. It 's all wrong. It always has been wrong from the vera beginning. That grete mon of yours, George' (did any one under the sun ever dream of calling Washington George before?)—'your grete mon George was a monstrous bore, and wants taking down a few hundred pegs.' 'Really, Mr. Carlyle,' replied my friend, 'you are the last man in the world from whom I should have expected such an observation. Look at your own book on Cromwell! What was Washington but Cromwell without his personal ambition and without his fanaticism?' 'Oh, sir,' responded Carlyle, 'George had neither ambition nor religion, nor any good quality under the sun. George was just Oliver with all the juice squeezed out.'"

Miss Mitford evidently tells this story with some delight, for she did not like Carlyle. She says (in 1852):—

"In England his fashion is waning rapidly, and I have no doubt but that, like most over-rated men, he will live to share the common fate of idols—knocked down by his former worshippers in revenge of their own idolatry."

Of the editing of this book it is unfortunately impossible to speak in high terms. The letters seem fairly well arranged up to a certain date, and then suddenly the reader passes from a letter of Bayard Taylor's in 1854 to one of Miss Edgeworth's, not addressed to Miss Mitford, in 1843. The fact seems to be that a collection of letters belonging to Mr. Starkey fell into the editor's hands, and he has thrown them together at the end of the second volume. But the first thirty pages of this collection have nothing whatever to do with Miss Mitford, and, though no doubt of interest in Mr. Starkey's own biography, are here absolutely out of place. Then we have an index, but an index so disgracefully incomplete that it serves only to mislead. The misprints—we suppose they *are* misprints—are rather serious; these are only a few of the more important:—"Lady Beecher" (ii. 12, 24) should be *Lady Becher*; "Judge Family" (ii. 189) should be *Fudge Family*; "Mr. Payne" (ii. 113) should be *Mr. Payn*; "Sefton Court" (ii. 219) should be *Ufton Court*; "Mr. Nielson" (ii. 156) should be *Mr. Neilson*; and "Gramont" (ii. 232) should be *Grammont*. Then it was not "A. Harvey," but A. Ramsay, who wrote 'The Gentle Shepherd'; and Hawthorne's story is not 'The Great Stone Tale,' but 'The Great Stone Face.' Lastly, Mr. Kenyon's poem is not 'The Rhymed Plea,' which suggests nothing, but 'Rhymed Plea for Tolerance,' which means a good deal.

A Short History of French Literature. By George Saintsbury. (Frowde.)

Mr. Saintsbury may fairly be said to have done his best to illustrate the literary history of France. To his many excellent contributions on the subject which have appeared in the new 'Encyclopædia Britannica' we need but refer in passing. We have had frequent occasion to speak of them with respect; and in this place we shall say no more than that of themselves they represent the labour of an ordinary lifetime and constitute no inconsiderable achievement. In the sort of series — the critical trilogy, as it were—to which the present volume belongs Mr. Saintsbury addresses himself to another audience. In the 'Primer of French Literature,' reviewed by us on its appearance, he gives, as he says himself, a bird's-eye view of his subject. In this 'Short History' he fills in and completes his picture. In a third and concluding volume he proposes to give a selection of representative and appropriate extracts, which—in so far at least as later literature is concerned, the mediæval writers being disposed of in the 'Short History' itself—shall round off his arguments and prove his case.

The 'Short History' is a piece of excellent and most honourable work. It is, in the author's own words, "a succinct history of the course of French literature compiled from an examination of that literature itself, and not merely from previous accounts of it"; and as such, as he modestly suggests, it is unique in English. It has its faults, as we propose to show; but it is in many ways a masterpiece. Mr. Saintsbury writes of nothing which he has not read; and if his insight is sometimes at fault, his experience is always individual and complete. He treats his matter at first hand throughout; from the 'Strasbourg Oaths' to 'Les Deux Masques' and 'Numa Roumestan,' from the mystery of 'The Ten Virgins' and the 'Cantilena of St. Eulalie' to the 'Petit Hôtel' of Henri Meilhac. This is as much as to say that he has mastered some nine or ten centuries of varied and complex literary production, and is qualified to discuss them even in their minute details. It is hardly possible to speak too highly of the intellectual activity, the phenomenal industry, the dauntless intrepidity of mind and temper, that are necessary to the accomplishment of so prodigious a task. It were no mean achievement to read one's way through a single one of the five periods into which Mr. Saintsbury divides his story: through the vast and trackless accumulations of mediævalism,

for instance, or through the stately monuments—the palaces and temples and eternal towers—of the heroic age. Mr. Saintsbury, however, is not as other men, and has explored all five of them. He seems to be almost as familiar with Rutebeuf as with Rétif, with Christine de Pisan as with Joseph Bouchardy, with the 'Roman du Renart' as with 'Les Quatre Vents de l'Esprit.' He speaks with equal authority of 'Le Roi Flore' and 'La Comtesse de Chalis,' of Pascal and Jean de Meung, of Philippe de Thaun and M. de Jouy, of Thibaut de Champagne and 'La Morte Amoureuse,' of Descartes and Raoul de Presles, of Maurice de Sully and Jules Janin, and of 'Robin et Marion' and 'Les Odeurs de Paris.' To have a visiting list of such range and comprehensiveness as this is to be not much less than omniscient; and omniscience, within certain limits, is an attribute to which Mr. Saintsbury, if he were so minded, could really lay claim. One result of this unrivalled competency in experience is the production in the reader's mind of a great deal of confidence and respect. Another is seen in the author's ability to perceive things clearly and largely, to generalize with equal breadth and assurance, and to select for discussion only such points as, the scope and size of the work being granted, are of vital importance to the main issue. This ability is marked throughout. Mr. Saintsbury's narrative is clear and fluent; his summaries are judicious and comprehensive; his analysis, whether of collective movements or individual talents, is very often direct, sufficient, and perspicuous in no mean degree. His style is merely that of his work, which is, after all, no more than a text-book for the use of students; in other words, it is only sober and workmanlike, and lays no claim to exceptional elegance, and none to exceptional vigour. For all that the 'Short History' is excellent in certain ways, considered as a piece of literature. It is a work of art in its union of brevity and completeness; and as exemplifying the essential attributes of order, method, proportion, and due subordination of style to matter and of the writer to his subject, it has not often been equalled.

The plan is at once workmanlike and ingenious. The book is divided into five parts, which are devoted respectively to the literatures of the Middle Ages, the Renaissance, and the seventeenth, eighteenth, and nineteenth centuries. In the first of these Mr. Saintsbury proceeds not by writers, but by forms. He is careful, when it is possible for him to do so, to distinguish and describe the individual; but, speaking generally, he has considered the mediæval literature of France, from its origin under St. Mummolinus (if we may so put the matter) to its close in the verse of Charles d'Orléans and the prose of Alain Chartier, as a procession not of artistic intelligences, but of dominant literary forms. During this time, as he very justly remarks, we are not so much concerned with the methods of individual minds as with the general and collective method—*fabliau* or *chanson de geste* or romance—of the epoch to which they belonged. Jean de Meung, for instance, is of far less interest and importance to us as himself than as the author or part author of the typical 'Roman de la Rose'; there is very much more to be said of 'Renart le Contrefait' or of 'Sire Hain and Dame Anieuse' than of the men who wrote them; and the 'Chanson d'Alixandre' is certainly a good deal more significant and striking as expressing the mediæval idea of antiquity and an antique hero than as the work of "Lambert the Short and Alexander of Bernay." Mr. Saintsbury has, therefore, done well to write the first section of his work as a history not of authors, but of books, and to fill his chapters with accounts of literary fashions and not of literary men. In this part of his history he is seen to very considerable advantage. His narrative, as we have had occasion to remark, is practical, rapid, and pertinent, and his generalizations are careful and sound; and as his prejudices have not yet begun to be, and his predilections—if he has any—are not in the least obtrusive, his critical faculty has fair play and his conclusions are sensible and appropriate. Nothing could be better, for example, than his account of the *romans d'aventures* or his pithy and comprehensive dissertation on the literature of Provence—than his chapter on the early lyrists or the pages in which he tells the story of the early drama. In his second section, which is at least equal in merit to the first, he changes his method, and writes not of forms, but of men. Starting with Villon and Comines—in whom he recognizes not the last of the mediævalists, but the first of the moderns—he works on to Marot and his contemporaries, to Rabelais and the tribe of Rabelais, and to the Pléiade, with all its stars and all its stardust. In his next chapter he treats of the theatre from Gringoire and 'Les Folles Entreprises' to Larivey and 'Les Esprits'; and so, after an admirable account of Calvin and Amyot, he passes—not very brilliantly—to the consideration of Brantôme and Montaigne, and finally to a rather pedantic analysis of the 'Satyre Ménippée'—the humour and perhaps the literary merit of which he appears inclined to overestimate—and to a critical note on Mathurin Regnier which is one of his happiest pages. In his next two sections he adopts the common method, and classes his writers as poets, novelists, philosophers, and so forth, with special chapters on the theologians and preachers of the great century, and on the scientific writers of the century after. In his fifth and last section he changes his method once more, and ends his book with a sketch of the literature of the nineteenth century, with special reference (as we need hardly observe) to the tremendous achievement of Hugo, the literary divinity of Théophile Gautier, and the noble genius of Mérimée and Flaubert.

In these three sections the scholar and the historian are as remarkable as ever. The critic, however, is a little wayward and peculiar. Mr. Saintsbury, in truth, might fairly be described as "le dernier Romantique"—as a last incarnation of Petrus Borel. The crimson doublet of "le grand Théo" seems to wave ever before him as a banner; it is as if, in his mind's ear, the notes rang always of Hernani's horn. This amiable idiosyncrasy inspires him with impregnable convictions and a courage that is above suspicion; but it also obliges him to be a somewhat partial critic, and disables him from doing justice in French literature to much that is peculiarly and exquisitely French. In writing of mediæval France and of the France of the Renaissance he is, as we have noted, acute and judicious. In writing of the France of Boileau and Racine he is not nearly so discriminating. His dissertations are laboriously precise and dispassionate, of course; but a sort of distant echo—a remote but haunting reminiscence—of Petrus the Lycanthrope runs through them all. Undertones, as it were, of the famous aspiration "A la guillotine les genoux!" are audible and distinct in them; they are survivals of Romanticism—"remote, unfriended, melancholy." To Mr. Saintsbury, indeed, 'Andromaque' and 'Phèdre' are only the work of a pupil of Boileau. He thinks a vast deal more of Hugo's drama, in fact, than Dumas thought of it, and a vast deal less of Racine's than M. Taine; and we cannot but believe that his theory of both is not the right one, but only the one that would have seemed right to Petrus Borel. And this is only one of many points on which the belated Romanticism to which he is subject appears to lead him astray. It is impossible, for instance, to read without a smile his description of 'La Morte Amoureuse' as "one of the unsurpassable things of literature," or his remark that in Prosper Mérimée "grasp of human character, reserved but masterly description of scenery, delicate analysis of motive, ability to represent the supernatural, pathos, grandeur, simple narrative, appear turn by turn. . . . as they appear hardly anywhere else"—except in Théophile Gautier! Of outbreaks of this sort Mr. Saintsbury has many. Hugo, Gautier, Mérimée, are the gods of his idolatry, in fact, and he does not seem able to speak of them without passion: as when, to take another instance, he observes that it is impossible to read any of the first-named writer's better works "without gradually rising to a condition of enthusiasm in which the possible defects of the matter are altogether lost sight of in the unsurpassed and dazzling excellence of the manner." "This," he reflects, "is the special test of poetry, and there is none other." In comparison with excesses of this sort his criticism of Dumas and Balzac, of George Sand and Alfred de Musset, is felt to be curiously inadequate; and to forgive it we are obliged not only to recall the earlier parts of the 'Short History,' but to remember that its author is a practical Romanticist, and perhaps the last of the race.

To this may be added that Mr. Saintsbury omits all mention of Henri Monnier, Berlioz, and Monselet; that he clings with a curious and abnormal affection to the work of M. Henri de Bornier; that in speaking of the novel of incident he is unfortunate enough to remark that its "literary success in the hands of Hugo, and its pecuniary success in the hands of Dumas, were equally striking"; and that there are few things in his book so inadequate as his description of M. Labiche unless it be his account of MM. Erckmann-Chatrian, his estimate of Champfleury, and his contemptuous note on M. Alphonse Daudet.

Die Verfassung und Verwaltung des Römischen Staates. Von Dr. J. N. Madvig. 2 vols. (Leipzig, Teubner.)

It will be no fault of Prof. Madvig's if the aim and scope of these two volumes are misunderstood. He expressly informs his readers that they are not meant to form an exhaustive treatise on Roman antiquities, such as, for instance, the 'Staatsalterthümer' of Mommsen and Marquardt. Fifty years spent in the study and in the teaching of Roman literature have, he says, brought home to him the need for some clear and trustworthy manual which will supply students with a knowledge of the forms and institutions of the Roman state sufficient to enable them to understand the conditions amid which Roman authors lived and wrote. The whole subject is therefore treated from a literary and historical rather than from a strictly antiquarian point of view, and with a predominant regard to the interests of brevity and clearness. But there are other special circumstances connected with the composition of this work which the critic must bear in mind. It has been written in old age and under the terrible disadvantage of blindness, conditions unfavourable enough to have deterred most men from even attempting anything of the kind, while the German version before us was written by another hand at a distance, and its revision was a difficult and not always a satisfactory process. But, in spite of all, Prof. Madvig has produced a book in many respects worthy of his high reputation, and throughout likely to prove useful to the class for whom it is written. The style, indeed—for which we imagine the translator is directly responsible—is spoilt by the excessive length and cumbrous form of the sentences; and the practice of inserting most of the authorities in the text does not conduce to clearness. The references are as a rule well chosen, but might, we think, have been given more liberally without damage to the general plan of the book. Still more is this the case with the modern literature on the subject, which is treated all through in very cavalier fashion. We do not for one moment wish to suspect Prof. Madvig of anti-German prejudices, a suspicion against which he protests by anticipation in his preface, or to deny that he is often right in refusing to discuss seriously the fanciful theories which scholars hard pressed for something new to say have invented in abundance. But he might with advantage have indicated more frequently where the views expressed in his text are at variance with those of writers whose claim to be heard is scarcely inferior to his own, or at least have told his readers where to look for a fuller discussion of controverted points. As it is, the views of recent writers are too often summarily dismissed in a cursory and half-contemptuous note, and in some cases a sweeping sentence of condemnation is pronounced which ought in fairness to have been supported by solid reasons. Thus, for instance, Rubino's unfinished work on the Roman constitution is only once mentioned, and then as "a remarkable instance of misconception from beginning to end" (vol. i. p. 364). Kiene's treatise on the Social War is similarly disposed of (vol. i. p. 25) as "eine unbrauchbare Specialschrift." And merely to say of other views that "what some have recently written [on them] is without any foundation" (i. 92) is to adopt an unnecessarily dogmatic tone. The result is that, though his readers will carry away a clear idea of the author's own views on the Roman commonwealth, they will gather little or nothing as to the general state of opinion on the subject among scholars, and will not improbably form an unduly low estimate of the value of modern researches in this field.

Against these blemishes in the method and tone of the book must, however, be set not a few conspicuous merits. The complicated technicalities of the Roman system are handled with the ease and skill that only a thorough mastery of the subject can give, and this is especially the case in those parts of his wide field which the author has carefully gone over in his earlier works; such, for instance, as the colonial system and the history of the equestrian order. The scholarship throughout is what we should expect from Prof. Madvig, and every page bears the stamp of a vigorous personality which has risen superior to age and blindness.

On the vexed question of methods of criticism the author holds a position midway between Niebuhr and more recent writers. In dealing with such leading authorities as Livy and Dionysius, while he recognizes fully the importance not only of a scholarly revision of the text, but also of a right estimate of their special idiosyncrasies, he views with a rather exaggerated suspicion the efforts which have been made by Mommsen, Nissen, and others to get behind these Augustan writers to the authorities whom they followed, and so to distinguish the various pieces of older tradition which they rudely patched together. With more justice he warns his readers against the danger of using the statements of later Roman jurists and writers as evidence for the forms and institutions of the Republic or even of the early Empire. At the same time he seems to us to go too far in his unqualified condemnation of Mommsen's brilliant attempt in the first volume of his 'Staatsrecht' to expound the abstract constitutional ideas which underlay the system of the Roman state. Without for one moment contending that the Roman constitution, or any part of it, was framed in conformity with preconceived theories and ideas, we may urge that it involves certain leading conceptions, such as those of the magisterial authority, which must be firmly grasped if the details of the system are to be understood, and which it is at least convenient to treat of separately. Nor were abstract conceptions of the kind so wholly foreign to the Romans themselves as Prof. Madvig seems to think, for by the end of the Republic much had evidently been done by jurists and antiquaries to elucidate the principles of the constitution, and to systematize the mass of ancient usages and traditional maxims of which it was largely composed.

But while in some respects Prof. Madvig is unduly conservative, he may justly take credit for the manner in which he keeps clear of baseless hypotheses or rash guesses, and for the clearness with which he marks the point at which our knowledge ends. He successfully avoids the temptation, to which Mommsen too often succumbs, of securing an artificial completeness for his picture by conjecturally filling up inconvenient gaps. When speaking of Sulla he rightly insists on confining his legislation within the limits specified by our authorities. "There is no ground," he says, "for attributing to Sulla a general and thoroughgoing revision of the whole constitution" (vol. i. p. 521, note); and on the same page he rightly notices—what it is too much the fashion to overlook—the grave omission on Sulla's part to deal seriously with the pressing administrative problem of the day, that of bringing the old republican system into harmony with the new conditions created by the enfranchisement of Italy, the acquisition of the provinces, and the altered status and character of the army. In the same spirit of cautious adherence to authority he declines to accept the magnificent programme of reform which Mommsen has attributed to Cæsar, most of which is after all mere speculation as to what Cæsar might have done had he lived. What we know of Cæsar's real plans, if he had any, for the final reorganization of the Roman state, is too little to enable us to do more than guess at their probable direction. But while in both these instances our author has done good service in insisting on the claims of sobriety and truth, he is scarcely fair in his estimate of Mommsen's account of the principate. The "theoretical reconstruction" which he denounces exists more in appearance than in reality. The great German historian recognizes as fully as Prof. Madvig does that the imperial system was not created at a blow by any positive constitutional enactment; that the emperor was at first merely a citizen to whom senate and people had entrusted certain powers; and that the justification of much that was done by Augustus and Tiberius must be sought, not in any prerogatives inherent in the imperial authority, but in the simple fact that they were *de facto* in possession of nearly absolute power. And while on this fundamental point the two are in virtual agreement, we cannot help thinking that Prof. Madvig has taken a step backwards in refusing to acknowledge the justice of the analysis by which Mommsen makes it clear that, among all the powers conferred upon Augustus and his immediate successors, two (the tribunician power and the proconsular imperium) stand out prominently as the main supports of the principate, and as connecting it directly with the two offices which by the close of the Republic had thrown all others into the background, those of the tribunes of the plebs in Rome and of the proconsuls in the provinces.

In the matter of arrangement Prof. Madvig has another quarrel to pick with Mommsen. It will be remembered that in his 'Staatsrecht' the latter leads off with an account of the magistracy, as the proper key to a right understanding of the other elements of the constitution, in this respect following Rubino, who pronounces any other order of treatment to be misleading. Prof. Madvig, on the contrary, declares that a description of the Roman system which does not commence with the people and the senate "lacks the necessary foundation" (pref. p. viii); and the earlier half of his first volume is accordingly devoted to these two elements in the state. Something more than a mere point of order is involved in this difference of

opinion. The arrangement favoured by Rubino and Mommsen proceeds on the assumption that the keystone of the Roman constitution was the magisterial authority, which, though in the course of time it became in practice subordinate to the senate and even at times to the assembly, yet in its forms never lost its original autocratic character, and under the Empire regained its old position of superiority. And this view we believe to be essentially true. It is perhaps allowable to begin, as Madvig does, with the Roman community and its assemblies; but in doing so the fact should be clearly brought out that though the assembled people were the source from which the magisterial authority was derived, and were in theory sovereign, they were yet in the exercise of their powers dependent at every turn upon the magistrate. It is true that in Cicero's day the assembly actually elected the magistrates, but the forms under which they did so clearly presuppose not a free popular choice so much as the nomination of the magistrate by his predecessor and his confirmation by the people. And so again, while the legislative authority of the assembly was in one sense absolute, it could vote only on proposals brought forward by a magistrate, for in Rome, unlike Athens, private bills were unknown to the constitution. Nor was this dependent position of the assembly without its effect on the history of the Roman state. It helped to make real democracy impossible, and converted the assembly into a powerful weapon in the hands of ambitious magistrates, who sought and found here the readiest means of successfully encountering the senate. But if the position of the Roman assembly cannot be properly appreciated without a previous study of the Roman magistracy, still more is this the case with the Roman senate. Prof. Madvig allows, of course, that the place filled by the senate in the days of the elder Cato and even of Cicero was not its original one, but that the ascendency it then enjoyed had been gradually won, and won without recourse to any formal constitutional changes. But what he fails to bring out is the fact that not only was the senate in early days simply a subordinate council of advice attached to the magistrate, but that the forms of its procedure, even in the Ciceronian age, still imply the strictest subordination to him and could still be taken advantage of to enforce it. If a magistrate had the courage, as Cæsar had, to ignore established custom, he could override or ignore the senate without infringing the constitution. And the rapid alternations of power and weakness which mark the senate's career in the last century of the Republic can only be understood by remembering how completely dependent it was on the readiness of the magistrate to acknowledge its customary supremacy. On the ground, then, that in the unique position assigned to the Roman magistrate by the forms of the constitution lies the key to the constitutional history of Rome, we must declare in favour of Mommsen's arrangement as against that adopted by Prof. Madvig.

Passing to our author's views on particular points of detail, we find him as a rule stanchly adhering to the conservative side. He pronounces against the theory that Rome in early days was a mercantile city (*Handelstadt*). On the vexed question of the change in the organization of the "comitia centuriata," by which the tribes and centuries were somehow or other brought into combination, he holds, as against the majority of modern scholars, that Livy's words (i. 43) are to be interpreted literally, and that in Cicero's day each tribe was divided into two centuries only—one of seniors and one of juniors—in each of which all the five classes were represented. But though he says confidently that this conclusive passage, as he considers it, has been "inconceivably ignored and distorted by many recent writers" (vol. i. p. 118), he fails, in our judgment, to remove the very serious objections which Lange, among others, has urged against this view. Nor can we accept as entirely satisfactory his reading of the difficult passage in the second Philippic (vol. ii. p. 33). We are also sorry to find that he adheres to the old explanation of the title "princeps," borne by the early emperors, as an abbreviation of the fuller "princeps senatus," an explanation which is now almost universally abandoned. In the sections dealing with the nature of the franchise and the mode of its extension, as well as in those which treat of the municipal system, there are many points of interest, of which a few only can be mentioned here. As one among the circumstances which led to the formation of fresh tribes he suggests, with great probability, the elevation to the full franchise of communities hitherto invested only with the "civitas sine suffragio." The bestowal of the latter status, he argues, was regarded not as a favour, but as a penalty, by both parties alike; and the objections to this view arising out of the case of Cære are ingeniously explained away. He puts the meaning of the term "præfectura" in its right light by pointing out that the inferior degree of local freedom in a "civitas sine suffragio," which it originally implied, was in Cicero's time merely "an historical reminiscence" (vol. ii. p. 6), and that after the Social War the term no longer connoted any existing peculiarity of status.

In the second volume there is as a rule less that calls for special remark. But we may notice that Prof. Madvig agrees with Marquardt in thinking that in certain cases, notably in that of the confiscated Campanian land, there was an actual letting of the land itself, and not merely of the tithes payable upon it. On the other hand, he declines to identify the agrarian law of 111 B.C., which is still extant in a fragmentary condition, with the third of the three laws mentioned by Appian as undoing the work of the Gracchi; and Appian's statement as to the law he treats as a sheer blunder. The account of the gradual establishment of the imperial land tax appears to us a little confused, and the long note (ii. 440) on the meaning of the "jugum" or "caput" does not contribute much towards the solution of that difficult question.

We may say in conclusion that these two volumes do not in any sense make an epoch in the study of Roman antiquities. While they contribute little that is new, in not a few points they fall below the level of recent research, and are too often unduly conservative and dogmatic in tone. Nevertheless, the brilliant scholarship displayed throughout them, their general freedom from fanciful hypotheses and false analogies, and not least their brevity will make them a useful part of the apparatus of the lecture-room.

The Foray of Queen Meave, and other Legends of Ireland's Heroic Age. By Aubrey De Vere. (Kegan Paul, Trench & Co.)

In this volume Mr. De Vere attempts to do for the heroic lore of the Celt what Mr. William Morris has successfully accomplished for that of the Teuton. His chief poem substantially embodies the story told in the 'Tain bo Cuailgné.' This tale—held by some scholars to be the great Irish epic of ancient times, while others believe it to be only the fragment of a larger work—is to early Irish literature what the 'Story of the Volsungs and the Niblungs' is to that of Scandinavia. It is curious to note the points of similarity and contrast between two such representative works. The ideal of an heroic age assumes naturally much the same shape in every race and country, and it cannot surprise us, therefore, that there should be something of a family likeness between the Norse and the Gaelic chieftains. Cuchullain is the Irish Sigurd. From childhood he shows a genius for fighting, coming by his weapons much in the same fashion as the hero of the Volsunga Saga; for while Sigurd alone of men succeeds in welding the shards of the sword Grani, Cuchullain, on being knighted when a mere stripling, snaps every sword and lance in two till the King of Uladh (Ulster) is fain to give him his own arms and chariot. But in spite of this resemblance between the leading characters, the two stories are widely dissimilar. The passion and the tragic intensity of the old Norse tale are lacking in this Gaelic tradition as well as a central idea which should make of it an artistic whole. This was exactly where the modern poet could have developed whatever power of dramatic imagination he possessed; for by weaving the various elements of the legend skilfully together Mr. De Vere might have produced a really fine poem. Unfortunately he lacks the gift of selection and condensation, and has contented himself with putting the fragments of the old epic into easy and fluent verse.

'The Foray of Queen Meave,' the most important poem in the volume, is the story of the war between Uladh and Connaght (Connaught). It consists of five fragments and begins with a conjugal dispute between the Queen of Connaght and her feeble husband Ailill, each claiming to be the wealthier and more powerful. The lords declare that they are equally great in all respects save one—that is, the possession of the white bull Fionbannah, which turns the scale in favour of Ailill. This so incenses the queen that she determines to go to war with the King of Uladh in order to obtain his black bull Donn, which is a still mightier beast. Unless Mr. De Vere wished to write a serio-comic poem, should he not have modified or changed the *motif* of the old legend so as to bring it more within the range of modern sympathies? As it is, an element of unconscious comedy lies at the very heart of his work; for however poetic it may be to make a supremely beautiful woman the origin of a great war, the idea of two nations butchering each other

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for the sake of a bull could only serve as a theme for satire. Mr. De Vere, however, describes the incident with imperturbable gravity. Queen Meave, wilfully bent on the attainment of her object, marches with a large host to the borders of Uladh. Magic and witchcraft, which play a large part in these Irish traditions, come to her assistance; for the witch Faythleen lays a ban of imbecility on the people of Uladh, so that instead of going to meet their enemy they are befooled by dreams. Cuchullain is the only man in the realm prepared to meet the advancing host, and the queen engages that the warfare shall for the present be restricted to a combat between himself and a single champion. When Cuchullain has slain ninety of her men, the queen, following the advice of the magician Cailitin, invites Ferdia to a feast; for this great warrior, Cuchullain's dearest friend, is the only man by whom the hero may be overcome. At the banquet Ferdia is placed by the side of the queen's daughter, the beautiful Finobar. The princess, versed in all the arts of fascination, sits whispering beside him to the music of harps:—

"I love not songs of love!
Better the war-song! Best, methinks, of all
That lullaby half war and sorrow half
Breathed by some bride while o'er her wounded lord
Softly descends the sleep:—so softly sank
Cold dews of evening on this flower still wet!"
She took it from her breast and held it near:
He smelt it; kissed it; kept it. With a smile
She added: "For your sister? Have you one?
If so, 'tis likely she resembles me:
They chide me oft: 'No Gaelic face is thine,
Dark-eyed, dark-browed, a rebel since its birth.'"
She ceased; again she spake: "Even now, methinks,
That lullaby I spake of I can hear!
Is it for thee, my friend, or Cuchullain?"
That hand, of flower amerced, drew nearer yet
To his. That smile had passed. Tearful she turned
On him those luminaries of love and death,
Her eyes, like stars in midnight waters glassed;
Turned them, but spake no longer.

The noble Ferdia cannot resist those eyes; and when the queen offers him her daughter's hand if he will meet Cuchullain in mortal combat, love overcomes friendship. On the first day, when Cuchullain and Ferdia stand confronted as enemies, their hearts still yearn tenderly towards each other, and at the close of that unnatural strife the friends draw near and throw their arms round each other's necks. On the second day they fight with more heat, yet on its cessation still share meat and drink together; but on the evening of the third day the excitement of battle effaces all earlier memories, and they turn away haughtily from each other when it is over. The fourth day they meet unrelentingly, determined that one or both must die. The combat rages wildly between them, sometimes one, sometimes the other gaining an advantage; but at last the "madness-rage" descends upon Cuchullain, and, hurling the Gae-Bulg (a huge missile which no one else can wield) on Ferdia's breast, he smites him dead. No sooner has his friend fallen than Cuchullain's old affection for him reawakens in full force. Overcome at once by his wounds and the grief he feels, he faints away, and lies long like one that is dead.

This episode, which occurs in Fragment III., is by far the finest in the book. Not only is the situation at once grand and pathetic, but the verse gains a strength and fire for which it would be difficult to account did not the author himself explain that this is the only portion of his work which contains some translations from the original. Here, indeed, we catch a far-off sound of the spirit of ancient Gaelic poetry — a blending of tender sentiment and sadness with a touch of that natural magic which, Mr. Matthew Arnold tells us, is peculiar to the Celt. Thus the lament of Cuchullain over Ferdia, which seems evidently adapted from the 'Tain,' has an echo in it of the old heroic tale:—

He raised again his head: once more he sang:
"Each battle was a game, a jest, a sport
Till came, fore-doomed, Ferdia to the Ford.
I loved the warrior though I pierced his heart.
Each battle was a game, a jest, a sport
Till stood, self-doomed, Ferdia by the Ford.
Huge lion of the forestry of war;
Fair, central pillar of the House of Fame;
But yesterday he towered above the world:
This day he lies along the earth, a shade."

Ultimately Cuchullain, who, after a long trance, has been healed by ministering spirits, suddenly bursts upon the combatants after the hosts of Uladh have been routed. He utterly defeats Queen Meave, drives her across the Shannon, and, when some of his men would slay her, magnanimously saves her life, crying:—

One day I shared her feast: she shall not die!

The same merits and defects which mark 'The Foray of Queen Meave' are still more noticeable in the two shorter poems, 'The Sons of Usnach' and 'The Children of Lir.' Mr. De Vere's verse is invariably easy, graceful, and refined, but, unless when reflecting the afterglow of the old bardic fire, sadly wanting in genuine inspiration. Especially in 'The Children of Lir' the descriptive passages are Mr. De Vere's strong point, although his illustrations taken from nature seem frequently forced and artificial. "A breeze-like step," "sparkling like a flower," "lids of snow," are conventional expressions which convey an untrue image of the object they describe. These, however, are mild similes compared to such daring flights as—

From the wan brows the horror-stricken hair
Bickering like meteors rose, or seemed to rise.

In his narrative Mr. De Vere is constantly diffuse where he should be brief, and occasionally brief where we require a fuller analysis of the situation. Thus in 'The Sons of Usnach' a young warrior, for the first time meeting a maiden destined to marry old King Conor, makes love in this startling fashion:—

Then, for the maiden's safety fearing,
With passion changed continued: "Spurn my suit!
The king will slay thee!" She, the warrior nearing,
Held forth both hands, and gazed upon him mute;
And last, in love's high truth—and truth is best—
Made answer, "Thine!" He snatched her to his breast.

In 'The Children of Lir'—a Celtic adaptation of the well-known fairy tale of children changed to swans by sorcery—Mr. De Vere is, on the whole, happier in his descriptions than in 'The Sons of Usnach.' The tender fancy of this touching legend, in which weird pagan traditions are absorbed in the dawn of Christianity, suits the author's vein better than the more tragic spirit of the other story. Mr. De Vere's sympathy with Roman Catholicism gives to this part of his volume a peculiar sincerity of tone, his most impressive work consisting, indeed, of some religious poems addressed to the Virgin Mary published in an earlier volume of verse. The two narrative poems last mentioned are written in the six-line stanza, structurally the same as that used by Shakspeare in 'Venus and Adonis.' This metre, admirably adapted for narrative poetry, although used by Mr. De Vere with much fluency, is never in his hands wielded with the vigour and terseness of which it is capable at its best. Indeed, he is more successful in his handling of blank verse, especially in certain portions where it seems to rise and be sustained by the greater elevation of the narrative.

On the whole, this volume may be read with considerable interest by lovers of ancient Irish legends, with which the public is as yet but little familiarized. We cannot help hoping, however, that the quarry of Ireland's heroic age, which Mr. De Vere describes in his preface as peculiarly rich in materials, will by-and-by be opened by a poet whose creative gift may enable him to refashion a poem of truly human interest from the primitive lore of the past.

The Historye of the Bermudaes or Summer Islands. Edited, from a MS. in the Sloane Collection, British Museum, by General Sir J. Henry Lefroy, C.B., K.C.M.G. (Hakluyt Society.)

It is fortunate for all those interested in the history of our early colonies—and can any Englishman fail to take an interest in the subject?—that General Lefroy seizes every opportunity of identifying himself with "our oldest plantation." It is not very long ago that the gallant editor of the work now before us completed his great undertaking of the 'Memorials of the Discovery and Early Settlement of the Bermudas,' in two handsome octavo volumes, to which we then drew the attention of our readers (July 5th, 1879; also September 22nd, 1877); and here we have, as issued to the members of the Hakluyt Society, another volume edited by General Lefroy, and printed for the first time from the Sloane MS. No. 750, in the British Museum, comprising 'The Historye of the Bermudaes from its First Settlement in 1609 to the Year 1622,' when Capt. Nathaniel Butler was superseded in the government of the islands.

The original MS. consists of 363 pages of closely written foolscap, but there is no title-page or date to it, and no clue to the authorship. The very sparing introduction, however, of the personal pronoun throughout the MS. coupled with an amount of internal evidence leaves no doubt whatever in General Lefroy's mind that this 'Historye' is an unpublished work of Capt. John Smith, the historian of Virginia. If such be the case—and we see no reason to disagree with the editor's opinion—the book will be read with avidity by American historians and students, who take the deepest interest in everything which tends to throw new light on the works, character, or writings of the first admiral of New England, the man of whom it has been said, to quote General Lefroy's preface, "that he has for nearly three centuries maintained the unparalleled honour of being the most distinguished member of the most numerous family (patronymically speaking) of all the tribes of men." We think, however, that Mr. Allibone in his 'Dictionary of English Literature,' which is here referred to, might

have qualified the superlative epithet. Is Capt. John Smith more distinguished than Adam Smith, who "patronymically" might certainly be called the first of that numerous family, or than the humorous and satirical divine who helped to found the *Edinburgh Review*, or than the naval hero who defied Napoleon?

Generol Lefroy always throws his whole heart into his work, and delights in making others acquainted with what he himself knows of the history of these islands, of which, as is well known, he was for some years the popular governor. His enthusiasm is catching. The present work, he says, needs no recommendation; for though the theatre of the events described is a small one, and the Bermudas have not, and could not possibly have, maintained the prominent place before the world which they occupied on their first plantation, the graphic style of this narrative and the vivid picture given of the social condition of life in his (Capt. John Smith's) day must always have attractions for those who delight to throw themselves into the past and to contrast its habits, its ideas, and its aspirations with what succeeding centuries have brought forth.

The editor furnishes some additional information about Capt. John Smith. His baptismal register is preserved at Willoughby, Lincoln. He was the son of George Smith, and was baptized on the 6th of January, 1579, old style, that is as we now compute January, 1580; and he died on the 21st of June, 1631, rather unexpectedly. At the time of his death Capt. John Smith was at work upon a 'History of the Sea,' with the devout hope that "if God be pleased I live to finish it." Now although General Lefroy does not suppose that the present unfinished work, expressly entitled a 'History of Bermuda,' was any part of the intended 'History of the Sea,' still he says there is no difficulty in the supposition that Smith had both works on hand, and a strong confirmation of his authorship lies in the minute coincidences between this work and his account of Bermuda in Book V. of his 'Generall History of Virginia,' first published in 1624, coincidences which are so numerous as to show beyond a doubt that the history before us was written subsequently to the 'History of Virginia' and was based on the same materials—an amplification in fact of that narrative, with such fuller particulars and occasional corrections as were likely to come into his hands.

These are some of the arguments put forth by the learned and gallant editor in support of his conviction as to the authorship of the original MS. We refer our readers to the book itself for all that is said on this subject, which we have little doubt will cause some discussion, if not controversy, in the United States.

NOVELS OF THE WEEK.

A Fearless Life. By Charles Quentin. 3 vols. (Bentley & Son.)

Red Ryvington. By William Westall. 3 vols. (Hurst & Blackett.)

Robin. By Mrs. Parr. 3 vols. (Bentley & Son.)

Mr. Quentin's book is remarkable not only for a good deal of ability in the description of a wild Cornish coast and the individuality of certain unusual characters, inhabitants of a village thereon, but for some suggestive peculiarities in the author's view of life. The chief male character, Allan Moore, is a carefully studied portrait. He is something of a poet, a painter, and a sculptor, with a vein of genius and a great desire to rule. He is "tender, but not unselfish; he desired that even his love for others should minister to his own mental development." In the language of Philistia, he is a sad prig, and acts as might be expected in falling in love with a lymphatic piece of prettiness, who deceives him without a suspicion she is doing wrong. Nora, the heroine, is a far nobler character. The "emotion" which supersedes the idea of duty, and the aspirations after universal progress which seem to stand in the place of individual right and wrong, are not in her case the merest phrase-mongering and sham. She loves (and hates) ardently and honestly, yet she offers Guy Clifford, whom she does not love, to become his mistress for a time; and to please Allan, whom she does love, she commits deliberate perjury. The contrast instantly suggested between Nora's self-accusation to save Clifford and the higher heroism of old-fashioned Jeanie Deans is not to the advantage of the latest religious cultus, as expounded by an evidently sincere and not unintelligent believer. The minor characters are of various merit. Guy Clifford is the smuggler of the stage, but worthier of Nora than the despicable Allan Moore. Evelyn's petty femininity is ably drawn; the parson is odious, but not absolutely untrue to life; and the squire is a monster of iniquity who goes out shooting with a staghound! It may be observed that "I would be agreeable to her" is not a classic method of conveying the notion that "I would agree to her marriage with my son."

Mr. Westall writes of the manufacturing districts with knowledge, and in his hands the rough Lancashire folk and the grimy purlieus of the cotton towns lend themselves not unpicturesquely to the needs of fiction. The present story runs upon the ancient lines of the 'Menæchmi' and 'The Comedy of Errors.' Randle Ryvington of Deepdene and Randle Ryvington of Redscar, cousins and cotton spinners, resemble one another in outward appearance as closely as they differ widely in character. The audacious personation of Red Randle by his "Deep" namesake, though a little too farcical to be artistic, is managed as well as such an incident can be; and the absurd will of the elder owner of Deepdene is hardly too gross in its vulgar ambition to be regarded as beyond possibility. Follies as melancholy have been put in writing by testators as that by which Randle and Dora are pitted against each other in a race for marriage with a title, the stakes at issue being the inheritance of a property of 12,000*l.* a year. In contrast to the sordid wooing of the baser Randle, the romance which surrounds the acquaintance, and then the love, of Lady Muriel and his cousin is quite idyllic. Red Ryvington's whole story shows his sense and honesty to be equal to his courage. A contested election gives an opportunity of dealing with several types of Lancashire character, such as Twister, the self-made manufacturer, Bentley, the literary weaver, and other supporters of the hero, not to speak of such minor personages as John Gully, the tailor, whose soul soars above his trade until he finds the danger of being taken for an unpopular master by a factory mob. But the personage on whom most of the romance depends is Sergius Kalouga, the Russian revolutionist, who charms, Othello-like, the gentle Dora, and thus by a strange turn of fate puts her into possession of the fortune from which she was intended to be debarred. His story is well told, and if all revolutionary martyrs were as wise and moderate as Kalouga martyrdom would be unnecessary.

'Robin' is one of that numerous class of novels which undertakes to illustrate bohemian life, but it possesses the exceptional merit of not being coarse. The story, it is true, makes us acquainted with an extremely coarse man, but, purified by the fire of affliction, he in the end loses all coarseness of heart and enlists the sympathies of the reader. The two main types of bohemianism are well described: the one, the father of Robin, unprincipled and selfish, yet with some of the instincts of a gentleman, and with the redeeming virtue of love for his child; the other, a younger man, unconventional rather than actually bohemian, quits Bohemia as soon as circumstances give him a chance. The bohemian young lady is seldom attractive to those who live out of Bohemia, but Robin is a dweller in that land from circumstances over which she has no control, and is to be pitied rather than harshly criticized. Besides, though up to her marriage she is *in*, she is not *of*, the doubtful land, and neither heart nor mind is affected by her sojourn. She is at all times thoroughly pure in spirit and feminine, and resists temptation better than most well-brought-up young ladies would do. In fact, she is an attractive character, which is more than can be said of the hunting hoiden Georgie Temple. That the latter is goodhearted and honest does not, to our mind, redeem her, for no one is altogether bad, and it is dangerous to try to show that a young woman devoid of feminine graces and refinement is yet beloved because she possesses masculine virtues. The retired railway contractor, Mr. Blunt, is more coarse than was necessary for the purposes of the story, and therein Mrs. Parr has sinned against the art of the novelist. The best character in the book is the son of Mr. Blunt, who is pure, refined, and thoroughly good without being in the least namby-pamby, or too ideally perfect to be natural. One great merit of the story is that the plot is not complicated and the stage not crowded. The book ought to add to Mrs. Parr's reputation as a novelist of the second class.

SCHOOL-BOOKS.

Essays of John Dryden. Selected and edited, with Introduction and Notes, by C. D. Yonge. (Macmillan & Co.)—It is questionable whether any selection from Dryden's prose writings could be made suitable for school purposes. Certainly Mr. Yonge has not accomplished the task in the present volume. He acknowledges the difficulty of selecting from Dryden's prefatory essays, and has not been very happy in the choice he has made of three. The sketch of Dryden's life is imperfect, no mention being made of his death. Mr. Yonge's want of accuracy in minor matters, which marred his life of Goldsmith, is visible

here. The name of so eminent a judge as Sir Matthew Hale is misspelt "Hales," both in the text and notes. Bartholomew Fair is described as "a fair in the neighbourhood of London," instead of in Smithfield. Some of the translations of Latin and Greek quotations are also inexact. Still, the notes supply a considerable amount of varied information, and are, in fact, the part of the book best fitted for the purpose of education.

Longmans' Modern Series.—Arithmetic. Parts V., VI., and VII. (Standards V., VI., and VII.). —*Answers to Arithmetic.* Parts I.–VII. (Longmans & Co.)—The examples contained in these arithmetics are appropriate to the several standards and sufficiently numerous. The statement and explanation of rules might as well have been left for the teacher to supply *vivâ voce*, which is the only effectual method in such cases. Generally speaking, the explanation here given is clear, but in one or two instances it has appeared to us that simpler methods of working might have been adopted.

Longmans' Modern Copybooks. Nos. VII.–XII. By J. Tidmarsh. (Longmans & Co.)—The writing in these copybooks is bold, but rather too round and upright.

Longmans' Modern Series.—The Illustrated Readers. Book V. (Longmans & Co.)—The text of this reader is scarcely on a par with the illustrations, which are very good, or with others of the same class. Newspapers and periodicals are not the most suitable sources from which to derive reading lessons. The meanings affixed to difficult words are often scarcely less difficult than the words explained, and, even if they suit the passage in hand, give no correct idea of the proper force of the word or the other meanings it bears. The explanation of such words might safely be left to the properly qualified teacher. Useful explanation of phrases and allusions is given in the notes at the end of each lesson.

Cassell's Readers for Elementary Schools.—The Simple Outline of English History. For Standard IV. In accordance with the New Code of 1882. Illustrated. (Cassell & Co.)—As a preparation for Standard IV. and an introduction to history well suited for all children at that stage of advancement, this 'Outline' is entitled to general acceptance. Within the compass of about 180 pages are comprised all the leading facts of our history, narrated with transparent simplicity, calm impartiality, and substantial accuracy; so that, after going carefully through them, the reader can hardly fail to have a good general idea of the way in which the nation has gradually grown to its present form and condition. Simple as the style generally is, it is never unworthy of the subject, and is free from the childish small talk into which writers for children are so often betrayed. In some few cases easier words might, perhaps, have been adopted with advantage. It is not the happiest way of stating the result of the trial of the seven bishops in James II.'s reign to say "the jury who tried them would not allow them to be punished." The illustrations are generally of real value for the information they convey with regard to the condition and manners of the country at different periods. The contrast between the extent of London in the time of Elizabeth and about the middle of this century is strikingly exhibited in a small sketch. Printing, paper, and binding are all good, and the price is moderate.

The Globe Readers. Illustrated. Primers I. and II.; Books I.–VI. Compiled and edited by A. F. Murison, M.A. (Macmillan & Co.)—Among the numerous sets of readers before the public the present series is honourably distinguished by the marked superiority of its materials and the careful ability with which they have been adapted to the growing capacity of the pupils. The plan of the two primers is excellent for facilitating the child's first attempts to read. In the first three following books there is abundance of entertaining reading, comprising nursery rhymes, fairy tales from Andersen and Grimm, stories of adventure, striking incidents from history, short sketches of natural history, and pleasing poetry. Better food for young minds could hardly be found. The last three books are of a more literary and scientific cast, consisting of passages in prose and verse from well-known authors, and elementary lessons in various branches of science by eminent professors. We are inclined to think them too large and over-weighted with heavy matter. Anatomy, geology, physical geography, and political economy are scarcely suitable subjects for such young readers. Had these been omitted, and more space devoted to biography, we should have liked the series better. In selecting poetry the editor seems to have been too studious of freshness, and hence has admitted pieces which have no other recommendation. Surely the thing most to be desired in reading-books is not mere novelty, but excellence of thought and style, by familiarity with which the reader may acquire something of the same tone and expression. The illustrations, which form a marked feature of the series, are sometimes of indispensable utility, and often remarkable for artistic execution. Generally speaking, the explanation of difficult words and allusions is highly satisfactory. But now and then, as in the derivation of the words *prerogative* and *asylum*, something more is needed to render the explanation complete.

English Lessons for School-room Use. By K. Knox. (Bell & Sons.)—These lessons consist of poetical extracts, with a few passages in prose, from some of our best writers, accompanied by a brief life of each, and examination questions on each lesson. They are arranged, not in the order in which they are intended to be used, as would seem most convenient, but chronologically. Miss Knox is quite right in attaching great importance to poetry as a means of education, but experienced teachers will hardly approve of her choice of pieces, most of them being too difficult and deficient in interest for such young readers. She tells us they have been worked through by a boy of ten or eleven; but what child of that age, even after such a preliminary study and explanation as she indicates, can possibly be made thoroughly to grasp Bacon's 'Essays,' Pope's 'Essay on Man,' Gray's 'Bard,' and Keats's 'Nightingale'? The questions are, to say the least, unnecessary. Competent teachers will prefer their own; nor is it desirable that the pupils should know beforehand what they will be asked. It is surprising to meet with such questions as the following: "What characteristics of style do you find in the opening paragraph of 'Rasselas'?" "What are the principal points to be noticed in Shakspeare's works?" How many boys of ten can be made to answer such questions as these properly, except by mere parrot repetition of what they have been told?

Notes of Lessons on English Grammar, for the Use of Teachers in Elementary Schools. By J. E. Singleton. (Jarrold & Sons.)—It is hard to see the necessity or utility of this book, which contains nothing that a pupil teacher cannot and does not usually learn better by other means. The directions, arranged under heads called "Steps," of which there are as many as eleven in one lesson, are tedious beyond measure to read, being not only excessive in detail, but clumsily expressed.

Outline of the History of the English Language and Literature. (Chambers.)—In this little volume the compiler has given a more correct, and, indeed, in every way a better, outline of the history of the English language and literature than is to be found in many works of far greater pretensions. All the important points are clearly, though of course briefly, treated, and we can confidently recommend the work for use in elementary and secondary schools as an introduction to the study of our language. The statement that *its* occurs in Levit. xxv. 5, where the compiler says *it* is "another reading," requires modifying, since *it* is the true reading, and *its* an innovation of the printers.

Specimens of Early English. Part I. A.D. 1150–A.D. 1300. With Introduction, Notes, and Glossarial Index. By the Rev. R. Morris, LL.D. (Oxford, Clarendon Press.)—With this volume, which, though the last to appear, contains the passages selected from the earliest authors, the Clarendon Press series of "Specimens of Early English," begun fifteen years ago, is completed. The pieces here printed are nineteen in number, and cover the period from 1150 to 1300. For the selection of the specimens, the notes, and the greater part of the glossary Dr. Morris is responsible; for the remainder of the glossary and the introduction we are indebted to Prof. Skeat. In the complete series there are specimens from no fewer than sixty-six different works, ranging in date from 1150 to 1579, and thus presenting to the student a perfect view of the history of our language. The present volume, which has so long been earnestly looked for by students of Early English, is especially valuable as illustrating the history of the language at that important period when the later Anglo-Saxon of the twelfth century gradually gave way to the English of the fourteenth century, and as showing how slow and gradual was the introduction of Anglo-Norman words, now so numerous, into general use. The specimens, the majority of which have been selected from works edited for the Early English Text Society, are admirably suited for the purpose intended. The glossary is exceedingly, one is almost inclined to say too, full; the introduction, although to a certain extent a reprint of that prefixed to the edition of 1867, has still been so largely added to and altered by Prof. Skeat that it is practically a new one, and no student can ask for a more clear and satisfactory introduction to the grammar of Early English. The section on metre, which is a new feature in the work, and has been supplied by Prof. Skeat, will be found especially valuable. Prof. Skeat has also carefully revised the whole work, and has pointed out in pp. 536–540 several corrections and additions which the student will do well to mark in the body of the work before beginning to use it.

CHRISTMAS BOOKS.

The Good Ship Barbara. By S. W. Sadler, R.N. (Society for Promoting Christian Knowledge.)
Isabeau's Hero. By E. Stuart. (Same publishers.)
One of the Old School. By Austin Clare. (Same publishers.)
Under the Blue Flag. By Mary E. Palgrave. (Same publishers.)
Friar Hildebrand's Cross. By M. A. Paull. (Hodder & Stoughton.)
Home-spun Stories. By Ascott R. Hope. Illustrated. (Hogg.)
José and Benjamin. By Prof. F. Delitzsch. Translated by J. G. Smieton. (Hodder & Stoughton.)

'THE GOOD SHIP BARBARA' is a suitable boys' book of the Marryat type, dealing with West Coast slavery and cruisers. There is a certain wildness in the coincidences by which the brothers come together; but this is sufficiently atoned for by stirring adventures to reconcile more captious critics than the public for whom the book is written.

'Isabeau's Hero' is a story of Jean Cavalier and the revolt in the Cevennes. It follows the lines of history pretty closely, and is sufficiently well written. The illustrations are less good than the text, notably one in which a man is represented as being stabbed to the heart, and obviously has his heart on the wrong side.

'One of the Old School' is the autobiography of an old servant-maid, more true to life than

many in these days will believe possible. "The constant service of the antique world" appears well in this good Tyneside dame.

'Under the Blue Flag,' a story of Monmouth's rebellion, is well told and fair in spirit.

In 'Friar Hildebrand's Cross' we have the story of an enlightened and pious monk at the time of the dissolution of the monasteries. His own reflections and his love for Cicely Hawley are more valuable than the legends he is supposed to have transcribed, in which modern English is thinly disguised by the use of a few archaic forms of spelling.

Mr. Hope's new series of tales is of very varied interest, and seems well suited to boys. School life and adventures of boyhood in different parts of the world, told as the author tells them, should be popular enough to secure the continued support of the gentleman to whom they are dedicated.

We should hardly have expected to find the learned Oriental scholar Prof. Delitzsch writing what can only be called a "Sunday book." Those who delight in this class of literature will find something to please them, doubtless, in 'José and Benjamin,' a tale of Jerusalem in the time of the Herods, and they may at least read it with the full assurance that they can accept all the writer's historical and archæological statements. The purpose of the story is to bring before the modern reader the varied features and observances which were required by the Mosaic law of leprosy, and also to show that the first Christian care for lepers was evinced in Jerusalem itself. The characters delineated in the story are of that feeble, lifeless kind that is peculiar to the class of works to which the book belongs. The picture presented to our minds is laboured but not graphic. Could not Mr. Smieton have found some German work worthier of translation?

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Bramston's (M.) Judea and her Rulers, cr. 8vo. 3/6 cl.
Child's Life of Christ (The), demy 4to. 21/ cl.
Cutts's (Rev. E. L.) A Devotional Life of our Lord and Saviour Jesus Christ, 8vo. 5/ cl.
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Plain Preaching for a Year, 3rd Series, Vol. 2, edited by Rev. E. Fowle, cr. 8vo. 5/ cl.
Prichard's (Rev. R.) Theological Instructor, translated from the Welsh by Rev. J. H. Morgan, 12mo. 2/ cl.
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Selections from the Writings of H. P. Liddon, D.D., 3/6 cl.
Sermons to Villagers, by the late Rev. J. Tournay Parsons, cr. 8vo. 3/6 cl.
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SONNETS FROM THE CHANNEL.

I.

WE are in the "Coloured Caves" the sea-maid built;
Her walls are stained above yon lonely fern,
For she must fly at every tide's return,
And all her sea-tints round the walls are spilt.
Outside behold the bay, each headland gilt
With morning's gold; far off the foam-wreaths burn
Like fiery snakes, while here the sweet waves yearn
Up sands as soft as Avon's sacred silt.*

And smell the sea! No breath from wood or field,
No scent of may or rose or eglantine,
Cuts off the old life where cities suffer and pine,
Shuts the dark house where Memory stands revealed,
Calms the vext spirit, balms a sorrow unhealed,
Like scent of sea-weed rich of morn and brine.

II.

As if the Spring's fresh groves should change and shake
To dark green woods of cedar or terebinth,
Then break to bloom of amorous hyacinth,
So 'neath us changed the waves, rising to take
Each kiss of colour from each cloud and flake;
But this our tire-room, this wild labyrinth
Of sea-wrought column, arch, and granite plinth,
Shows how the sea's fine rage dares make and break.

Young with the youth the immortal brine can lend,
Our glowing limbs, with these bright drops empearled,
Seem born anew, and in your eyes, dear friend,
Rare pictures shine—like faery flags unfurled—
Of Child-land, where the roofs of rainbows bend
Over the golden wonders of the world.

THEODORE WATTS.

Petit Bot Bay, Guernsey.

COMPULSORY REGISTRATION OF BOOK TITLES.

13, Paternoster Row, Oct. 17, 1882.

WHILE there has been so much agitation and discussion recently about international copyright with America, it is surprising that the compulsory registration of book titles should have escaped all our legislators, although the matter is one of every-day importance to the whole publishing trade, and the remedy ought not to be beyond our grasp, as it does not present any serious difficulty.

The present state of things is most unsatisfactory. When a title is chosen by author or publisher, the first care is to make a diligent search of all available catalogues, with a view to ascertain if the title has been used before. But it does not follow that because such a search does not disclose a previous use of the title, therefore it is free. Books have been published which are to be found neither in Low's Catalogue, the Museum Catalogue, Whitaker's Reference Catalogue, nor Stationers' Hall. Even if an entry is made at Stationers' Hall, if the author's name is given it is entered under that only, and not under the subject, so that unless one knows of such a book it is impossible to trace it there.

The publisher now supposes that he has got hold of a title which is free, and proceeds to announce the book and get it ready for sale, involving printing, binding, &c. But after every care has been exercised, it occasionally happens that in "subscribing" a new book to the trade a prior use of the title is discovered, in which case there is still time (not having actually published or delivered the book) to arrange with the holder of the copyright for permission to sell what have been printed and bound; or should that be impossible (as in the case of one who insists upon the strict legal rights), then voluntarily to withdraw all that has been done, cancel all that have been bound, choose and print a new title, &c., and so put up with a considerable loss. In other cases the previous use of a title may not be found out until after the book has been published and is in the hands of the public generally, and then may come an injunction in Chancery, with all its attendant worry and expense.

Thus at present there is no absolute security about the selection of a title; and I have no doubt many others in the trade will have experienced what has just now fallen to my lot, which is what has led me to write this letter, in

* There is nothing so delicious to the bather's feet as the low-tide sands of Petit Bot Bay save the "silt" of a Midland river.

XUM

the hope that a movement may be got up for the introduction of a short Bill by some member of Parliament to remedy the present defective state of the law. Stationers' Hall could very well be utilized for the purpose, which should be compulsory registration, to be followed by actual publication within a given date, and the deposit of a copy of the book on the day of publication; all existing titles to be brought into the register within, say, three months; search to be made and official certificate supplied upon application. The practical details and the fees to be charged would not be difficult to arrange, if only we could get a few members of the trade to take up the matter actively; and I hope I have now set the ball rolling. JOHN HOGG.

HELEN IN THE ILIAD AND ODYSSEY.

MAY I point out that the argument by which the reviewer of my 'Helen' tries to prove the separate authorship and comparatively late date of the Odyssey is not founded on fact? "It is only in the Odyssey," he says, "that any attempt is made to shift the moral blame from Helen on to some god." But (Iliad, iii. 164) Priam says that he does not hold Helen to blame, "the gods are to blame." In Iliad vi. 357 Helen herself lays the fault on fate and Zeus, though this means, perhaps, not much more than *la belle Hélène's* frequent references to *la fatalité*. Again, the reviewer says, "In the Iliad Helen is neither moral nor immoral. No question of immorality approaches her." This is a most singular statement, for in the Iliad, as Mr. Gladstone has observed, Helen's penitence and self-abasement come nearer to the Christian ideal than probably any other passage in pagan literature. In neither Iliad nor Odyssey do the other characters of the poem criticize Helen's behaviour with any freedom, though she complains (Iliad, xxiv. 778) that her husband's kin upbraided her. But Helen herself repeatedly expresses her own sense of moral guilt in both poems. The passages in the Iliad are familiar to all—iii. 173–176, vi. 344. Curiously enough, Helen uses the same very strong terms of reprobation about herself in both the Iliad and the Odyssey:—

Δᾶερ ἐμεῖο κυνὸς κακομηχάνου ὀκρυοέσσης.
Iliad, vi. 344.

ὧτ ἐμεῖο κυνώπιδος εἵνεκ' Ἀχαιοὶ
ἤλθεθ' ὑπὸ Τρώιην, κ.τ.λ. *Odyssey*, iv. 144.

The passage in the sixth book is remarkable for the depth of Helen's penitence and her clear view of the nature of her fault, as well as for her expressed contempt of Paris. In face of these and of countless other ethical passages—"tonic" passages, as Mr. Arnold calls them—it seems odd to speak as the reviewer does of the "absence from the Iliad of any notion whatever of morality." It follows that arguments for the later date of the Odyssey based on the theory of the non-morality of the Iliad are valueless.

A. LANG.

*** It is, perhaps, pardonable in the latest translator of Homer to decide off hand a controversy that has amused and interested the world since the beginning of criticism. That a scholar quite capable of fighting his own battles, and intelligent enough to raise a controversy upon a side issue rather than upon his own singular conception of the character of Helen, should shelter himself behind Mr. Gladstone is less easily explicable. In the opinion of the general reader the name Mr. Lang advances seems a tower of strength. Those genuinely interested in questions such as are raised in Mr. Lang's complaint know that to ascribe to Mr. Gladstone a view of this description is to stamp it as fanciful. The paragraph in the 'Juventus Mundi' from which Mr. Lang quotes is as follows:—

"Upon the whole, I think that no one, forming his estimate of Helen from Homer only, could fall into the gross error of looking upon her as a type of depraved character. From the odious Helen of the Second Æneid she is immeasurably apart. Her beauty, grace, refinement, are not contaminated by vicious appetites; they are only not sustained by an heroic, almost a superhuman, firmness. Her fall once incurred, she finds herself bound by the iron chain of circumstance, from which she can obtain no extrication. But to the world, beneath whose standard of morality she has sunk, she makes at least this reparation, that the sharp condemnation of herself is ever in her mouth, and that she does not seek to throw off the burden of her shame on her more guilty partner. Nay, more than this; her self-abasing and self-renouncing humility come nearer, perhaps, than any other heathen example, to the type of Christian penitence."

If Mr. Lang accepts this view, the adhesion of one scholar to Mr. Gladstone's singular proposition is established. It would be gratifying, however, to see a passage in the New Testament that in any way conforms with Helen's description of herself in the passage Mr. Lang advances. "Shameless" is the rendering Mr. Lang himself gives in his translation of the Odyssey to the word κυνώπιδος, spoken by Helen of herself. A more literal rendering would better convey the genuine feeling of Helen that she had behaved like the animal to which she compares herself. That Helen blames herself in the Iliad as the cause of woe to Trojan and Greek is obvious. The expressions to which she listens from Hecuba and the Trojan matrons, who attribute to her the loss of their husbands slain in battle, are—not, however, without a faintly indicated sense of injustice—echoed by her. She is disastrous, woe-bringing. This is the sense in which the reproach quoted by Mr. Lang from the Iliad is to be taken. It is at least the view of those whose assumptions he so summarily dismisses. Of no more value in settling the question are the words of Priam (Iliad, iii. 164) on which Mr. Lang relies. Priam, whose tenderness towards Helen is chivalric, lays vaguely on some god the responsibility of suffering which he knows Helen is in the habit of hearing ascribed by others to herself. Once more we assert, then, that the question of morality is not raised in the Iliad, even in the rudimentary manner in which it is raised when, in the Odyssey, Penelope says of Helen—

τὴν δ' ἤτοι ῥέξαι θεὸς ὥρορεν ἔργον ἀεικές·
Odyssey, xxiii. 222.

translated by Mr. Lang, "Howsoever, it was the god that set her upon this shameful deed."

PROF. KARL VON HALM.

ONE of the lights of German learning has departed in the person of Karl von Halm, who died on the 5th of this month in his seventy-fourth year. Most of his life was passed in Munich; he was born and educated there, first at the Gymnasium, and then at the University under Thiersch. After an interval of a few years, during which he worked as a schoolmaster at Speyer and Hadamar, he returned to Munich in 1849, to become rector of the newly founded Maximilian-Gymnasium—an office which he relinquished in 1856, when he was nominated to the distinguished post of Director of the Munich Library and Ordinary Professor at the University. His life, therefore, was all along busy; but in his case, as in that of Ahrens, Meineke, and so many eminent names in German philology, scholastic duties do not seem to have been found incompatible with the interests of learning. He was certainly one of the best Latinists of his time, and the range of his knowledge was such that he was equally at home with Cicero and Quintilian and with the Latin Fathers. Those who knew him personally will not easily forget the distinction of his manner and his somewhat ecclesiastical air, which made one think for the moment that one was talking with an abbé of a former age rather than with a living German philologist.

'THE COMPLEAT ANGLER.'

Downshire Hill, N.W.

THE following is a skeleton chronicle of dated, redated, and undated editions and reprints, with dissimilar imprints, of Izaak Walton's 'Compleat Angler':—

Date.	*Place.*	*Publishers.*	*Editors.*
1653	London	Marriot	——
1655	,,	,,	Author
1661	,,	,,	,,
1664	,,	Marriot; Gape	,,
1668	,,	Marriot; Harper	,,
1676	,,	Marriot	,,
1750	,,	H. Kent	Moses Browne
1759	,,	,,	,,
1760	,,	T. Hope and others	Hawkins
1766	,,	J. Rivington and others	,,
1772	,,	R. & H. Causton	Moses Browne
1775	,,	J. & F. Rivington	Hawkins
1784	,,	J., F. & C. Rivington	,,
*1791	,,	,, ,, ,,	,,
1792	,,	Rivington and others	,,
1797	,,	,, ,,	,,
1808	,,	S. Bagster	,,
1810	,,	,,	——
1815	,,	,,	Hawkins and Ellis
1822	,,	J. Smith	Hawkins
1823	,,	John Major	R. Thomson
*1824(?)	,, (?)	Maunder (?)	(?)
1824	,,	John Major	Thomson and Major
1824	,,	Tegg	Hawkins
1825	,,	Dove, printer	,,
1825	,,	Pickering	——
1826	,,	,,	——
1826	,,	Tegg	Hawkins
[1828?]	,,	W. Cole	——
1833	Edinburgh, &c.	Chambers and others	Hawkins and Rennie
1834	London, &c.	A. Bell and others	,,
*1834	London	A. Bell & Simpkin	,,
*1834	Edinburgh, &c.	Fraser and others	,,
1835	London	John Major	Thomson and Major
1835	London, &c.	Tegg and others	Hawkins and Rennie
1836	London	Pickering	Nicolas
1836	,,	A. Bell	Hawkins and Rennie
*1836	Edinburgh, &c.	Fraser and another	,,
1837	London, &c.	C. Tilt and others	——
1839	London	Lewis	Major
*1841	,,	Chidley	——
1843	,,	Washbourne	Major
*1844	,,	Sherwood & Bowyer	——
*[1844?]	,,	Piper & Co.	——
1844	,,	Bogue; Wix	Major
*1844	Manchester	S. Johnson	Hawkins and Rennie
*1846	,,	,,	,,
*1847	Dublin	W. Curry	,,
*1847	Manchester	T. Johnson	,,
1847	New York	Wiley & Putnam	Bethune
1848	,,	,, ,,	,,
*1848	Liverpool	T. Johnson	Hawkins and Rennie
*1849	London, &c.	T. Johnson and another	,,
[1849?]	Manchester	T. Johnson	,,
1851	London	H. Kent Causton	Moses Browne
*1851	Manchester	T. Johnson	Hawkins and Rennie
1852	New York	Wiley & Putnam	Bethune
1853	London	Ingram, Cooke & Co.	"Ephemera"
1854	,,	N. Cooke	,,
1856	,,	Bohn	Jesse
*1857	Manchester	Johnson	Hawkins and Rennie
1857	Halifax	Milner & Sowerby	,,
1858	London	Groombridge	——
1859	,,	Routledge	"Ephemera"
*1859	New York	Wiley & Putnam	Bethune
1859	Hamburgh	Solomon	"Ephemera"
1860	London	Nattali & Bond	Nicolas
1861	,,	Bohn	Jesse
1863	,,	Bell & Daldy, S. Low	——
1864	,,	Bell & Daldy	——
1866	Boston	Ticknor & Fields	——
1866	,,	Little, Brown & Co.	Major
1866	New York	Wiley & Sons	Bethune
1867	Boston	Little, Brown & Co.	Major
1869	London	A. Murray	——
1870	,,	Bell & Daldy	Jesse
1872	,,	A. Murray	——
1875	,,	Chatto & Windus	Nicolas
1876	,,	G. Bell & Sons	Jesse
1876	,,	E. Stock	——
[1878]	,,	Routledge	"Ephemera"
[1878]	,,	F. Warne	G. C. Davies
1878	,,	Ward, Lock & Co.	——
1878	,,	G. Bell & Sons	——
1879	,,	'Fishing Gazette'	——
1880	New York	Wiley & Sons	Bethune
1881	London, &c.	Routledge	"Ephemera"
[1881]	Philadelphia	Lippincott	Major
[1881]	London	Strahan & Co.	,,

I have satisfied myself of the existence of these eighty-nine issues, with the exception of the doubtful Maunder and one other, by personal examination. There are others, but my attempts to obtain copies of them have failed. Many differ only in the names of the publishers or in the date. Those marked with a star have

escaped the notice of Ellis, Pickering, Russell Smith, Bohn, Bethune, and Westwood (1864), and are here recorded for the first time. The most important is the Hawkins of 1791, of which I know but one copy; the others are chiefly issues of the Hawkins-Rennie series.

THO. SATCHELL.

PLAGIARISM.

Marseilles, Oct. 16, 1882.

MR. JAMES PAYN having been (oh, wonder of wonders!) accused of plagiarism, on my authority, as I learn, and from a story of mine, I beg you to reproduce this copy of a letter which I dispatch by the same post to the *New York Tribune*.

ROBERT LOUIS STEVENSON.

To the Editor of the New York Tribune.

Terminus Hotel, Marseilles, Oct. 16, 1882.

Sir,—It has come to my ears that you have lent the authority of your columns to an error.

More than half in pleasantry—and I now think the pleasantry ill-judged—I complained, in a note to my 'New Arabian Nights,' that some one, who shall remain nameless for me, had borrowed the idea of a story from one of mine. As if I had not borrowed the ideas of the half of my own! As if any one who had written a story ill had a right to complain of any other one who should have written it better! I am, indeed, thoroughly ashamed of the note and of the principle which it implies.

But it is no mere abstract penitence that leads me to beg a corner of your paper; it is the desire to defend the honour of a man of letters equally known in America and England; of a man who could afford to lend to me and yet be none the poorer, and who, if he would so far condescend, has my free permission to borrow from me all that he can find worth borrowing.

Indeed, sir, I am doubly surprised at your correspondent's error. That James Payn should have borrowed from me is already a strange conception. The author of 'Lost Sir Massingberd' and 'By Proxy' may be trusted to invent his own stories. The author of 'A Grape from a Thorn' knows enough, in his own right, of the humorous and pathetic sides of human nature.

But what is far more monstrous—what argues total ignorance of the man in question—is the idea that James Payn could ever have transgressed the limits of professional propriety. I may tell his thousands of readers on your side of the Atlantic that there breathes no man of letters more inspired by kindness and generosity to his brethren of the profession; and, to put an end to any possibility of error, I may be allowed to add that I often have recourse, and that I had recourse once more but a few weeks ago, to the valuable practical help which he makes it his pleasure to extend to younger men.

I send a duplicate of this letter to a London weekly; for the mistake, first set forth in your columns, has already reached England, and my wanderings have made me perhaps the last of the persons interested to hear a word of it. I am, &c.,

ROBERT LOUIS STEVENSON.

THOMAS LODGE AT SCHOOL.

29, Delamere Terrace, W.

To the courtesy of the Rev. Charles J. Robinson I am indebted for a scrap of important information respecting the poet Thomas Lodge which has hitherto evaded every investigator. I regret very much that it reaches me just too late to be incorporated in the 'Memoir of Thomas Lodge' which the council of the Hunterian Club have employed me to write, and which is to be prefixed to their superb reprint of the poet's complete works. In case of our being unable even to slip it in on a fly-leaf, I ask leave to print it here for the present. It is an entry in the records of the Merchant Taylors' Company, stating that on the 23rd of March, 1570/1:—"Item the foresaide M^{r} and Wardens have admitted Thomas Lodge, fil' Thome L. militis [and certain other boys] are admitted [*sic*] to be of the number of those l schollers that are limitted to be broughte within o^{r} schole." The reference, Mr. Robinson tells me, is to fifty scholars who were to pay 2*s.* 6*d.* a quarter.

This entry, which is of considerable value in determining the question of Lodge's probable year of birth, had escaped Mr. Robinson's attention until I happened to ask him to search for it. It increases the debt which we owe to his admirable investigations. As, unfortunately, the school lists of the date are not extant, we cannot hope to ascertain the much less important date when Lodge left. EDMUND W. GOSSE.

DR. ABEL'S LINGUISTIC ESSAYS.

DR. ABEL has sent a long letter, which begins as follows:—

"In his article upon my 'Linguistic Essays' your reviewer says: 'The general conception of love discovered for one nation from the consideration of all its terms is compared with the parallel conception formed by each other nation, and finally the different conceptions are combined to show us all that can be thought or said about love—a result which we certainly cannot attain to without a much larger induction of facts; the Sanskrit alone, as we have said above, would add an entirely different conception.' In this passage my critic attributes to me the intention to extract all that can be said or thought about love from the four languages I happen to compare in my essay. It must be almost unnecessary to disprove so very unlikely an imputation; but as the charge is preferred I may be permitted to reprint the passage (p. 52) on which it is founded:—

"'Considering all the words [expressive of love], independently of the people to which they belong, as products of the one human soul, and arranging them according to their spiritual connexion alone, we may aim at a systematic and diversified adumbration of all that can be said or thought about love.....For points particularly accentuated by, and specially characteristic of it, each language will find the nearest synonyms in itself, and turn their distinctions to account for purposes of logical discrimination; whilst for other features less completely expressed, and only represented by one or two words, a foreign language will generally supply the word to be put next, and offer a means for testing and defining, which does not exist in the idiom of the word tried.'

"Both in its wording and meaning the above plainly refers to all languages indiscriminately, but not to any limited number of them."

Dr. Abel then proceeds to say that we have misunderstood him in sundry instances—*i.e.*, by saying that he considers that we need first to know each nation's logical modes, and then we shall see the meanings of their case-forms; by not observing that he gave his reasons for ignoring historical research; and by hinting, as he thinks, that he had failed to make clear his use of the term *psychologie*. As to the part of Dr. Abel's letter we have printed in full, we owe him an apology. The very obvious slip in our review was due to the accidental omission of three or four words. On the other points we must say that, though we are quite willing to allow we may have misunderstood our learned correspondent, we think his book is to blame for this, and that our remarks were fair inferences from it. But to substantiate this it would be necessary for us to print the whole of Dr. Abel's letter, and add a reply at least as long, for which we have no space, and which would have little interest for our readers.

THE COMING PUBLISHING SEASON.

MR. MURRAY'S list of forthcoming works includes the third and concluding volume of the 'Life of Bishop Wilberforce,' by his son, Reginald G. Wilberforce,—'Raphael: his Life and Works,' with particular reference to recently discovered records, and an exhaustive study of extant drawings and pictures, by J. A. Crowe and G. B. Cavalcaselle,—'The Golden Khersonese and the Way Thither,' by Isabella Bird (Mrs. Bishop),—'Greece: Pictorial, Descriptive, and Historical,' by Bishop Wordsworth, a revised edition, edited by Mr. H. F. Tozer, M.A.,—'Asiastic Studies, Religious and Social,' by Sir Alfred C. Lyall, K.C.B.,—'The Revision Revised: Three Articles reprinted from the *Quarterly Review*,' by Dean Burgon,—'Memoir of the Life of Lord Lyndhurst,' by Sir Theodore Martin, K.C.B.,—a popular edition of the 'Life of a Scotch Naturalist (Thomas Edward),' by Samuel Smiles, LL.D.,—'Life of Jonathan Swift,' by Henry Craik, M.A.,—'Selections from Oxford Lectures, chiefly on Historical Jurisprudence,' by Sir H. S. Maine, K.C.S.I.,—'Worship and Order,' by the Right Hon. A. J. B. Beresford Hope, M.P.,—'James and Philip Van Arteveld: Two Remarkable Episodes in the History of Flanders,' by James Hutton,—'Siberia in Asia: a Visit to the Valley of the Yenesay, in East Siberia,' by Henry Seebohm, F.R.G.S.,—'Recreations and Studies of a Country Clergyman of the Last Century: being Selections from the Correspondence of Thomas Twining, M.A.,'—'The Parthenon: an Essay on the Mode in which Light was introduced into Greek and Roman Temples,' by James Fergusson, F.R.S.,—'The Works of Alexander Pope: Vol. IV. The Dunciad,' &c., Elwin's and Courthope's edition,—'Religious Thought and Life in India,' by Monier Williams, M.A.,—'Method in Almsgiving: a Handbook for Helpers,' by M. W. Moggridge,—'The Rise and Growth of the Law of Nations,' by J. Hosack,—'Practical and Conversational Pocket Dictionary of the English, French, and German Languages, for the Use of Travellers,' by George F. Chambers, F.R.A.S.,—'Mexico To-day,' by T. Unett Brocklehurst,—'The Principal Facts in the Life of our Lord,' six lectures, by Henry Wace, D.D.,—'The Student's Manual of the Political Geography and Physiography of British India,' by George Smith, LL.D.,—'The Student's Evidences of Christianity,' by Henry Wace, D.D.,—'Journal of a Lady's Travels round the World,' by F. D. Bridges,—'London: its History, Antiquarian and Modern,' founded on the work by the late Peter Cunningham, F.S.A., a new edition revised by James Thorne, F.S.A.,—'Italian Principia: Part II. A First Reading Book,'—'The Student's Ecclesiastical History: Book II. The Middle Ages and the Reformation,' by Philip Smith, B.A.,—'The Student's History of the Roman Empire, from the Establishment of the Empire to the Accession of Commodus, A.D. 180,'—'The Student's History of Modern Europe, from the End of the Middle Ages to the Treaty of Berlin, 1878,'—'The Apocrypha, with a Commentary, Explanatory and Critical,' by various writers, edited by Henry Wace, D.D.,—'A Dictionary of Hymnology,' by the Rev. J. Julian,—'Life and Writings of St. John the Divine,' by the Bishop of Derry and Raphoe,—the third volume of the 'Dictionary of Christian Biography,' edited by W. Smith, D.C.L., and Henry Wace, D.D.,—and 'The Student's Commentary on the New Testament,' abridged from the 'Speaker's Commentary,' and edited by J. M. Fuller, M.A.

Encouraged by the success of their 'Universal Instructor,' Messrs. Ward, Lock & Co. have long had in preparation, and will this month commence the publication, in monthly parts, an entirely new work for the education of young children, entitled 'The Child's Instructor.' It is intended for children from the ages of three to eight years, and presents many novel features, being based on the kindergarten principles of toy-teaching and play-learning. Messrs. Ward, Lock & Co. will next month commence the publication of an edition of Scott's Waverley Novels, containing all the illustrations that appear in the handsome French edition now in course of publication by Messrs. Firmin Didot & Co., of Paris.

Mr. Gardner (London and Paisley) will issue next week a two-volume novel entitled 'Julian Ormonde,' by W. C. Maughan, author of the 'Alps of Arabia,' &c. Mr. Gardner has also in the press a new novel of special interest, by the author of 'A Lonely Life,' 'Wise as a Serpent,' &c.

Messrs. John F. Shaw & Co. announce the following books for the young:—'Red and

White: a Tale of the Wars of the Roses,' by E. S. Holt,—'The Foster Sisters: a Story of the Great Revival,' by L. E. Guernsey,—'Seeketh not her Own; or, the Workers of La Garaye,' by M. Sitwell,—'Pretty Pictures for Little Paint Brushes,' with descriptive narratives, outlines by T. Pym,—'Only a Cousin,' by Catharine Shaw,—'Lonely Jack and his Friends at Sunnyside,' by Emily Brodie,—'Cripple Jess, the Hop-picker's Daughter,' by L. Marston, — and 'Little Freddie; or, Friends in Need,' by E. E. G. For smaller children: 'Jack and Jill: a Story of To-day,' by Mrs. Stanley Leathes, — 'Bertie's Wanderings, and What came of Them,' by Ismay Thorn, — 'A Little Wild Flower; or, Rosy's Story,' by L. J. Tomlinson,—'Living Water for Little Pitchers,' by the Rev. J. Stephens,—and 'Something for Sunday,' outline texts for the children to paint. Of religious works: 'In Defence: the Earlier Scriptures,' by H. Sinclair Paterson, M.D.,—'A Portrait from God's Picture Gallery,' lessons on the life of David,—'The Glory of the Gospel,' by Rev. W. H. M. H. Aitken,—'Shining Light,' memorials of Caroline W. Leakey,—'At Rest among the Laos,' the story of the missionary career of M. M. Campbell,—and 'The Compassion of Jesus,' by the Rev. A. Saphir, D.D.

A short 'History of the Church of England,' by Miss Yonge, the author of 'The Heir of Redclyffe,' is in the press, and will shortly be published by the National Society, mainly for the use of schools. The same inexhaustible writer is editing a series of historical ballads, many of them of her own composition, which will also be shortly published by the National Society, in three volumes.

Messrs. Eyre & Spottiswoode will publish in a few days two works, entitled 'Her Beautiful Dream,' a Christmas fancy, intended mainly for the young, and 'Songs in Sunshine,' a collection of short poems by the Rev. Frederick Langbridge.

Mr. George Redway is about to publish 'Sandracoltus,' a drama in five acts, by Mr. W. Theodore Smith, and 'The Angelic Pilgrim,' a poem by W. H. Smith. The same publisher announces 'The Handbook of Palmistry,' by Miss Rosa Baughan, revised, with illustrations.

Literary Gossip.

Mr. John Morley has, it is understood, abandoned the idea of bringing out a new magazine.

The leading story in *Good Words* next year will be written by Mr. Walter Besant, author of 'The Chaplain of the Fleet,' &c. The title is to be 'All in a Garden Green.'

Among the contents of the November number of the *Fortnightly Review*, which will henceforth appear under the editorship of Mr. T. H. S. Escott, will be 'The Reform of Egypt,' by Sir Samuel Baker; 'The Future of Zululand,' by Sir Bartle Frere; 'Lord Falkland,' by the Earl of Carnarvon; 'British Agriculture in 1882,' by the Hon. G. C. Brodrick, Warden of Merton College, Oxford; 'The late Professor F. M. Balfour,' by Prof. Moseley, of the Challenger; 'Some Aspects of American Politics,' by Mr. James Bryce, M.P.; 'The Irish Parliamentary Party,' by Mr. T. N. Healy, M.P.; 'Egyptian Finance,' by Mr. A. J. Wilson; an article embodying an authentic exposition of M. Gambetta's views; and an article on the state of the Opposition, by a Conservative.

Mr. John Addington Symonds, whose 'Studies of the Greek Poets' are well known, is now engaged on a collection of 'Studies of the Elizabethan Dramatists.'

The Bampton Lectures of Mr. Hatch, on the 'Organization of the Early Christian Churches,' of which the second edition, with revised notes and a new preface, has recently been issued by Messrs. Rivington, seem to be more fortunate than their predecessors in attracting attention abroad. Lately, on taking up the first number of Signor Bonghi's new magazine, we were surprised to find the opening review was devoted to them, and wondered that an Italian audience should be supposed to care for anything so typically English as a Bampton Lecture. Now we hear that Mr. Hatch's book is being translated into German. It is the only series of Bampton Lectures which has ever been considered worth reproducing in Germany for the benefit of German theological students.

A Welsh translation of 'East Lynne' is now appearing in serial form in the Principality.

A translation of M. Gabriel Charmes's 'Experiences of Egyptian Life' will shortly be published by Messrs. Bentley; and *à propos* of Egypt a new book by the author of 'Eau-de-Nil' is, we understand, in the press, entitled 'Azahar; or, Journal of a Residence in Spain.'

It may be noted that both the Steventon edition of Miss Austen's works and Mrs. Kemble's notes upon some of Shakspeare's plays, which Mr. Bentley is publishing, are to appear printed throughout in brown ink. The notes on 'Macbeth' are the most exhaustive; those on 'Romeo and Juliet,' on the other hand, are unfortunately somewhat scanty. Another novelty in the publishing trade may be mentioned. Several new books we remark are coming out in covers made of various sorts of wood, similar to that which recently appeared on the Hon. Mrs. Fetherstonhaugh's novel 'For Old Sake's Sake.'

Dr. McCosh, formerly of Belfast and now principal of an American college, has issued a programme of a philosophic series. "For the last thirty years," he says, "I have been taking my part in the philosophic discussions of the age. I have a few things yet to say before I willingly leave the arena. These have long occupied my thoughts, and they relate to thrilling topics of the day on which many are anxious to have light thrown. In order to bring my views before the thinking public I start a philosophic series, to consist of small volumes of about sixty pages each, in stout paper, at fifty cents per volume, and issued quarterly, and each embracing an exposition complete in itself of one theme. I begin with 'The Criteria of Diverse Kinds of Truth as Opposed to Agnosticism, being a Treatise of Applied Logic.'" This treatise will be followed by one 'On the Nature of Causation in relation to the lately discovered Doctrine of the Conservation of Energy or the Persistence of Force'; one 'On what Development can Do and What it can not Do'; by 'A Criticism of the Philosophy of Kant'; and 'A Criticism of Herbert Spencer's Philosophy as Culminated in his Ethics.'

The *Publishers' Weekly* announces that an American publishing firm will issue immediately 'Ralph Waldo Emerson: an Estimate of his Life and Character,' by Mr. A. Bronson Alcott. Mr. Alcott, the neighbour and lifelong friend of the "Seer of Concord," is now approaching his ninetieth year. The illustrations are from original photographs not before collected. The edition is limited to 200 copies. The same publishers announce that they have in the press the Hon. William T. Davis's contribution to the history of the early settlement of the Plymouth colonists, to be entitled 'Ancient Landmarks of Plymouth.' The work will be divided into two parts, the first of which will treat of the methods by which the Pilgrims obtained possession of their lands, including their various patents, and their negotiations with the merchant adventurers of London, and will trace the titles of estates along the streets of Plymouth from the first grantees to their present owners. It will give also a history of the houses at various times built on them, and will include a history of the churches, schools, manufactures, and government of the town, and sketches of different places of interest, with the derivation and meaning of their names. The second part will be devoted to genealogical records of Plymouth families, of which over seven hundred are treated with more or less fulness.

Mr. Edward Pocknell, author of 'Legible Shorthand,' has taken a hint thrown out in our review of Anderson's 'History of Shorthand,' and, in a small manual now in the press, will show what his "system can do when limited to the use of simple means, such as an ordinary memory could retain after a few lessons, and to styles of spelling not too brief to be easily read." This simple system, adapted to correspondence and ordinary purposes, is to be called 'Common Shorthand,' and to be issued at a cheap price.

A new edition of the 'Ancient Customs of Hereford,' by the late Mr. Johnson, town clerk of that old city, is now in the press. It contains much of interest relating to the trade and government of the city in mediæval times.

"Spelling reform note-paper" is the latest device of the so-called reformers. It has been prepared by the English association, and is headed by the "five rules of partial corrections" that have been agreed on in England and America. The reformers intend to agitate their views at the coming School Board elections. They think that as the Department now allows nearly 50 per cent. of misspellings in the First Standard, a little more perseverance will get rid of spelling altogether.

The *Magazine of Art* seems to be improving. It promises articles by Mr. R. L. Stevenson and Prof. Sidney Colvin, on two Japanese romances and on Mr. Hamerton's 'Graphic Arts.' An account of Prof. Costa, by Julia Cartwright, includes an autobiography, political and artistic, written specially for the magazine, and illustrated with an engraving after Sir F. Leighton's portrait.

Messrs. Hansard's Monthly List of Parliamentary Papers for September comprises 21 Reports and Papers and 34 Papers by Command. No Bills are included. Among the Reports and Papers are a Return showing the Comparative Progress of Population, Revenue, and Expenditure, 1841–2 to 1879–80, and the Second Report from the Select Committee of the House of Lords on

the Irish Land Law, with evidence. Among the Papers by Command we call attention to Mr. Danvers's Report on Indian Railways for the Year 1881–1882; to the General Report to the Board of Trade on the Railways of the United Kingdom; to the Agricultural Statistics of Ireland for the Year 1881; to Papers relating to the Affairs of the Suez Canal; and to the Digest of Evidence taken before the Commissioners on Tonnage, with general analytical index.

Mr. C. R. Low is preparing for press a new and cheap edition of his memoir of Sir Garnet Wolseley published in 1878. The new edition will include the later portion of the gallant officer's career, including his administration of Cyprus, his services in Zululand and the Transvaal, with the Secocœni campaign and dealings with the Boers, and the Egyptian campaign.

W. C. R. writes:—

"A paragraph in last week's *Athenæum* states that a bust of Fielding has been modelled from the celebrated drawing by Hogarth to serve as a memorial of the great novelist in Somerset. It is, of course, well known that Hogarth's drawing was after a profile of Fielding 'cut by a lady,' says Murphy, 'with a pair of scissors,' the painter furnishing the expression, &c., from memory. Could such a portrait be trustworthy? And what sort of full face is a sculptor going to get from a profile? If a bust is not like the original it is surely of very little use. A bare inscription would be a cheaper reminder and more to the purpose. Here is a bust, containing, of course, a full face, to be taken from a profile that owed its existence to friendly memory working on a paper cutting! Was the miniature likeness mentioned by Chalmers ever discovered? If Fielding is to be memorialized, would it not be as well to put up something to him that will be true?"

According to the last advices the Porte is disturbed by a new manifestation of intellectual activity in seditious literature in Turkey. It had been found necessary, on account of the nature of the inscriptions outside cigarette packets, to subject them to the censure of the Ministry of Public Instruction. Now it has become necessary to take in charge the labels and tickets on tobacco boxes. To a population, male and female, habitually addicted much to smoking and little to reading, conspirators found direct access by means of their tobacco, nor was there smoke without fire. Such tobacco papers will be a choice find for collectors here. They already have the old snuff papers with conundrums and amatory effusions, but wanting in the zest of treason.

Mr. Gasprinsky, who has from time to time published several pamphlets in the town of Bakhchissarai, in the Crimea, for the benefit of the Tartar population and written in the Tartar language, seems to have met with success enough to encourage him to edit a weekly publication having for its object to make the Tartar Mussulmans of the Crimea better acquainted with Russia and, as far as may be, with European civilization. The new publication is named the *Terdjiman* (*Translator*), and is printed in Russian and Tartar in parallel columns. The first number contains articles entitled 'Is the Education of Women Necessary?' and 'The Mussulman Press in Russia.'

The first volume of Mr. Seebohm's work on 'English Land Tenures,' which we have already announced, will probably be out at Christmas.

In consequence of the unsettled state of Egypt, M. Renan has delayed his visit to Sinai and Palestine till February, 1883. He is hard at work in the mean time on his history of Israel and on the index of his 'Origines du Christianisme,' which is partly in type.

The Rev. J. Martineau writes:—

"My attention has been called to a paragraph in the *Athenæum*, intimating that I am collecting or sifting materials for an autobiography. Allow me to say that there is no foundation whatever for such a statement."

We greatly regret to hear of the death of Dr. Burnell, the eminent Sanskrit scholar.

SCIENCE

ASTRONOMICAL NOTES.

A telegram was received at the end of last week by the Astronomer Royal from the Vienna Academy announcing that Dr. Julius Schmidt, Director of the Observatory at Athens, had discovered on the 8th inst. a comet only four degrees south-west of the great comet, and having the same motion. Is this a parallel case to that of Biela's comet? and is this remarkable comet undergoing a process of gradual disruption? In the case of Biela's the separation into two companion comets was almost actually seen, Dr. Hind noticing on the 19th of December, 1845, that the comet appeared "somewhat elongated or pear-shaped," and Maury at Washington perceiving, on the 13th of January, 1846, a separate smaller nucleus near the principal nucleus, which he at first thought might be a nebula, but as it continued to move in the same direction and with the same velocity as the other, he noted on the next day, January 14th, "Biela has a companion close aboard!" That comet returned, it will be remembered, in the autumn of 1852 as two comets, but has not since been seen, although it is thought that it may be connected with a meteoric stream which is frequently remarked about the end of November, when the earth passes through the comet's orbit. Another comet accompanied by a companion was discovered at Olinda, near Pernambuco, Brazil, by M. Liais, Director of the Observatory at Rio de Janeiro, in February, 1860, which was observed by himself and his assistants during a few days, but not seen elsewhere, and could not, owing to its position, have been visible in the northern hemisphere. But neither the latter comet nor that of Biela made any close approach to the sun, which renders the present one so especially interesting. It is much to be regretted that the weather over the greater part of England has been lately very unfavourable for astronomical observations. The following telegrams were received at the French Academy from the Emperor of Brazil:—(1) From M. Cruls at Rio, dated September 26th, "Grande comète australe visible de jour observée aujourd'hui. Queue 30°. Présence sodium et carbone." (2) From Don Pedro de Alcantara, dated September 25th, "Visible de jour au sud de Rio 18, 19, 20. Vue par moi aujourd'hui de 4^h 10^m à 5^h 40^m matin. Splendide 26."

A series of observations of the comet made by Prof. Riccò at Palermo has been communicated in a letter from Signor Cacciatore, Director of the Observatory there, to *Astronomische Nachrichten*, No. 2462. He very soon noticed an alteration in the appearance of the nucleus, which, at first almost spherical in form, became in the last days of September elongated in the direction of the axis of the tail, suggesting an approaching separation into two nuclei. Prof. Krüger's observations at Kiel commenced on the 5th of October, and he then noticed that, during occasional moments of greater stillness of the atmosphere, the comet's head appeared to him to consist of two distinct nuclei; this idea was confirmed on the night of the 7th. The comet is now moving so rapidly to the south that not much more will be seen of it in Europe.

The planet Mercury will be in inferior conjunction with the sun early on the morning of Monday next, the 23rd inst., and will be at the time within a degree of the sun's limb. The date of the next inferior conjunction of Venus is Wednesday, December 6th, when the second transit of the pair taking place this century occurs. The next pair of transits will be in June, 2004, and June, 2012. The next transit of Mercury over the sun's disc will take place in May, 1891, but will not be visible in Europe.

The death is announced of Prof. Gabriel Strasser, Director of the Observatory at Kremsmünster, on the 13th of September, at the age of fifty-eight.

GEOGRAPHICAL NOTES.

Dr. Bayol, only recently returned from Futa Jallon, has been attached in a scientific capacity to a military detachment which is to start from Medina on the Upper Senegal in December, and will make a tour through Kaarta. About the same period Col. Borgnis-Desbordes will once more start for the Upper Niger, amply provided with means for building a fort at Bamaku, the garrison of which is to be supported by a "flotilla" of armed steam launches. These launches are to be built at Bamaku, but will be furnished with engines sent out from France.

We are in receipt of another sheet of Mr. Bartholomew's reduced Ordnance map of Scotland, drawn on a scale of two miles to the inch. The sheet now before us includes the Fort William district, and extends from Ben Nevis to the northern extremity of Loch Ness. The hill features are shown by contours, and there are numerous altitudes. Twelve sheets of this excellent map are now in the hands of the public, and must prove a great boon to tourists. We hope soon to see it completed, and would suggest the introduction of graduated tints to show the height above sea level. Messrs. Black are the publishers.

Dr. Paul Neis is about to return to Cochin China, where he will continue his researches into the natural history, geology, and anthropology of that important French colony.

M. A. Ubicini, whose authority in matters relating to Turkey is universally acknowledged, is publishing in the *Revue de Géographie* an essay on 'La Bosnie avant et depuis le Traité de Berlin,' to which we desire to draw the attention of students of modern politics and statistics. They will find in this monograph a vast mass of material lucidly arranged. The portion referring to Austria's government in Bosnia still awaits publication.

L'Esploratore, of Milan, continues to publish Signor Bianchi's interesting reports on the commerce of Abyssinia and Shoa as it exists at the present time. These reports contain but little to tempt commercial enterprise. Signor Bianchi computes the number of oxen annually killed at the residences of the principal chiefs thoughout the country at 87,120 head. It follows from this that ox-hides must be a drug in the market, still it may be doubted whether they would pay to export.

A book designed for the use of officers and travellers in Egypt will be issued almost immediately by Messrs. W. H. Allen & Co. It is entitled 'The Egyptian, Syrian, and North African Handbook,' a simple phrase-book in English and Arabic, by Rev. Anthon Tien, Ph.D., M.R.A.S.

'A Royal Warren; or, Picturesque Rambles in the Isle of Purbeck, Dorsetshire,' by Mr. C. E. Robinson, is the title of a work about to be

published by subscription. It will be illustrated by Mr. Alfred Dawson.

SATURN'S RING.

62, Camden Square, N.W., Oct. 16, 1882.

THE remarkable statement by Mr. Lynn in last week's *Athenæum* that the five principal sets of the *Philosophical Transactions* are all imperfect induced me to look at my own. Finding that it contains the missing plate, I at once sent it to Burlington House, for it would be too selfish to keep in a private library that which the Society clearly ought to have.

I would not trouble you with this note but that it seems desirable to indicate where a copy can be seen. G. J. SYMONS, F.R.S.

*** We are informed, with reference to Mr. Lynn's search for an engraving of Saturn, that one of the copies of the *Philosophical Transactions* in the library of the Royal Society does contain the figure in question.

Mr. Lynn informs us that he has consulted three more—at the Royal Microscopical Society, the Royal School of Mines, and the Royal College of Surgeons—in all which it is missing, as well as in a second copy at the British Museum which had belonged to George III. (that in the Reading Room, to the manuscript notes in which allusion was made last week, was formerly the property of Sir Joseph Banks); also that Mr. Wickham, of the Radcliffe Observatory, Oxford, has, at his request, examined the copy at the Bodleian Library (kindly shown him by Mr. Madan, Sub-Librarian), and that the drawing is not in that.

SOCIETIES.

ENTOMOLOGICAL.—*Oct.* 4.—Mr. H. T. Stainton, President, in the chair.—Two new Members were elected.—Mr. R. McLachlan exhibited nymph skins of *Hagenius brevistylus*, Selys (a dragon-fly occurring in Texas).—Mr. C. O. Waterhouse stated that the beetle exhibited at the August meeting as destructive to beer-casks at Rangoon was not *Xyleborus Saxesenii*, Ratz., but *Bostrichus perforans*, Woll.—A discussion followed as to whether wood-feeding beetles attack healthy as well as unhealthy trees.—The following papers were read: 'Further Descriptions of Insects infesting Figs,' by Prof. J. O. Westwood,—and 'A Supplementary Note on the Specific Modifications of Japanese *Carabi*, and some Observations on the Mechanical Action of Sun Rays in relation to Colour during the Evolution of Species,' by Mr. G. C. Lewis.

NEW SHAKSPERE.—*Oct.* 13.—Mr. F. J. Furnivall, Director, in the chair.—Miss E. H. Hickey read a paper 'On Julius Cæsar.' She deprecated the modern notion that the Cæsar of the play was lacking in heroism, which was a nineteenth century way of looking at a sixteenth century treatment of character. Cæsar was the hero, because the interest of the play centred round him. She pointed out the falsity of Brutus's line of reasoning, that Cæsar should be destroyed because of his potential evil, and concluded by placing the Antony of 'Antony and Cleopatra' above the Antony of 'Julius Cæsar.'—Mr. Furnivall held that Shakspeare had distinctly reduced the heroic proportions of Cæsar. He noticed how Brutus would not admit against himself, in the case of Antony, his own argument of "potential evil" by which he condemned Cæsar; and considered the Antony of 'Julius Cæsar' a higher character than the Antony of 'Antony and Cleopatra.'

ARISTOTELIAN.—*Oct.* 9.—Mr. S. H. Hodgson, President, in the chair.—Dr. C. J. Grece and Mr. F. G. Fleay were elected Members.—The Rev. W. C. Barlow, V.P., took the chair while the President delivered his address 'On the Method of Philosophy.' In former addresses he had shown that the object of philosophy as seen in its history was to render the universe intelligible to thought—that is, to obtain a rationale of the universe. The present address had for its object the definition of the method of philosophy obtained from its history. The first part was devoted to a consideration of the history of philosophy with the object of exemplifying the development of its method. It was shown that there were two features in the history of philosophy which were constantly recurring, the gradual exclusive adoption of the subjective method and the gradual rejection of assumptions, an assumption being something unknown taken as known. Scepticism in philosophy had always led to a return to the subjective method. Descartes's philosophy, which commenced with a universal doubt, had for its fundamental canon the subjective truth expressed by "Cogito ergo sum." Hume's scepticism led to Kant's subjective inquiry, "How is experience itself possible?" From a brief sketch of the history of philosophy it was shown that the distinction between consciousness and objects of consciousness—that is, of subject and object—belongs to philosophy, while that between mind and matter belongs to science. This was done by an analysis of Kant's apperception, in which act of apperception the distinction between the analysis of the essence of objects and their real conditions of coming into existence is seen. The method of philosophy was shown to consist in repeating this act of apperception. After a consideration and explanation of the ambiguities arising from language, which is a pre-philosophic formation, subjective analysis was defined as the work of apperception moving in logical order and analyzing objects of consciousness by means of the distinction between conditions of their essence and conditions of their existence.—It was decided to hold a special meeting on December 11th to discuss the President's address.

MEETINGS FOR THE ENSUING WEEK.

MON.	Aristotelian, 7½.—'Spinoza,' Mr. W. R. Dunstan.
—	Royal Academy, 8.—'Anatomy,' Mr J. Marshall.
TUES.	Photographic, 8.
FRI.	Royal Academy, 8.—'Anatomy,' Mr. J. Marshall.
—	Quekett Microscopical, 8.—'Fibro-vascular Bundles in Ferns, and their Value in determining Generic Affinities,' Mr. T. W. Murrin.

Science Gossip.

THE new departure which the old universities are now making can hardly be better illustrated than by the fact that last week a course of lectures 'On the Practice of Iron and Brass Founding, with Practical Demonstrations in the Foundry,' was commenced by the Demonstrator of Mechanism at Cambridge, under Prof. Stuart's auspices.

MR. ADAM SEDGWICK, M.A., lately Demonstrator under Prof. Balfour, has been appointed to a lectureship by Trinity College, Cambridge, in order that he may continue the classes in morphology during the ensuing academical year; and it is probable that a sum of 300*l.*, equal to the late professor's stipend, will be granted by the Senate to provide demonstrators for the large classes requiring instruction during the coming year. Considerable favour has been shown to the suggestion that a suitable memorial to Mr. Balfour would be the establishment of a studentship in animal morphology, on somewhat similar lines to the G. H. Lewes studentship in physiology, which was first won by Dr. Roy, at present professor at the Brown Institution, and now is held by Mr. L. C. Wooldridge, D.Sc. London.

MR. WRIGHTSON is appointed to deliver the course of lectures at South Kensington in the new Department of Agricultural Chemistry, while Mr. Chapman Jones will take charge of the practical instruction. Dr. J. M. H. Munro is appointed Professor of Chemistry in the College of Agriculture, Downton, Salisbury. The laboratory is open daily for agricultural investigations, and lectures on agricultural chemistry will be given during the winter session.

M. DUMAS, the President of the Academy of Sciences, will occupy the chair at the annual meeting of the Institute of France on the 25th inst.

DR. W. SIEMENS has had considerable success in his endeavours to establish chairs for "electrotechnik" over Germany. At Stuttgart, at Aix-la-Chapelle, at Karlsruhe, and in Hanover, lectures on the application of electricity are regularly given, and at Berlin Dr. Slavy is appointed to deliver this winter a series of lectures on electro-power engines.

M. MARGIS, of Paris, has succeeded in obtaining oxygen directly from the atmosphere by dialysis. A set of membranes prepared by immersing taffeta in ether, sulphide of carbon, or alcohol, are covered with a fine layer of caoutchouc. These membranes are formed into bags—four, enclosed one within the other, are usually employed—and these are placed in a cylindrical iron vessel admitting air, which is drawn through them by means of steam power. The percentage of oxygen is, in respect to nitrogen, increased in passing through each membranaceous bag until that which has passed through the fourth bag gives 95 per cent. of pure oxygen.

FINE ARTS

DORÉ'S GREAT WORKS, 'CHRIST LEAVING the PRÆTORIUM,' 'CHRIST ENTERING JERUSALEM,' and 'MOSES before PHARAOH,' each 33 by 22 feet, with 'Ecce Homo,' 'The Ascension,' 'Dream of Pilate's Wife,' 'Soldiers of the Cross,' 'A Day Dream,' &c., at the DORÉ GALLERY, 35, New Bond Street. Daily, Ten to Six.—1*s.*

ILLUSTRATED BOOKS.

A Pilgrimage to the Shrine of Our Lady of Loreto, by G. Falkner (Stock), contains, within ordinary printers' borders, notes of a popular sort contributed to a local newspaper on the return of the author from Italy, and expanded to a small volume. Mr. Falkner, being a printer, had little difficulty in publishing his notes; it would have been better if he had supplied better illustrations. The subject is extremely interesting, and we need not say that Loreto moved Mr. Falkner deeply. The Black Virgin and its "Holy House" might well astonish him, but he tells us nothing new about them—indeed, does not appreciate the archæological or the historical value of the former relic.

George Cruikshank's illustrations to Robert Bloomfield's "Provincial Ballad," called *The Horkey*, have been published by Messrs. Macmillan & Co., the cuts being printed in colours and combined with the text and some pretty borders. The designs are marked by abundance of character and spirit in a style like that of Miss Kate Greenaway's best productions, and the colouring is nice and agreeable. They excel in character rather than in humour and are quite free from extravagance. They suit Bloomfield's verses exactly. The book is one of the best we have yet received this season. Mr. Cruikshank is a nephew of the celebrated caricaturist.

The Lady of the Lake, by Sir W. Scott, has been republished by Messrs. Chatto & Windus, with several pretty woodcuts—elaborate and delicate, but somewhat flat and mechanical—representing scenes associated with the poem. These cuts and the neat printing of the volume ensure it a welcome as a gift.

THE PRIVATE COLLECTIONS OF ENGLAND.

No. LXXII.—GALLERIES IN AND NEAR LIVERPOOL.

WE may conclude our notes on the pictures belonging to Mr. Frederick Leyland at Woolton Hall by noticing the works he possesses by the old masters of continental schools.

One of the most important works of Velazquez out of Spain, and, among portraits, hardly surpassed by the best of his productions anywhere, is the superb, whole-length, life-size figure of a Corregidor of Madrid. He holds a scroll and a hat and pair of gloves in his left hand, which is placed downwards before him, while his right hand, with the fingers apart and extended, is—somewhat like Rubens's famous likeness of himself bowing and smiling gently—pressed lightly on his breast. A stiff, square collar surrounds the officer's neck. A rapier hangs at his hip and is slung behind the figure diagonally, being half covered by the heavy black cloth cloak which hangs from the shoulders of the wearer. Dense, bushy hair covers each side of the saturnine visage, which is otherwise not marked by more than ordinary character or intelligence. He looks a commonplace man, but may have been astute and resolute. The charm of the picture is by no means diminished by this lack of demonstrativeness and the absence of anything melodramatic, or even dramatic, in the figure and the face. Velazquez might have met any day in Madrid a score of persons like this, and yet, simple as the characterization of the subject is, the verisimili-

tude and sober animation are not to be questioned. The picture has the magic which hovers about many fine portraits, and most of all about those of Velazquez. With it in the room no man could feel alone, and if he spoke aloud he would almost expect a reply from the figure on the canvas. Technically speaking, the masterpiece is at once sad and energetic; the chiaroscuro is of the simplest, and comprises, with the deep brown and grey tints of the background, a mass of the warmest black garments and grave, adust, and almost monotonous grey carnations, a white collar, and its echo, the paper in the man's hand. The handling and modelling of this picture are broad, and there are no symptoms of straining to produce relief or luminosity.

Next to the Velazquez hangs a fine portrait by a Spanish master comparatively little known here, and who has often been confounded with men who worked in a very different style from his. This is Coello, to whom was attributed a capital life-size head in the Hamilton Palace sale, which, on its own merits and apart from its questionable authorship, we should like to see in the National Gallery. Mr. Leyland's Coello is better than the Duke's, and it is said to represent the renowned Albuquerque, Governor of Milan, during one of the most momentous periods of Spanish history. It is a life-size, whole-length figure in profile, in black, gilded, and embossed armour; the face is in profile to our left; the action is that of energetically grasping a general's baton, as if in presence of an enemy. The carnations have the brown under-tint and ruddy flush which are commonly recognized in the painter's flesh, with his smooth, firm, well-defined modelling, excellent and searching draughtsmanship, and power in delineation with the point. The armour is superbly painted, and, although a little hard, not unworthy of Titian in his severest mood. Straps, passing down the sides of the thighs, support the long white leggings, and, with the leggings themselves—to say nothing of the uncertain way in which the feet have been set on the floor, so that the figure does not stand securely—betray a defect in the draughtsman's skill such as Mytens and even the assistants of Velazquez were apt to exhibit. Some pictures by Coello have been ascribed to Antonio More, a not absurd ascription considering the resemblance which exists in more than one feature of the artists' styles. The carnations are a little heavy, not to say opaque; there is some rawness in their redness.

A fine study by Tintoret attracts by its rich and potent inner glow of light, tone, and local colouring. It is said to be a portrait of Aretino, and represents a studious and luxurious man seated, turning towards us while he holds a book on the table at his side. He seems as if he were about to explain the subject of his reading, using deliberate and weighty terms with animation and emphasis. The flesh is enriched with the so-called Titianesque inner tint of ruddy gold which characterized the art of Robusti. A bushy brown beard surrounds the lower features. The noble three-quarters portrait of the beautiful lady who bears the name of Violante is, not unfairly, ascribed to Giorgione, and we cannot quarrel with the ascription because it needs to be proved on other grounds than the fineness and beauty of the technique which produced this work. The lady wears a dead-leaf satin dress, the pure, deep-toned local colour and rich sheen of which are precious, set open enough to reveal the bosom, half hidden though it be by a semi-transparent white chemisette. Masses of glorious golden hair, with half tints of chestnut and reflections of green, fall from the head on to the shoulders. A meditative, almost sad, if not sorrowful, air pervades the face and modifies its voluptuousness. If this be the Violante of Palma, she was less plump and more set and square than when, at an earlier date, she was painted by other hands. The firm flesh has the morbidezza of an exuberant vitality, and was, by whatever hand, modelled with great skill; the bust, throat, and chin are in this respect fairly marvellous. In subject as in technique the Giorgione differs mightily from its neighbour, the 'Portrait of Mary of Modena,' by, we think, Wissing. This is executed in an eminently respectable and conscientious fashion. It is faithful to the traditions of old Dutch portraiture, and there is an unusual amount of animation in it. Wissing produced another likeness of this lady, which is in the National Portrait Gallery, and is thoroughly characteristic of his manner, or rather his mannerisms. He was but a dull artist, yet not without merits and skill, and to be relied on for a likeness. Speaking from memory of the portraits of the ladies at South Kensington and Woolton Hall, we are not able to say that a strong likeness exists between them, although, on the other hand, we cannot challenge the ascription of either picture to the same subject.

A fine portrait of a Venetian senator in his red robes trimmed with white fur is a life-size, three-quarters-length figure, inspired with the veracity of Tintoret. It depicts an astute, easy-going, and yet careful merchant of good blood and breeding. The dark, ruddy flesh, with its brown shadows, massed in the centre of black, cropped hair, tells powerfully on the canvas. The picture is a first-rate example of a very numerous class, to which Venetian artists, from Titian down even to the imitators of Jacopo da Bassano and the Guadagnini, contributed. A second Tintoret represents with equal felicity another senator, wearing his red robe lined with spotted fur and gathering this garment in his left hand before his figure, the right arm being nearly concealed in its folds, and leaning on the table at his side. The picture deserves attentive and careful examination of its expression, suggestive vitality, and grave pathos. The fine rendering of the commonplace, or rather simple, characteristics of ordinary men and women, in which Tintoret—whose men never attitudinize, whose women never "act" — excelled, is really one of the most subtle and powerful charms of the master's portraits. Among his many "Senators,"—nearly all of which were specimens of a strictly analogous, if far from limited, application of a single set of principles, with a consequent general likeness,—the individuality of each sitter is distinct as in life. Therefore, although they are all dressed alike, and exhibit national resemblances approaching a common type, every spectator will agree in thinking that he could discriminate man from man if he met him in the flesh. The Royal Academicians would oblige the world of art by gathering in one winter exhibition as many "Senators," "Venetian Gentlemen," "Noblemen," and the like, as they could find. They are more common in England than elsewhere, and at one period were to be bought for curiously small sums. Of course a great number of these pictures are copies; an equal number are unquestionably the productions of the sons of Bassano and Tintoret's imitators and pupils. To bring in one room a score or two of these works would be profitable and instructive in a very high degree, and enable us to separate the respective artists' productions with something like confidence in our knowledge of the qualities of each man's art.

Probably by Velazquez is a large painting representing an attack by brigands on a coach, which has been brought to a stand near a noble clump of trees. Four horses are panic-stricken because a man has fired his gun at the driver on the box. The inmates of the vehicle are eagerly striving to release themselves from confinement and run away. The fine silvery tints of the landscape, the somewhat warm and excessive depths of the brown shadows of the figures, are characteristic of Velazquez, and render the ascription to him of this very curious and valuable picture likely to be correct. An additional ground for the same ascription appears in the massing of the figures, which is rather formal.

By Rembrandt a magnificent 'Portrait of Young Six' is a life-size bust in three-quarters view to our left; the eyes, with a soft, intelligent, and gentle expression, look to the front. A red baretta is set sideways on the head in the manner Rembrandt affected for his own portrait and those of other men. Deep yellow hair escapes from under this cap, and emerges into the light, while it surrounds the face like a halo, and "fuses" the brilliancy of the flesh with the sober and tender greys of the reposeful background. The complexion has a fine ruddy glow of the true Rembrandt quality. It seems to be a work of the latter portion of the middle period of the painter's art, and is wonderfully luminous and pure. It must have been well cared for. Another illustration of Rembrandt's principles applied to portraiture is the likeness of a young man in a dark cap, which, although the surface is very tenderly and delicately modelled in a searching mode of execution, has that peculiarly smooth, not metallic, still less mechanical, surface to be found in examples by Solomon de Koningh, and belongs to the conscientious labours of pupils of Rembrandt, never to his own work, except during that early stage of his practice when golden carnations, and smooth, highly finished, and fine surfaces attest the unflinching toil with which he produced them. Even in this stage of his art Rembrandt's modelling was never deficient in precision, fibre, and "bone."

A real masterwork of Wynants hangs at the foot of the staircase at Woolton, and was formerly in the famous collection at Scarisbrick Hall. It gives, with characteristic crispness, vigour of touch, and solidity of impasto, a view of an alley in a wood, with mounted figures traversing its lighted and shaded spaces. Glimpses of open country are obtainable between the trunks of the larger trees, and seem in full sunlight. The finest part of this striking picture is the powerfully painted oak on our right, near the foreground. It is a tree which would have moved the heart of Crome or Hobbema.

A little picture by M. Basaiti should not be overlooked here. It represents the Virgin as a sweet, half-childlike Venetian damsel with the Infant in her lap. His pale rosy flesh, the smooth and delicately finished surface of the picture, the complete draughtsmanship, clean finish, and clear, pearly tones, are all characteristic of the charming painter, and retain traces of Bellini at his finest, especially in the grey half-tones of the carnations and their warmer shadows. The white lining, a frequent feature in Marco's pictures, sets off the rosy tenderness of the flesh.

NOTES FROM ATHENS.

It is not works of ancient art only that have a claim to our attention, nor the relics of antiquities, but frequently documents mentioning ancient buildings prove to be as interesting as the buildings themselves. For instance, the two documents we possess relating to the Erechthæum, and the contract which had for its object the improvement and strengthening of the long walls of Athens, and which probably belongs to the time of the administration of the Orator Lycurgus, are of the utmost importance. Among pieces of this character, unfortunately few in number, is to be ranked the inscription lately found in the Piræus, and giving an accurate account of the Sceuotheca of Philo. It makes important additions to our knowledge of the arsenals of the Athenians. Old Böckh would have exulted had he been able to make use of such a source of information in his 'Public Economy of the Athenians.' The discovery of the inscription in our day is singularly timely, as, thanks to the minute researches of M. Cartault in his treatise 'La Trière Athénienne,' many questions regarding the war navy of ancient Athens have, so to say, been sifted afresh.

Every one who knows anything about ancient history is aware of the importance of the Piræus to a maritime power like Athens. In its three harbours, Munychia, Zea, Cantharus, the war vessels of the city, which in the most glorious days of Greece ruled the seas, anchored in time of peace. It may easily be supposed that proper precautions were taken for preserving the ships; and that for docks and magazines every provision was made is proved, if not by the scanty remains of them, at any rate by the passages in ancient authors referring to them and the notices of naval matters that have come down to us. The Sceuotheca of Philo was particularly celebrated. Strabo mentions that the harbours were full of magazines, among which was the Hoplotheca, a work of Philo. He does not, however, mention its position. Plutarch notices that Sulla, among other acts of destruction, burnt the arsenal of Philo, a wonderful work. According to Pliny, the building could contain the equipment of a thousand ships of war.

More details, however, we do not possess regarding this Sceuotheca. It was, indeed, conjectured that it had been built during the administration of Lycurgus (B.C. 334–330). On the other hand, Pausanias seems to say that the celebrated orator built only docks (*νεωσοίκοι*) at the Piræus, and no armoury. Or are we to suppose that the Periegete cared little about naval affairs, and confused matters, and is, therefore, not to be trusted? In the inscriptions hitherto known—as well as in those discovered in 1834, which Böckh published, and also in those edited by C. Schäfer in the *Proceedings* of the German Archæological Institute in Athens (vols. iv., v.)—was no express mention of the Sceuotheca of Philo. In spite of this it has since Ross's time been universally assumed that the Sceuotheca lay behind the present Customs House, in the neighbourhood of Cantharus. This seemed to be settled by the place where the inscriptions relating to the arsenal and some triglyphs were found, which had been built into a Byzantine conduit. But C. Wachsmuth, in 'Die Stadt Athen,' called attention to the fact that "while a topographical inference from this circumstance is altogether untrustworthy, it is in the nature of things most probable that the arsenal lay on the chief military harbour Zea." This conjecture was confirmed by the discovery of a second series of arsenal notices, which Milchöfer used in his commentary on the maps of the Piræus to establish the conjecture that the Sceuotheca, for the sake of easy access, lay on the heights between the two military harbours Zea and Cantharus. But new light has been thrown on the question of the site by a discovery lately made. In erecting a house in the street now called Soteira, the foundations of a building and fragments of architectural features were discovered, and as at the same time a highly interesting inscription was unearthed at the same place, it seems probable that the spot is the site of the building to which the inscription refers, the Sceuotheca of Philo. The site lies quite in the inner part of the harbour of Zea, below the theatre of Munychia, and in the neighbourhood of the Hippodamian market. The inscription is so interesting that I cannot avoid noticing the most important parts. The exact investigation of its details is a work that still remains for archæologists to do, although that detracts in nowise from the merits of its discoverer and publisher, Mr. Alexander Meletopulos, who has enriched his handsome edition of it with a reduced photograph of the stone tablet. The tablet is 1·16 mètres high, 0·54 mètre wide, and 0·10 thick. It contains no less than ninety-seven lines written *στοιχηδόν*. Its state of preservation is excellent, only the smallest letters forming an exception. Written in the fourth century before the Christian era, it contains the contract between the architect Philo and Euthydemus, the son of Demetrius of Melite, about the building of the arsenal. Everything is so precisely and exactly stated that a modern architect versed in ancient art could easily reconstruct at least the outlines of this grandiose structure.

The building of Philo, the son of Execestides of Eleusis, was erected in Zea (*Zεία*), close to the Propylæum of the harbour, behind the ship-sheds which were united under one roof. It was of large dimensions, four hundred feet long and fifty-five broad, and must have been accommodated to the ground, as part of the site had to be excavated, but the rest was merely cleared, and was supported by walls. The building was to be adorned with a double row of columns, between which a passage was to be left. Walls and pillars, the contract stipulates, are to be of stone from Acte, the peninsula of the Piræus, the capitals of Pentelic marble. The contract describes the technique of the walls, doors, and windows, the window fastenings, the pillars and their parts, the details of the roof, the filling of the door openings with bronze doors, the construction of a stone floor, the closing of the colonnades with stone railings — the centre passage was closed with grated doors,—and the arrangements for housing the various *κρεμαστὰ σκεύη*, the means of ventilation, &c. At the end it is stipulated that the contractors are bound to complete within a fixed time all that they have undertaken, in conformity with the contract and a plan set before them by the architect. This is not the place to set out the particulars in full; that would need a special and technical monograph, which will no doubt be supplied, and help the complete understanding of this interesting document. A point of interest is the occurrence of several words unknown to the dictionaries, and most of which still need explanation. They are as follows: *ὁμοτεγὴς*, *διαμέσως*, *ὑπερτόναιον*, *μετακιόνιον*, *καταιέτιον* (*γεῖσον*), *μεσόμνη*, and *διέρεισμα*. Two others, *πενθημιποδίων*, in the genitive, and *δορώσας* appear to be due to misreading. I suspect that in the sentence *πάχος πενθημιποδίων καὶ δακτύλου* (line 20) we should rather read *πενθ' ἡμιποδίων*. The incomprehensible participle *δορώσας* is, in my opinion, a mistake for *δοκώσας*. The third letter is in the tablet hardly decipherable. Further, the form *πεντελικὸς* for the usual *πεντελικὸς* and *πεντελήσιος* is noticeable. The technical terms *εὐθυντηρία*, *τόνος*, *κορυφαῖον*, bear a meaning hitherto not assigned to them.

The inscription has been carefully deciphered by the editor. Beside the two corruptions mentioned above the following may be noted. In the sentence *θεὶς εὐθυντηρίαν τοῖς τοίχοις, πλάτος τριῶν ποδῶν, πάχος τριῶν ἡμιποδίων, μῆκος τετραπόδων τῶν . . . ων* (lines 16–18), I believe that the gap in the stone which Mr. Meletopulos leaves a blank should be filled up thus: *τῶν [λίθ]ων*.

In Northern Eubœa an inscription relating to the site of the temple of Artemis (whence Artemisium, celebrated in the Persian War) has recently been found, of which I shall give an account in my next letter. On other subjects of interest to the readers of the *Athenæum*, the delivery, according to treaty, of the duplicates from Olympia to the German Government, the continuation of the excavations at Delos, and the first results of the excavations now begun at Eleusis, a report will follow speedily.

Sp. P. Lambros.

Fine-Art Gossip.

Mr. Alma Tadema has just completed a powerful portrait, a head, of the Duchess of Cleveland. The high finish and pure colouring of this work are doubtless designed to protest against the fashionable mode of painting, which sacrifices all searching execution and learned art for the sake of saving labour, and the concealment of lax studies and insufficient accomplishments. Apart from this the duchess's picture might be taken for a Van Eyck if it had not something of Antonio More and most of a Tadema. As a likeness it is perfect. Mr. Tadema has also on hand several works of cabinet size which are not yet sufficiently advanced for description, including two or more destined for New York.

The Society of British Artists will receive pictures intended for exhibition on Monday, the 30th, and Tuesday, the 31st inst., at the gallery in Suffolk Street. Sculptures will be received on Saturday, the 18th prox.

The Rhind Lectures in Archæology, which are given under the auspices of the Society of Antiquaries of Scotland, are now in course of delivery by Dr. J. Anderson, who has taken for his subject 'The Bronze and Stone Ages in Scotland.' On Monday last he lectured on the 'Bronze Age Burials,' beginning with a description of a cairn at Collessie, in Fife; on Wednesday he discoursed on 'Stone Circles'; on Friday, on the 'Culture and Civilization of the Bronze Age.' Three lectures next week conclude the course, Monday being devoted to 'Stone Age Burials—the Horned Cairns'; Wednesday, to 'Chambered Cairns of Circular Form'; and Friday, to the 'Culture and Civilization of the Stone Age in Scotland.'

The Liverpool Art Club have arranged to hold a loan exhibition of works by the late Hablot K. Browne, and are desirous of receiving information from owners of the whereabouts of any works in oil, water colour, or other vehicles.

The *Chronique des Arts* says that M. Bonnat is engaged on a picture, which may appear at the next *Salon*, representing the martyrdom of St. Denis. This is, of course, a subject which the painter is likely to treat without flinching. The price of this work is reported to be 20,000 francs. It is destined for the Panthéon. M. Galland is at work for the same building, and representing 'La Prédication de St. Denis,' for which he is to be paid 20,000 francs. M. Meissonier is to receive 50,000 francs for his 'Les Derniers Moments de la Vie de Sainte Geneviève,' which is in hand for the Panthéon.

Reynolds's portrait of Lady C. Talbot and other family likenesses, besides a certain number of modern paintings, were rescued from destruction during the fire which consumed the greater portion of Ingestre Hall, the Staffordshire seat of the Earl of Shrewsbury, on Thursday of last week.

The death of the French animal painter M. Jean Pierre Paul Gélibert is recorded as having occurred on the 24th ult. at Barthe-le-Neste, Hautes-Pyrénées, in the eighty-first year of his age. He obtained a medal in the *Salon* of 1843. He had been very energetic in promoting a system of teaching drawing with unprecedented facility. M. Jules Rozier, one of Delaroche's pupils, a landscapist of marked ability, who was much interested in the chemistry of artists' materials, died lately at Versailles, aged sixty-one years.

A periodical to be entitled the *Messenger of the Fine Arts* is to be published from the beginning of next year by the St. Petersburg Academy of Arts.

The French journals announce the death, on Tuesday, the 10th inst., of that distinguished art archæologist M. Clément de Ris, formerly Conservateur du Musée de Versailles, and author of many critical and historical essays on archæological subjects.

A reproduction in bronze of M. Barrias's statue of B. Palissy is to be placed near the church of St. Germain-des-Prés, Paris.

Mr. Preziosi, a painter well known at Constantinople, where he had been established for forty years, met with an untimely death last month while out quail shooting.

MUSIC

THE WEEK.

Crystal Palace.—Brahms's New Concerto.

The present season of winter concerts at the Crystal Palace was inaugurated last Saturday afternoon by a selection which left nothing to desire either on the score of interest or variety. The concert opened with a performance of Bennett's Overture to the 'Wood Nymph,' which, under Mr. Manns's direction, was given with a refinement and finish fully worthy of the traditions of the Crystal Palace orchestra. To this succeeded the "Hymn to Happiness" from Berlioz's 'Lelio,' charmingly sung by Mr. Edward Lloyd, though the song loses considerably apart from the context. The special feature of the concert was the first performance in this country of Brahms's new Concerto in B flat. The work was announced for production last season, both at the Crystal Palace and at the Richter Concerts; but it was found impossible then to fulfil the promise, owing to the non-publication in time of the score and orchestral parts. Mr. Manns has, after all, been fortunate enough to secure the honour of giving the first performance in England.

Whatever Brahms writes is characterized by intense earnestness, in many cases one might even say seriousness. No composer has a more hearty contempt for *ad captandum* effects; and, whether his music please or not, it is impossible not to admit that no other than art considerations have influenced the author in writing. For this reason, if we except the 'Hungarian Dances,' the 'Liebeslieder-Walzer,' and a few detached movements in his larger works, we find but little in his music which appeals on a first hearing to a mixed audience. Much of it is written by a student (using the term in its broadest sense) for students. Brahms's works are so full of original thought that even with the advantage of a previous study of the score it is often by no means easy to grasp them fully at a first hearing. His Second Concerto is an example of this. In form it is as clear and logical as any work of Mozart or Beethoven; but it is so elaborate, so overloaded with subject-matter, as to require to be heard several times in order to be fully appreciated. In more than one respect it differs from concertos of the older school. In the first place it approaches very nearly to the form of the symphony; to the three customary movements Brahms has added a fourth, which, though only entitled "*allegro appassionato*," is in reality a *scherzo*. This innovation had already been tried by Henry Litolff in his 'Concert Symphonique' in E flat; but, so far as our memory serves us, the example had not since been followed, though Xaver Scharwenka has introduced a *scherzo* as the second of the three movements of his Concerto in B flat minor. Brahms gives symphonic dimensions and importance to each of the four movements of his work, which the analyst of the Crystal Palace programme justly describes as "a symphony for orchestra with pianoforte *obbligato*." The first movement of the work (*allegro non troppo*), in B flat, is the most elaborate of the four; its general tone is that of dreamy romanticism, and its themes are stamped throughout with the composer's individuality. We find this on a first hearing the portion of the work which is fullest of charm; but it suffers from the besetting sin of most modern composers, too great length. It would be hardly correct to describe the movement as diffuse; more accurately it should be said that it is too full of material, and that Brahms gives more than the musical digestion can take at one meal. The following *scherzo* (in D minor) is by far the least interesting part of the concerto; it is hardly too much to call it dry. Clever it undoubtedly is; but the musical value of the ideas is very small. The slow movement, on the other hand, is delightful; and the *finale* very graceful and playful, forming a happy contrast to the more serious vein of thought which has preceded. The concerto, which occupies forty minutes in performance, is probably the longest ever written; it is certainly one of the most difficult for the solo player. We speak advisedly when we say that there are very few even of the excellent pianists residing in our midst who would have the power to do full justice to this most exacting work. It requires not only uncommon endurance and perfect command over technical difficulties, some of which are of a very unusual kind, but a breadth of conception and a complete sympathy with the composer's ideas which are probably even rarer than the mechanical acquirements referred to. Mr. Oscar Beringer, to whom fell the honour of introducing the work to an English audience, deserves for his rendering the highest praise it is in our power to give him. To a certainty which was marvellous in the performance of the difficult passages with which the concerto abounds, he united a warmth of style which was admirable. His reading was full of expression, without a trace of exaggeration; while the apparent absence of the slightest effort and the evident wish of the player to sink himself in the work added much to the enjoyment of listening. Mr. Beringer has long since made his mark among us; by his performance on Saturday he again proved himself one of our first resident pianists.

The "Voices of the Forest" ("Waldweben") from Wagner's 'Siegfried,' which followed the concerto, was another novelty at the Crystal Palace. The piece is an extract, arranged for concert use, from the second act of 'Siegfried.' All who have heard the work on the stage will remember the lovely effect of the orchestral murmurings depicting the rustling of the leaves, the chirping of the birds, and the various sounds of nature heard by the young Siegfried as he sits alone and meditates. In the concert-room much of the significance of the music is necessarily lost; and we think, moreover, that the delicacy of detail with which it abounds renders it unsuitable for so large an area as that of the Crystal Palace concert hall. On no other theory can we explain the fact that at the end of the room many of the passages sounded indistinct, and were even at times difficult to recognize. Mr. Manns is so careful and painstaking in the production of new music that it is quite impossible that the piece can have been insufficiently rehearsed; we have, therefore, no doubt that the comparative failure in its effect is due to the acoustic properties of the hall. Walther's Prize Song from 'Die Meistersinger,' excellently sung by Mr. Lloyd, and Beethoven's Seventh Symphony completed the programme of an admirable concert. This afternoon, in memory of the late Joachim Raff, his Sixth Symphony (in D minor) will be given for the first time in England.

Musical Gossip.

The Monday Popular Concerts were resumed for the present season at St. James's Hall on Monday evening last. The programme comprised Brahms's Sextet for strings, in G, Op. 36, Haydn's Quartet in D minor, Op. 42, Mendelssohn's Variations Sérieuses for pianoforte solo, and a Prelude, Romance, and Scherzo for violin with pianoforte accompaniment by Franz Ries. The performers in the sextet were Madame Norman-Néruda and Messrs. L. Ries, Holländer, Zerbini, Pezze, and Piatti; Mdlle. Janotha was the pianist and Miss Carlotta Elliot the vocalist. The first of the Saturday Popular Concerts takes place this afternoon.

The Musical Association has just issued its volume of *Proceedings* for last session, the eighth of its existence. As a whole the volume may compare favourably with any of its predecessors. We are glad to find the Association devoting its attention more to practical points in connexion with the art than in some former years, and to see that, while abstract questions connected with the acoustical and mathematical parts of music are not altogether neglected, they no longer hold that prominent position in the proceedings which at one time threatened to make the Association a mere parade-ground for scientific crotchets. Not only the papers read at the meetings, but the subsequent discussions, which are reprinted verbatim from the shorthand writer's notes, will be found full of interest, in the large majority of cases, even to non-musical readers. The contents of the present volume are as follows:—'On the Arrangement of the Stops, Pedals, and Swell in the Organ,' by Mr. R. H. M. Bosanquet; 'On the Beats of Mistuned Harmonic Consonances,' by the same; 'The Cultivation of Church Music,' by Mr. W. H. Monk; 'Songs and Song Writers,' by Mr. Eustace J. Breakspeare; 'On some Italian and Spanish Treatises on Music of the Seventeenth Century,' by Sir F. A. Gore Ouseley; 'Consecutive Fifths,' by Dr. Gladstone; 'Sir William Sterndale Bennett,' by Mr. Arthur O'Leary; 'Some Remarks on Richard Wagner's Music-Drama "Tristan und Isolde,"' by Mr. H. F. Frost; 'From Rhythmic Pulsation to Classical Outline,' by Dr. H. Hiles; and 'On Various Attempts that have been made to record Extemporaneous Playing,' by Mr. T. L. Southgate.

We gave last week the programme of the Bristol Festival. As the only novelty, Mr. Mackenzie's 'Jason,' was produced on Thursday evening, too late for notice in the present number, we shall defer our remarks not only upon that work, but upon such features of the festival as call for comment, until our next issue.

M. Planquette has not heightened his reputation by his new work, 'Rip van Winkle,' produced at the Comedy Theatre last Saturday evening, for the music contains little or no trace of original thought or fancy. But his lyrics are elegant and pleasing, and there is a welcome absence of mere jingle and vulgarity in his score. Boucicault's drama has been, on the whole, tastefully and effectively arranged by Messrs. Meilhac, Gille, and Farnie, and the new work approaches nearer to genuine comic opera than most examples of the kind. Mr. Fred Leslie gives a forcible and pathetic rendering of the character made famous by Jefferson, and the refined singing of Miss Violet Cameron is another pleasing feature in the representation.

XUM

The Balfe memorial tablet was unveiled on Friday, the 20th inst., at Westminster Abbey.

Madame Pauline Lucca is at present in Paris, studying with Madame Pauline Viardot the music of Auber's 'L'Ambassadrice,' in which work she wishes to appear at Vienna.

A new comic opera, 'Muzzedin,' composed by Bachrich, is in preparation at the Vienna Opera. On the 4th inst. a new ballet, 'Melusine,' the music by Doppler, was produced, and is said to have been very successful.

At Stockholm the centenary of the Royal Theatre was lately celebrated by a performance of Naumann's opera 'Cora und Alonza,' the same work with which the theatre was opened on September 30th, 1782.

The distinguished violinist Jean Becher intends to open a violin school at Mannheim.

Schubert's 'Alfonso und Estrella' was performed on the 4th inst. at Cologne, without any great success.

DRAMA

Dramatic Gossip.

Miss Calhoun, whose first appearance in England took place on Saturday last at the Imperial Theatre, and who is said to have established a position in the Western States of America, has a good stage face and presence, a musical voice, and a distinct articulation. She is a little given to posturing, however, and is occasionally too loud in speech. Hester Grazebrook in 'An Unequal Match,' in which her *début* was made, is not suited to her style. No display of comic talent is made, and such expression as is shown is emotional. Either Juliet in 'Romeo and Juliet' or Julia in 'The Hunchback'—characters in which Miss Calhoun has been favourably received in America—is better suited to her than Hester Grazebrook or than Rosalind, in which she is this night to appear. What, however, will probably prove her real line is domestic drama.

'Wedded Bliss' is the title bestowed by Mr. Paulton upon a one-act comedietta translated from the French and produced at the Avenue Theatre. The version is poorly executed and is badly put upon the stage. When the action of a piece passes under the first Republic to clothe some of the characters in the dress of to-day is to run counter to all the traditions of modern management.

The principal *roles* in 'L'Aventurière' are now being rehearsed at the Comédie Française by the younger members of the company. A change in the direction thus promised has long been seen to be necessary.

The cold reception awarded at the Châtelet to 'Madame Thérèse,' a drama in five acts and ten tableaux, drawn by MM. Erckmann-Chatrian from their romance of the same name, seems chiefly ascribable to the fact that a plot almost idyllic in conception is buried beneath spectacle. M. Lacressonnière plays Le Commandant Simon; Mdlle. Lina Munte, Thérèse; and M. Masset, Le Docteur Jacob, her lover.

After many abortive attempts, M. Ballande, whose management of the Théâtre des Nations is about to expire, has obtained a success with 'La Vicomtesse Alice,' a drama in five acts and eight tableaux by MM. Albéric Second and Léon Beauvallet.

To Correspondents.—W. B. C.—H. J.—W. S. S. R.—G. W.—received.

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No ice can be taken of anonymous contributions.

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SATURDAY, OCTOBER 28, 1882.

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LITERATURE

The Salon of Madame Necker. By Vicomte d'Haussonville. Translated by Henry M. Trollope. 2 vols. (Chapman & Hall.)

There has never been any doubt among those who have known anything about French society in the last century that Madame Necker was an interesting woman. To some, indeed, her principal interest may seem to be that she happened to be the beloved of a very remarkable lover, the wife of a very remarkable husband, and the mother of a very remarkable daughter. But, however insolent a game Fortune may choose to play, she does not usually put in such a group of relations a person who is not remarkable herself. Nevertheless, until this book appeared, Suzanne Curchod, or Madame Necker, can hardly be said to have been intimately known. We had spiteful accounts of her by people who were envious of her beauty, her *salon*, her husband's wealth; adoring accounts of her by people who liked to eat her dinners and sit at her feet; and enigmatical accounts of her by the lover who left her and the daughter of whom she was jealous or who was jealous of her. M. d'Haussonville has printed so much new matter that all we had before seems insignificant. But with his contribution of this matter his good deeds end, or very nearly so. He has not known how to weave his letters and diaries, his anecdotes and his facts, into anything like a coherent biography. The reader sighs for one page of Sainte-Beuve or, in another way, for one chapter of Cousin. He even remembers regretfully the use which a person who is not by any means Sainte-Beuve or Cousin — M. Caro — made of much more scanty Coppetiana than these not so very long ago. Nor let it be said that a man who only professes to give us "The Salon of Madame Necker" ought not in fairness to be asked for a complete biography. M. d'Haussonville is by no means troubled about his title, and devotes great (perhaps the greater) part of his book to matters which have little or nothing to do with the *salon*, and to his heroine's life before and after the *salon* existed. However, to be content with what one has is not only a religious, but perhaps also a literary duty.

The points of chief interest among the many that are here handled are, perhaps, the question of Suzanne Curchod's engagement with Gibbon, that of her marriage with Necker, that of her relations with the frequenters of her *salon* in Paris, and that of her affection for her daughter. The second and the last may be quickly dispatched. When Mdlle. Curchod found that Gibbon was obdurate, she seems to have made up her mind that she must marry some one else, and that in the mean time, as her income was almost nominal, she must accept the position of *dame de compagnie*. She was in no want of offers of marriage, but she was curiously fastidious, rejecting one well-to-do Swiss lawyer (but nevertheless keeping him in reserve as a kind of second string) because he hesitated to accept the extraordinary condition that she should be allowed to spend a great part of each year away from him and with her friends. As for the companionship, the facts that Necker had been a suitor of Madame de Vermenoux, the patroness or mistress finally selected, that she had given him a very lukewarm refusal, and that the marriage was kept secret from her until it was an accomplished fact, seem rather significant and not wholly creditable to Madame Necker. It seems also certain, despite M. d'Haussonville's attempts to smooth over the fact, that there was a certain incompatibility between Madame de Staël and her mother, and that it was by no means wholly, or even chiefly, the daughter's fault. But in the Gibbon affair M. d'Haussonville has had the delight—dear to a biographer—of glorifying his heroine at the expense of somebody else. It is true that even before this book nobody could think very well of Gibbon's admitted desertion of Mdlle. Curchod; but still, as the historian tells the story, he himself seems to be almost blameless, and the lady, though not in the least blameworthy, yet capable of allowing her affections to be blighted with a rather singular *sangfroid*. The documents which M. d'Haussonville produces appear to establish beyond doubt the facts that Gibbon heartlessly, or at the best thoughtlessly, left the girl whom he loved without tidings of him and without knowledge whether her engagement held or not for four whole years; that he then announced his inability to marry her in a very shuffling and unsatisfactory manner; that so far from taking the matter with "cheerfulness and tranquillity," she continued to hope against hope for a year longer; and that when, at the end of that time (five years from the original engagement), Gibbon returned to Lausanne, she addressed him in terms which, though by no means unmaidenly, seem to prove passionate affection, while he responded with studied coldness and constraint. "Monsieur," she wrote,—

"I blush at the application I am now going to make; I would willingly hide it from you, I would also hide it from myself. Is it possible, good heavens! that an innocent heart should so far bemean itself? What a humiliation! I have had greater troubles, but never one that I have felt so keenly. I cannot help it, and in spite of myself I feel as if I had lost my head. My own peace of mind exacts that I should make this effort. And if I lose this present opportunity I shall never have another. Whenever I have had a moment's relaxation, my heart, ever ready to torment itself, has always imagined your signs of coldness to be proofs of your delicacy of feeling. For the last five years I have been indulging in this idle fancy in the most exceptional and unaccountable way; but at last, romantic as I may be, I am now convinced of my error. Upon my knees I beseech you to dissuade a maddened heart. Make a frank avowal of your complete indifference to me. I shall then be in a position to govern my own actions. Certainty will bring with it the repose for which I am anxiously longing. If you refuse me this mark of openness you will be the most contemptible of men; for God, who sees my heart, and who loves me though He so sorely tries me; God, I say, will punish you in spite of my prayers, if there is the slightest prevarication in your answer, or if by your silence you treat carelessly my peace of mind as though it were a plaything."

The tone of his reply, which is not preserved, may be judged from her next letter:

"A separation of five years did not do so much to alter my feelings as what has lately taken place. I could have wished that you had written to me sooner, or that your last letter but one had been couched in a different tone. Exalted ideas, when they are supported by an appearance of virtue, may lead one into great errors. You might well have spared me five or six that are now irreparable, and which will for ever determine my lot in this life. I know as well as you that what I am now saying may appear to be neither delicate nor kind-hearted. For a long time past I have lost my self-control, but I am pleased to find that I still have enough left to me to feel the bitterness with which I now reproach you. I would, at the same time, ask your pardon, and beg that you do not distress yourself at the unhappiness of my condition. My father and mother are dead; what chance can hope offer to me? It was not to you that I sacrificed my hope, but to an imaginary creature who never existed but in a mind such as mine, crack-brained with romance. For as soon as your letter undeceived me you were then to me no more than any other man; and after having been the only one for whom I could feel attachment, you became one of those for whom I had the least inclination, because you are the most unlike my *beau-idéal* of a sentimental lover. And you are the only one who can recompense me. Carry out your plans of which you have given me the outlines. Join your friendship to that which my other friends have professed for me. You will find me as open-hearted, as kind, and at the same time as indifferent to you as I am towards them. You may believe me when I say that it is not petulance that makes me speak in this way; if I make use of this last term (no matter how true it be), it is only to assure you that my heart in the end will save yours. My conduct and my sentiments have deserved your esteem and your friendship. Let me reckon upon the one and upon the other, so that henceforward there be no further question of our late intimacy."

The cautious Gibbon wrote after a delay of three weeks an answer from which the following is an extract:—

"Mademoiselle,—Must you still continue to offer me happiness which prudence compels me to refuse? I have lost your affection, though I still possess your friendship. In giving me that you do me so much honour that I have no room left for doubt. I accept it, mademoiselle, as a valuable exchange for mine which is most perfectly yours, and as a treasure whose value I know so well that I can never part with it. But of our correspondence, mademoiselle, if I feel all its pleasures, I perceive also all the dangers. I feel this as regards myself, and I fear for both of us. Pray let my silence protect me. Excuse my fears, mademoiselle; I think they are not unfounded."

No more passed till the pair met one day at Ferney, when Gibbon's cold manner

stung the lady into writing a bitter and passionate letter, which is far too long to quote in its entirety, and to which extracts would do little justice.

As a sample of the miscellaneous contents of the book we may give an excerpt from a letter of the Abbé Galiani which is very pleasant:—

"Naples, 6th July, 1771.

"My Divinity!—At last a letter from you has reached me. If this continues I do not ask for anything more from the goddess of friendship. According to what you say in your letter, you still maintain your principles; so much the better for M. Necker, and so much the worse for the others. However, your letter gave me great pleasure, for it proved that I was the Hector of this Troy, and that

Si Pergama dextra
Defendi possent, etiam hac defensa fuissent.

If the thing had been feasible I would have done it. Let us rejoice, then, and triumph in the general overthrow. You tell me that all your pleasures are being reduced to conversation. I am sorry for you; for conversation is dying out in Paris, and soon will be altogether dead. *Curæ leves loquuntur, ingentes stupent.* The French talk and sing when some one pinches them; they are silent, as one might expect, when they are knocked down. For my own part, it is now two years since I have heard any conversation. In default of other rational animals, I associate with a cat. At the present moment he is ill. If you know how strong are domestic griefs you may judge of my affliction. I have learnt cat language since I left Paris, and for a man I talk it with tolerable fluency. If you come to see me, instead of saying to you, 'I adore you, I am pining away, I am dying,' and a hundred other imbecilities in the human tongue, I would say, *Miaôu.* I should then have amply expressed myself, and even with a certain energy. The thing is to know how you would answer. Would you say in a low tone, like that of a pretty lady cat, *Mie, mieù, mioù?* or would you hiss as a wild and savage cat? You know you risk nothing in talking to me in this way when there are two hundred leagues between us. Neither your claws nor mine are long enough. But *revenons à nos moutons.*"

It is in stray "finds" like this rather than in the merit of the book as a whole that its attractions consist, and it must be confessed that there are not very many of them.

We cannot altogether compliment Mr. Trollope on his translation. To speak of "Miss Curchod" and "Mr. Mommsen" seems to us an absurdity, made all the more absurd by the fact that the writer has not the consistency to talk of Mrs. Necker and Mrs. Récamier. The gentle reader surely can have done nothing to deserve the flinging in his face of such a sentence as "We must not altogether form our opinions as to these manners and habits from the enthusiastic letters of Voltaire to d'Alembert and to Moncrif, he dated from his 'petite cabine de Monrion,' written, too, at a time," &c. It is odd, to say the least, to translate *Tiers État* "Third Party." When Mr. Trollope says that the gloomy-looking walls of the old part of Geneva "presented to the mind of the young girl a singularly unforbidding aspect when she compared them to the fruit gardens of Crassier or the terraces of Lausanne," he means, of course, forbidding; and though this is doubtless a mere slip of the pen, it is an ill-regulated pen which slips into such a word as "unforbidding." There is, however, one thing much worse in the book than Mr. Trollope's English prose, and that is Gibbon's French verse. M. d'Haussonville has mercifully given only one sample of the appalling doggerel in which the future author of the 'Decline and Fall' courted Mdlle. Curchod; but that specimen may appropriately finish this review:—

VERSES TO MADEMOISELLE S——.

Tôt ou tard il faut aimer,
C'est en vain qu'on façonne;
Tout fléchit sous l'amour;
Il n'exempte personne,
Car Gib— a succombé en ce jour
Aux attraits d'une beauté
Qui parmy les douceurs d'un tranquil silence
Régnoit sur un fauteuil une heureuse indolence (?)

Implacable pudeur, règne sur mes désirs,
Intimide ma voix, mes yeux et mes soupirs,
Puisque de mon teint abattu la sensible pâleur
Vous dira mon amour sans blesser ma pudeur.
Car je pâlis, je frémis, quand ma douleur mortelle
Me reproche en secret que j'aime une cruelle.

Foreign Classics for English Readers.—Tasso. By E. J. Hasell. (Blackwood & Sons.)

Though not marked by pre-eminent insight or special information, this volume furnishes a readable and fair account of the life of the much-suffering poet of the 'Gerusalemme Liberata.' The author professes to have relied chiefly upon Tasso's own letters, forming no less than five volumes, edited by Guasti. Next come the biographies by Serassi and Manso, and, though of minor importance, the works of Cecchi and Ferrazzi. After the Life follow chapters upon Tasso's various writings in verse and prose, the numerous translated passages from the 'Gerusalemme' being often taken from Fairfax, while some other passages and the remainder of the translations are supplied by Miss Hasell herself.

We need not at this time of day go over the general events of Tasso's life—from his birth at Sorrento in March, 1544, to his writing the poem of 'Rinaldo,' begun before he was eighteen years of age, and so on to his sojourn at the court of Ferrara. The question which every reader about the poet asks himself, and wishes a biographer to elucidate, is, "Was Tasso mad?"—a question which has been asked as often and answered as variously as that other query "Was Hamlet mad?" Other inquiries, of proportionate difficulty and interest, are connected with this. Was the poet in love with the Princess Leonora d'Este? and why did Duke Alfonso, after treating him with as much consideration and liberality as could reasonably be expected of a sovereign patron in the sixteenth century, keep him in confinement for seven years and four months, and after his release ignore his letters? Miss Hasell speaks with moderation on all these topics; and in the twilight of uncertainty which still surrounds them, and which is not likely to be ever removed, moderation is sound sense. She holds that Tasso did entertain a sincere but respectful and unpresuming passion for Leonora, who was some eight or nine years older than himself—not strong in health, a pious lady averse from marriage and not addicted to gallantry; that Tasso's homage to Leonora found utterance and acceptance in many verses and other allowable demonstrations, but that, having in at least one instance deviated into some philandering with another lady, the poet incurred the princess's temporary displeasure, as expressed in her caustic written comments, still extant, upon one of his sonnets; that the duke's displeasure was first aroused by the well-known broil in which Tasso, sword in hand, and with more than poetical prowess, wounded two gentlemen of the court, and put two others to flight; and that it was aggravated by his having corresponded with the Medici, who were inimical to the duke, and perhaps by a supposition that some of Tasso's less reserved verses were aimed at Leonora. After this, mutual suspicions arose; Tasso conceived morbid and exaggerated apprehensions, drew a knife in Leonora's apartment, and assaulted a servant supposed to be about to poison him. In February, 1579, Tasso—then aged nearly thirty-five years, and Leonora well turned of forty—hoped to reingratiate himself with the duke by complimenting him on his third wedding; but the duke received him coldly, and Tasso, when alone, was overheard indulging in all the bitterness of indignant denunciation. Alfonso thereupon chose to regard him as a madman, and shut him up in the hospital or lunatic asylum of Sant' Anna.

Miss Hasell, after briefly discussing, as subordinate causes of the ducal resentment, the homage paid by Tasso to the Princess Leonora, and in a minor degree to her sister, and the affair of the Medicean correspondence, expresses her conclusion thus:—

"Perhaps the simplest explanation may be the truest: that the Duke had come to regard Tasso as a person of unsound mind whose hatred might, through his brilliant talents, be dangerous; that, so long as he could keep his grasp on his poem and its complimentary dedication, he cared not much what became of the author; but that, rather than re-attach him to himself by rewards which he was perhaps unable and certainly unwilling to bestow, or than suffer him to depart from Ferrara for the third time in a tempest of wrath which might echo throughout Italy, he readily believed and willingly acted on the report of Tasso's madness—a report which there were undoubtedly fair grounds for believing, and which the poet's own want of prudence and ungoverned anger had done their best to confirm."

And of his madness she says:—

"Was then his madness a pure fiction, invented by his enemies, and given colour to at times by his own policy in order to disarm their malice? Learned Italian physicians of our own day have felt an interest in investigating this question, and their conclusion seems to be that, at least in the middle part of his life, Tasso was afflicted with a species of monomania, which had many perfectly lucid intervals, which at no time interfered with the workings of his intellect in the higher spheres of thought, but which occasioned the suspicions, the restlessness, and the hallucinations under which we have marked his sufferings; which was aggravated by his cruel and unjust detention at Santa Anna, but from which he was probably never afterwards entirely and for long free. This may indeed have been the case. Yet a few hypochondriacal fancies and optical delusions, fits of deep dejection and occasionally of frenzied rage, seem only natural results, in an excitable temperament and a morbidly sensitive disposition, of Tasso's sudden and terrible reverse of fortune, of his mostly solitary imprisonment, and of the horror of being surrounded by and treated as the mad. The mind which was not wholly overset by such causes may well seem to have been one of exceptional soundness."

The result is that Miss Hasell inclines towards a belief in Tasso's substantial sanity

and in Alfonso's selfish harshness, but with qualifying clauses on both sides.

Comparatively little is said about Tasso's visions and his assertions of intercourse with the spiritual world. On this subject the poet's friend and biographer Manso, not to speak of the more elaborate Serassi, is vastly more explicit; indeed, it may be said that Manso's graphic and genial little book contains a great number of particulars and of characteristic traits which would have been highly apposite in enriching the narrative of Miss Hasell, who, however, can plead the necessity of condensing. Tasso's allegations bear not a little resemblance to the statements of modern spiritualists; for instance, his assertion that an imp (folletto) filched things away from him, and his lengthened colloquy, of which Manso was an astonished ear-witness, with a spirit (to Manso invisible), carried on in a very high strain by Tasso himself, with intervals of presumable question or answer on the spirit's part. Neither do we gather from Miss Hasell's book what was the disease of which Tasso died at the age of fifty-one—a point which we might reasonably expect to learn from any and every biography. Manso terms it a "mirarchia," followed by fluxion and blood-spitting, and closing with fever. An Englishman would, therefore, probably say that Tasso died of consumption. Another point which one might almost have counted upon finding in Miss Hasell's book, or in any modern biography of Tasso, is some sort of comparison between this poet and his great predecessor and rival Ariosto. Nothing of the kind, however, is supplied; nor is the omission much to be regretted, as the comparison has long been a fruitful source of literary commonplaces.

Some English readers will be surprised on reading the translation of Tasso's ode on the Chapel of the Holy Manger in Santa Maria Maggiore to find how largely indebted Milton was to it for his ode on the Nativity. We remark, as a flaw in Miss Hasell's Italian, her phrase "the Delle Roveri, Dukes of Urbino"; such a pluralizing of the proper name Della Rovere is a solecism. It is a mistake also to call Metastasio a "later witness" than Voltaire to the charm of the 'Jerusalem Delivered'; the two writers were contemporaries.

Im Fernen Osten. By Lieut. G. Kreitner. (Vienna, Holder.)

Lieut. Kreitner deserves the thanks of the reading public for his account of one of the most interesting expeditions of recent years. We understand that Count Széchenyí, the organizer and leader of the undertaking, is engaged on a detailed record of the journey, entering fully into the scientific results. Such works, however, require elaboration, and it is an advantage to be enabled to peruse Lieut. Kreitner's preliminary account, which, though described as popular, contains also enough scientific matter to render its thousand and odd pages attractive to geographers as well as to more general readers.

The object of Count Széchenyí's journey appears to have been primarily to visit Tibet and its very imperfectly known northern boundaries, including the Kuen Lun Mountains, and, secondarily, to pick up any information which might throw light on the cradle of the Hungarian race. We have no means of knowing whether the latter quest met with any success, but the hope of entering Tibet was doomed to disappointment, though the party succeeded in approaching its borders, first on the northern route near Sining-fu, and next at Batang, on the high road which enters Tibet from the east. It now seems clear that it is useless for European travellers to expect that the Chinese can secure for them admission into Tibet. Permission was, indeed, readily granted to the count at Peking, and the Tsungli-yamen furnished him with an official passport authorizing him to enter the country; but this was, to some extent at least, a worthless document, as the same authority afterwards informed him when he was at Batang that their power went no further than the boundary pillar at Chropa-long, one day's journey beyond Batang, and that as the Tibetan priests had sworn a great oath to kill any foreigner entering their country, the Chinese Government was powerless to help him.

This open official avowal of the independence of Tibet is to our mind an important declaration. It shows that nothing is to be hoped for from China, whose authority even over some of her own outlying districts is of the most feeble description, and whose former suzerainty over Tibet has now practically disappeared. Whatever measures are taken by India to enlarge her intercourse with her northern neighbour (and the vital importance of opening up fresh markets for her ever-growing products makes it difficult to suppose we can fetter her by dwelling on the horrors of foreign entanglements), the overtures must be made direct to the Tibetan authorities, for to expect support from China is clearly to rely on a broken reed. So far the result of the present expedition, in spite of its want of success, may be said to have a negative value which should not be lost on the Indian authorities.

Count Széchenyí's journey was an extended one, occupying the greater part of the four years 1877–80, but the portion which will attract most attention is that leading overland from Hankow to Kokonor and the great Gobi desert, and the return to Batang and to British Burma. In this part of his travels much new ground was traversed and a good deal of light thrown on very imperfectly known regions of North-Western and Western China. The passage of the great Sing-ling range, for instance, was made at a point where no European travellers had crossed before, Sosnofsky and the Abbé Armand David having crossed at some distance to the west. The range forms an important boundary to the remarkable *loess* region which Baron von Richthofen has described so graphically in his great work on China. Lieut. Kreitner does not add much to one's knowledge of the extraordinary features of this yellow earth, though he treats of it at length; but he tells an amusing and even exciting story how, owing to his anxiety to avoid the clouds of *loess* dust on the road, he took a side path, gradually got separated from his party, and eventually had considerable difficulty in clambering down the face of a dangerously precipitous cliff to the road again. It is absolutely necessary, he adds, to stick religiously to the track, for the slightest deviation may lead you hopelessly astray—a fact of which the Chinese, whose topographical knowledge is extraordinarily accurate, are quite aware.

From Singan-fu, the *Sera metropolis* or silk mart of Ptolemy, Count Széchenyí's route lay north-westwards through the province of Kansu, by that well-trodden road into Central Asia which has been followed by the Buddhist pilgrims, the silk traders, Marco Polo, Shah Rukh's embassy, and almost every traveller in those parts whom history records. Baron von Richthofen has given a careful description of all these successive journeys between China and the West; and in analyzing the different claims which might be put forward for a Russo-Chinese railway, he arrives at the conclusion, which Lieut. Kreitner corroborates, that the line passing through Hami and Su-chow is the best. The route-maps show that nearly every traveller of note has selected this road as being the easiest. In addition, therefore, to its historic fame the route possesses a possible future importance which makes us follow investigations like Count Széchenyí's with considerable interest.

In Lan-chow-fu, the capital of Kansu, the travellers were made acquainted with the circumstances under which a wool manufactory had been started in that remote district. The establishment of this industry and various facts connected therewith were mentioned in the pages of the *Athenæum* last year. The original idea of the project seems, according to Lieut. Kreitner, to be due to the governor of Kansu, who was seized with the notion of clothing his troops in cloth instead of silk and calico, and who desired the general at Lan-chow-fu to put the project into execution. Communications were opened with a German firm through the agency of the banker Hu in Shanghai, and a German engineer and manager and workmen were brought all the way from Europe, while a steam engine and other machinery were conveyed with considerable trouble by the laborious land route from Shanghai. Enormous quantities of wool were brought in by the Mongols; but the most recent information which has reached us concerning this undertaking, and which we published last year, was that the project, deserving though it was, had met with very indifferent success on account of the failure of the machinery.

The Hoang-ho being frozen was easily crossed over the ice, and at Kulang-shien the first glimpse of the great desert of Central Asia was obtained. Lieut. Kreitner says that it is a popular error, notwithstanding that Von Richthofen's authority is ranged on its side, to treat "Gobi" and "Shamo" as synonymous terms. After extended and patient inquiry, he is satisfied that the former is applied to the stony and the latter to the sandy desert, and that these definitions find general acceptance among the Chinese. Travelling in or even near the desert must be a most trying undertaking, for the dry north wind which sweeps across its expanse cracks the hands, face, and ears into perfect wounds. This, with sandstorms of hurricane-like violence, was discouraging enough to the Europeans; but they steadily kept on to Su-chow, where much diplomacy had to be resorted to in order to prevail on the Tso-tsung-tang, the viceroy, to permit

them to travel any further. Sosnofsky, in his account of his journey along pretty nearly the same line of country, remarks that China is anything but a centralized empire, and that everything depends on the local authorities. The same thought will certainly occur to the reader of the account of the interview between Count Széchenyí and the governor of Kansu, when the question arose as to the former being permitted to proceed beyond the Great Wall into Mongolia. It was no use quoting the authority of the Tsungli-yamen in Peking and displaying their passport. The governor, who seems by-the-bye to have been decidedly out of temper, retorted that he was master there, that no Chinese should accompany the party beyond the boundary, and that the statements that Prejevalsky and the Abbé Huc had ever entered Tibet were pure inventions. In the middle of this conversation a mandarin brought in the card of the Belgian Bishop Humer, who had chosen this inauspicious moment to prefer some request concerning his mission. The peppery governor promptly refused to see "such people," but eventually consented to do so on the count's intercession, though only on condition that the bishop should remain standing during the interview. The passport was not, however, obtained till the following day, when a judicious outburst on the count's part seems to have had the wished-for effect.

The famous Kia-yu-kwan gate of the Great Wall was safely passed, and An-si-fan (Ngan-si-chau of our maps) reached, where the great western route turns northward and crosses the desert at its narrowest part over to Hami. The count and his party, however, passed to the south-west, and, crossing the Sula-ho (called Bulungir on the maps), reached Tung-wan-shien, a place mentioned by Hwen Thsang. Sha-chow, referred to by Marco Polo, the Daxata of the Seric traders, has disappeared, so Lieut. Kreitner tells us, and nothing but ruins testifies to its former greatness. So far as we understand his narrative, it and Tung-wan must have stood on opposite sides of the same river, whereas most maps make them far apart.

Tung-wan was the extremity of Count Széchenyí's journey westward, a matter which one cannot help regretting from every point of view, as further exploration would have cleared up some most interesting points. It would have shed considerable light on a route followed by Marco Polo and the ambassadors of Shah Rukh; it would have closed on, or nearly so, to Prejevalsky's investigations about Lob Nor; it would have settled definitely whether the Kuen Lun Mountains end on the further side of the Tsaidam plain; and lastly, it might have given the party an opportunity of entering Northern Tibet. Some of these questions may be settled by Prejevalsky's last expedition, but its geographical results appear to have been jealously kept secret, and we are still in ignorance of most of the details of his latest tour.

The count and his party retraced their footsteps and entered the Kokonor district, a country already known to us from Huc's and Prejevalsky's descriptions. But here no better luck awaited them, for the governor did all he could to deter them from visiting the sources of the Hoang-ho by a lugubrious tale of the persecutions sustained at the hands of Tangut robbers by one of the Chinese residents at Lhasa eight years ago, who chose the route to Peking *viâ* Batang, Ching-tu-fu, and Sining-fu. The priests of the Kumbum monastery spoke in the same strain, and refused the count any assistance when he expressed his wish to follow a road leading to the Hoang-ho sources, and plainly visible from a neighbouring hill. To induce any one to act as guide by offering money was equally useless; and on the 10th of August, 1879, the party gave up the attempt, left Sining-fu, and returned to Lan-chow-fu. On leaving this town a southern route was followed, probably the same as that traversed by the Abbé Armand David, and leading from the basin of the Yellow River into a picturesque alpine region partially explored to the west by Capt. Gill. On arriving at Ching-tu-fu, which Lieut. Kreitner describes as the finest city in China, the governor — who appears to have been an intelligent and well-informed person, very different from the cross-grained, little, would-be despot in Su-chow, and the outwardly civil, but impassable Manchu governor of Kokonor — explained that Tibet was a country which the Foreign Office at Peking really knew very little about, and which was as independent of China as Corea is. He added that the real rulers of Tibet were the priests, and not the Dalai Lama for the time being, who was never allowed to attain adolescence, but was put out of the way by the priests, so that the sovereignty might always be vested in a mere infant. The governor did all he could by dispatching a courier to the Chinese *amban* at Lhasa, requesting him to arrange with the Tartar minister for the friendly reception of the Europeans; but this messenger was not allowed to proceed beyond Kianka, his pouch was rifled, and the news spread far and wide that the hated foreigner was coming, and that the holy country would be laid waste and the people murdered. In a short time 4,000 men were got under arms near the boundary pillar beyond Batang, and a huge grave dug there for the reception of the corpses of the Europeans. A word of warning was also sent by the Kianka priests to the missionaries at Yerkalo, informing them that they would be most assuredly murdered if the Europeans did not desist from their plans of advancing on Lhasa; while the matter was clinched by the offer of a temptingly large price for the heads of the party.

Thus was Count Széchenyí's second attempt doomed to disappointment. Considering the openness with which his wishes were everywhere laid before the local authorities, it is, perhaps, not surprising that the Tibetans should have got an exaggerated idea of the importance of the expedition. The most exclusive and priest-ridden country in the world was most unlikely to tolerate a sudden incursion without some diplomatic overtures, and no doubt future advances will be useless unless the good will of the nearest ecclesiastical dignitary is previously enlisted. Some renewed attempt of this kind might be made from the side of British Sikkim. It is clear from the increasing numbers of British rupees at Tatsien-lu, testified to by Count Széchenyí, Mr. Baber, and others, that the trade which filters through from India to Tibet is considerable, and where intercourse of this kind already exists there ought to be more chance of arriving at a friendly understanding.

The remainder of Lieut. Kreitner's book, dealing with the well-known route from Batang to Burma, scarcely calls for detailed review, though as a readable record of the general incidents of travel it is fully equal to what precedes. There are about two hundred really excellent illustrations to the book, which give one a capital idea of the very dissimilar scenes—deserts, oases, high mountains, plains, lakes, cities, and temples — traversed by the explorers. There is little doubt that a good translation of the book with its illustrations would find numerous readers in England.

Early Spring in Massachusetts. From the Journal of Henry D. Thoreau. (Boston, U.S., Houghton, Mifflin & Co.)

American Men of Letters.—Henry D. Thoreau. By F. B. Sanborn. (Sampson Low & Co.)

Nature must be greatly astonished at the amount of attention she has been receiving of late; yet it may be doubted whether she is at all flattered by it. Mr. Darwin and the evolutionists have clearly established that during all those ages of patient and quiet work when she had to be content with basking in her own beauties and marvels, never expecting to be admired or greatly considered by those firstborn children of hers which we have christened the lower animals, she was indulging in dreams of the far future when she should give birth to an intelligence capable of really looking at her and knowing her. Every organic form, however primitive, shows that man was foreshadowed from the first. Of no possible use, indeed, was man except to understand and admire Nature; while as to ornament he has at least had the good taste to conceal himself more or less behind the trappings of better appointed creatures. Wingless, he could not fly; finless, he could not swim; clawless, he could not climb; tailless, he could not hang; and though he was not legless, he was very early obliged to cajole better mounted creatures into carrying him. Yet, as an old English writer quaintly says, he was endowed with a soft cushion or seat whereon he could sit upright and contemplate the beauties of the universe, especially the stars. It follows, therefore, that while the proper study of racoons is perhaps racoons, the proper study of mankind is not man but Nature. Yet what racoon or chickadee in Walden Wood lived in such a perpetual state of sensitiveness as to himself and his fellows as Thoreau lived in when he roamed about the wood, speculating about Thoreau and the education of Thoreau, about Emerson and the *Dial* and the little Concord world, peopling the wood with faded godheads from Greece and the handful of heroes about whom what we call history has been written? And Thoreau is but a type of the race to which he belongs. A literature such as man's, that has almost nothing to do with Nature, but is all about man —how he has lived and died, how he has fought, how he has hated and envied and sometimes loved—is interesting to us no doubt; but if the woodchucks could only read there would be much merriment

going on during those long winter nights of Walden which Thoreau has described. The alienation from Nature is no new thing. While in Greece and Italy Nature was at least looked upon as a kind sort of nurse, but subject to terrible variations of temper, in the colder climates of Europe, where her severer moods were more frequent, she came to be looked upon as an enemy to be hated, feared, and shunned. In England and Germany and France, though it was always the fashion for the poets to pretend otherwise, the entire energies of the people were exercised in schemes for shutting Nature out. Though this culminated in the eighteenth century, it began even in our own country earlier than is generally supposed; for in our literature as far back as Chaucer, Nature has no meaning in literature save as a background more or less cosy and comfortable to a human drama. In French literature this is still more clearly seen. As we said on a former occasion when discussing French writers, and especially George Sand, we never, except in Hugo, really get away from "cosiness" in French writers upon Nature. Deep as their forests may be, we feel that though we cannot see the homesteads they are not far behind the trees; we know that we have only to thread our way for a few yards to see the blue smoke curling above the thatch, where the white basking pigeons are preening their feathers cosily in the sun. No French writer perhaps ever really knew Nature as she lives and breathes in her own lairs far away, lonely and holy, heedless of man, ignorant of all the delights of Paris, deaf to all the beauties of *les vers*, listening to nothing, indeed, but the wind, seeing nothing but her own expanse of light and shade and limitless luxury of colour; and with the exception of Brockden Brown and Cooper, the same must be said of American writers. For to get away as far as possible from all intercourse with Nature is the chief goal of all civilizations. No wonder, then, that man's very senses became dulled, and he could only guess at Nature's moods by using the senses of the other animals as interpreters. But now it seems we are going to change all this. The entire civilized world is patronizing Nature in the kindest way. There is no schoolgirl who will not dilate upon her favourite bits of landscape, there is no cockney who has not his own notions of the picturesque. Ladies are "doing" the deserts, cruising about the Pacific in yachts, and roaming about the American prairies alone, while no sooner has the Alpine Club conquered every one of those fortresses which were once thought impregnable than one mountaineer calmly proposes a Himalayan Club to do the same with the Himalayas. This is what makes us say that Nature, though she must be astonished at the change of man's attitude towards her, is perhaps not flattered.

For it is doubtful whether there is any real change, whether there is any more true Nature worship now than there ever was, leaving out of consideration the Nature worshipper's Dark Age, the eighteenth century. Ever since the poetry of Wordsworth brought Nature into fashion, she has been more and more patronized, simply because she is in fashion. Among the thousand and one people who now talk and write about Nature, there is, perhaps, one who would have done so before the publication of the 'Lyrical Ballads.' Indeed, it is only when certain amiable critics speak of their idol as though he had not produced a bushel of chaff for every peck of corn that people are apt to forget how immense has been Wordsworth's influence all over the world. Without Wordsworth would there have been any Thoreau or Emerson or Walt Whitman? Would there have been any Nature-worshipping Concord worth mentioning? Very likely Wordsworth's impulse was not entirely his own—very likely it came in part from Burns. But his energy, his single-mindedness, his sublime narrowness and ignorant independence of literature, were the very forces needed to render him in a certain sense the high-priest of Nature which he considered himself to be. And self-conscious as he was, how small was his self-consciousness compared with that of the self-educators of Concord or Brook Farm!

Of the two books before us both are interesting. Nothing can exceed the closeness of observation shown in Thoreau's Journal. Mr. Sanborn's monograph is also worth reading, although too much space is wasted on the minor luminaries of Concord.

How a man like Thoreau, who by his own confession went into the woods "to transact some private business with the fewest obstacles," and who, as Emerson (unconscious of irony) says, "as soon as he had exhausted the advantages of that solitude abandoned it"—how such a man could observe Nature as closely and describe her aspects as admirably as Thoreau did is a standing enigma. To study Nature the student must forget not only Convention, but forget himself—this is the great axiom of the genuine Nature worshipper. But here was a man who did most intelligently study her and yet never for a moment could forget the little conventions of Concord. The very opposite of George Borrow, the truest and most simple-minded lover of Nature, perhaps, that has lived in our time, he was profoundly self-conscious when confronting Nature, and yet free from Borrow's shyness in the presence of man. To Borrow the enjoyment of Nature was all-sufficing. It must be remembered, however, that while Borrow was born in England, Thoreau was born in America, the very "pimple," to use Hawthorne's word, of modern self-consciousness. With all our admiration of a great and wonderful people, we are obliged to say that at present Nature worship such as Borrow's or even as Wordsworth's is scarcely possible in America. The proud self-sufficiency of a Wordsworth is needed for the soul to be able to draw itself from human surroundings and bring itself *en rapport* with Nature. Like a great eagle unfledged, who feels, but as yet dares not trust, the power of his wings, America, while in her heart knowing how foolish is Convention, yet answers to Convention's idle breath like an Æolian harp. Not knowing how really great she is, her chief desire is still to show to the European world that without a long history she is a great country, and that without a titled aristocracy she is patrician and perhaps genteel. M. Taine could no doubt, if he would take up the subject, find some harmonious general principle connected with the climate, air, or food of the parent country that would fully account for this infirmity; yet it is somewhat disappointing to those who must needs look to America as the Promised Land. But, in truth, the whole history of civilization is nothing more than a history of the warring of the peculiar instinct for change which belongs to the human race alone with the great primary instinct of conservatism which runs through the entire animal kingdom, acting, indeed, as a drag even upon men, but keeping the woodchuck a burrower and without a literature still, learning nothing and losing nothing. Much has been said about the self-sufficiency of Thoreau, about its being more pleasant for him to say "No" than "Yes," but we have only to read this interesting and delightful diary, 'Early Spring in Massachusetts,' to see how different was this self-sufficiency of Thoreau's from that English stolidness which is probably requisite for the mind to free itself from the trammels of opinion and confront Nature with calm eyes. Nothing else was really of so much moment to Thoreau as educating his mind up to the Emersonian standard. Therefore the puzzling question in relation to Thoreau is, Will Nature reveal her secrets to a man who can never look at her with the frank eyes of a child, but looks with the eyes of an interviewer of the bookish, self-improving, transcendental species?

That an immense objective power can coexist with an entirely subjective temperament is seen in the case of Goethe, perhaps in the case of Shakspeare too. In Thoreau, though always occupied with his scheme of self-improvement, the senses were as acute as those of an Indian. His extraordinary intimacy with the lower animals has not improbably, however, led people to take an exaggerated view of his intimacy with Nature. The animals are not trustworthy witnesses in the question of a man's relation to Nature. Of human character they are, of course, exceedingly poor judges. Bill Sikes's dog fully and honestly believed his master to be the first hero in the world. The fact is that gratitude is a passion with all the lower animals, and this demarcates them very sharply from man, who (though he knows generosity and magnanimity, which the lower animals do not) knows nothing of gratitude, save as a mere sentiment, except in very rare and fine natures. While a greatly caressed child results in the inevitable *enfant gâté*, a greatly caressed puppy results in a dog that would rejoice to lay down its life for you if it only knew how. By arousing this passion of the lower animals and playing upon it anything can be done with the most ferocious creature, as Thoreau knew before he began his remarkable experiments. Moreover, Thoreau's magnetism, consciously or unconsciously exercised, was of that peculiar kind which, while it will attract a dog or a heifer, has no influence over man. Under no circumstances could Thoreau have dominated men, but perhaps he possessed the kind of magnetism we are alluding to more strongly than any other man who ever lived. Wonderful as must seem to most people the power of attracting fish from a river, it is almost incredible to the adept,

XUM

for the eye of the magnetizer can here play no part. Yet the evidence seems quite clear that the fish would suffer Thoreau to put his hand into the river and lift them out.

But all this, as we have said, is no evidence that he had more than the mere observer's intimacy with Nature—the very intimacy, in short, which he was perpetually sneering at in the man of science. It is strange, indeed, to read these sneers at science from Thoreau, who was himself somewhat of a man of science, though without scientific education. The scientific method is the only method of approaching Nature at all, save for the very rarest temperaments, and Thoreau was not one of these. The chief point of interest about Thoreau, indeed, is that it is impossible to classify him. He cannot be called a man of science; he cannot be called a poet; he cannot even be called a prose poet, like Carlyle and Emerson, who, without the gift of verse, have still the poet's impulse for subjecting matter to the demands of expressional form. The examples of Thoreau's so-called "poems" here given are more unmitigated doggerel than even Carlyle's and Emerson's. Mr. Sanborn gives with much praise some specimens from Thoreau's poem 'Sympathy,' which first appeared in Emerson's *Dial*. They are commonplace itself. With regard to men of such splendid gifts as Carlyle, Emerson, and Thoreau, the remarkable thing is not that they should have no sense of metre—many fine and perhaps great writers have had no sense of metre—but that, having none, they should try to write in metre. We only wish that men of this type could write in metre. It would be refreshing in these times to get real verse from a man answering to this description of Thoreau by Emerson:—

"It was a pleasure and a privilege to walk with him. He knew the country like a fox or bird, and passed through it as freely by paths of his own. Under his arm he carried an old music-book to press plants; in his pocket his diary and pencil, a spy-glass for birds, microscope, jack-knife, and twine. He wore straw hat, stout shoes, strong grey trousers, to brave shrub-oaks and smilax, and to climb a tree for a hawk's or squirrel's nest. He waded into the pool for the water-plants, and his strong legs were no insignificant part of his armour. His intimacy with animals suggested what Thomas Fuller records of Butler the apiologist, 'that either he had told the bees things, or the bees had told him.' Snakes coiled round his leg, the fishes swam into his hand, and he took them out of the water; he pulled the woodchuck out of its hole by the tail, and took the foxes under his protection from the hunters. He confessed that he sometimes felt like a hound or a panther, and, if born among Indians, would have been a fell hunter. But restrained by his Massachusetts culture, he played out the game in the mild form of botany and ichthyology. His power of observation seemed to indicate additional sense; he saw as with microscope, heard as with ear-trumpet, and his memory was a photographic register of all he saw and heard. Every fact lay in order and glory in his mind, a type of the order and beauty of the whole."

The test of poetry is simple. The difference between it and every other form of literature is that it is metrical, and while imaginative prose needs nothing but imaginative life, poetry requires also metrical or rhythmic life—the metre must be an impulse and not an accident; and though the rhythm does not exist for itself, it must be so vital as to show that it has a right to exist for itself.

To enrich one's genius by nourishing it on the waters of life takes so much time and so much expenditure of force, that to become also a master of poetic methods is given to but few; for the *nuances* of metric art are quite infinite, and it may be said without hesitation that there are in every fine poem delicacies of metrical effect which are lost to all save a handful of readers, while to become a master and a creator of these a lifelong literary study of poetry seems to be requisite. To such a study men like Carlyle, Emerson, and Thoreau give no time at all. Yet they try to write verse. Not only do they write "poetry," but they find people to read it and admire it. One of man's most lovable traits, distinguishing him from racoons and other creatures, is his infinite capacity of admiring his fellows. To Mr. Sanborn, Thoreau's doggerel verses are as ravishing as the music of the spheres. In prose, however, Thoreau has said most wise and beautiful things, and he will always retain a place in literature.

NOVELS OF THE WEEK.

A Chelsea Householder. 3 vols. (Sampson Low & Co.)
Bell and the Doctor. By Thomas Shairp. 3 vols. (White & Co.)
Talbot's Folly. By W. B. Guinee. 3 vols. (Tinsley Brothers.)
Abu Telfan; or, the Return from the Mountains of the Moon. By Wilhelm Raabe. Translated from the German by Sofie Delffs. 3 vols. (Chapman & Hall.)

'A Chelsea Householder' is cleverly written, with a good deal of natural aptitude and scarcely any sign of effort. Both the subject and its treatment are fresh, and the story runs on smoothly and lightly, being free alike from sensational incidents and lofty flights. The scene opens in the New Forest, where we are introduced to the heroine, Muriel Eliis, her friend Miss Prettyman, and a clergyman with whom her future life is to be more or less closely associated. Their uneventful intercourse affords matter for the whole of the first volume, and it is not until the beginning of the second that we find ourselves in Chelsea. The "householder" is the young artist Muriel, who is depicted as a strangely composite young woman in every sense. She is the granddaughter of a rough tenant-farmer and the sister of a peer of the realm; she has been brought up in poverty and has fifteen hundred a year; she is haughty in temperament, but not ashamed of her poor relations; she does wise or foolish things as the impulse of the moment guides her; she is ambitious and somewhat romantic, but she sinks back into the commonplace after all. The author, indeed, cannot quite persuade us that this chameleon-like character is natural, though it certainly abounds in natural touches. The incongruities are too numerous, and that this is not merely an artful concealment of art seems to be proved by the fact that similar incongruities appear in most of the remaining characters, as well as in the construction of the story. Two or three personages are brought on the scene, carefully described, and then virtually dropped out of the record. The title, again, is not a distinctive label for the romance, which is almost purely personal in its interest, and is occupied throughout with the fortunes of Muriel Ellis. But, after every reservation has been made, 'A Chelsea Householder' is very pleasant reading.

'Bell and the Doctor' is intended to be what is commonly known as a sensation story; it is full of strong meat for novel-readers possessed of a good digestion. But though the author has doubtless expended much labour over his plot, it fails to interest because of its extreme improbability. The heroine, Bell Conway, is the only daughter of a general living at the Limes, Kensington, and she has two very eligible suitors. One of these, Mr. Casway Akers, is a rising toxicologist, and for him Bell entertains a sisterly affection; but the favoured lover is the Rev. Jasper Iddles, who is described as "the handsomest man in Kensington." This idyllic parson has a desperate enemy, and comes to a desperately bad end; but how, or by whose machinations, it would not be fair to the author to reveal. Undoubtedly Mr. Shairp deserves all the credit he is likely to get for the very remarkable construction of his story, and for situations almost strong enough to startle the veteran novel-reader. It will be no betrayal of his secret to say that the toxicologist finds plenty of scope for his ingenuity, and quite justifies his claim to be regarded as the hero of the piece. Before the claim can be admitted, however, Dr. Akers passes under a cloud of grievous suspicion and obloquy, for the chief villain, though exceedingly stupid over his principal crime, is not too stupid to make use of the doctor as a screen for himself. A little greater relief to the darker shades on his canvas would have enabled Mr. Shairp to produce a more attractive picture; but it is conceivable that 'Bell and the Doctor' will give satisfaction to a numerous class of readers.

"Ridentem dicere verum" might have been set by the author of 'Talbot's Folly' alongside of the appropriate motto on his title-page. The election at Ballymaquirk and the occasional glimpses of the House of Commons are capitally done, and the best is made of the bright side of a sorrowful subject. The elastic spirits of Mr. Doherty sustain us through the troubles which beset the hero, who seeks to enact Cophetua in the present age. For a well-regulated young barrister, the son of so dignified a statesman as Mr. Welbore, M.P., a match with the beautiful ward of a costermonger, though the costermonger be a merchant prince in his way, is likely to produce trouble with his adoring circle of relations. Fortunately the author has no scruples in bringing about what he justly calls a miracle to smooth the uneven tenor of love's pilgrimage. The romantic owner of the circulating library, Miss Twitterley, and her sardonic brother, the professor, are somewhat farcical, but the epithet will not make their biographer uneasy. Mr. Warnock and his satellites are more true to life, and his affection for his "Blossom" is pathetic enough. As a lively bit of nonsense, not without its hints of more serious capabilities, 'Talbot's Folly' is to be commended.

The translator in a preface tells us that

'Abu Telfan' is "one of the best novels that have lately appeared in Germany." We will not dispute her assertion, but we are much mistaken if it will meet with a warm reception in England. The characters are the mere abstractions of an armchair philosopher. The dialogue is heavy, but even that better than the tedious reflections and metaphysical disquisitions which make up the bulk of the book. As might be expected, the humour is ponderous and more calculated to excite a yawn than laughter.

RECENT VERSE.

Ariadne in Naxos. By R. S. Ross. (Trübner & Co.)

Midsummer Idylls, and other Poems. By Lennox R. P. C. Amott. (Lewes, Richards.)

Sly Ballades in Harvard China. By E. S. M. (Boston, U.S., Williams & Co.; London, Trübner & Co.)

Ane Booke of Ballades. By Jeanie Morison. (Edinburgh, Bell & Bradfute; London, Simpkin, Marshall & Co.)

To put fresh life into such an old theme as the legend of Theseus and Ariadne requires rare imaginative gifts—gifts, too, which might possibly be better directed than to a rather superfluous resuscitation. Mr. Ross writes at times gracefully, he has some sympathy with his task, and, on the whole, he is commendably free from inflation. But he wants the vigorous individuality and the force of expression which his subject requires. Now and then an image not without beauty makes its appearance, but the mode of utterance, especially in the earlier part of his drama, is diffuse and cumbrous. Take, for instance, this example, detached from a soliloquy of Artemis:—

> My rites in fitting shrine are celebrate,
> And the superbest fane e'er reared by man
> (E'en to Apollo's worship) dedicate
> Of yore by Cecrops' son, increasing aye
> In fine proportions, beauties, wonders, wealth,
> Still stands pre-eminent (e'en as its God
> In loveliness and loving works to man,
> Benighted ere his advent) o'er all shrines,
> And there still reigns in his most holy place
> The God of universal excellence.

The passage in which Ariadne refers to her first meeting with Theseus is better, though even here the beauty of the figure is weakened by elaboration:—

> True, no excelling day had brought to Crete
> Athenian Theseus in the swift-oared ships.
> Still, to my view, like some empyrean-clasped
> Heaven-climbing peak, out-dazzling its white fellows,
> Stands out that shining day, unveiled of mists,
> Rising above all other heights, beyond
> All other luminous days, peerless, alone.

Ariadne's vision of the mystic flood that at length descends into Hades has also force of conception that only needs briefer and more vigorous treatment to make it a descriptive success. There is a modernness of idea about Mr. Ross's Ariadne, who holds up to Theseus the standard of right for right's sake, while the hero is gradually tempted from her by his ambition. The death of Ariadne in the present version of the legend is ascribed to a chance arrow from the bow of Artemis. Altogether there is sufficient merit of intention and grace of detail in the work to make us regret the absence of strength and decision of style.

The muse of Mr. Amott is both humorous and sentimental. In the former vein he thus depicts paterfamilias when responding to the entreaties of his daughters for a country excursion:—

> Then quoth the pater: "What you say is right,
> Quite right, I know, my pretty little dears."
> We fancy here, tho' usually so bright,
> Our worthy friend was almost moved to tears:
> Perhaps some sad and manifold *ideas*,
> Some sudden anxious thought had filled his eyes,
> And since we know not what were all his fears
> Of course we really cannot sympathise,
> So say philosophers; how nice 'tis to be wise!
>
> There is a proverb, readers all have heard it,
> "Events to happen cast their shade before."
> You all will see I am obliged to word it
> To keep within the limits of the *law*,
> Which you must know is oftentimes a *bore*.
> Our friend proceeded after some delay,
> "Let's say the Lakes, the Lizard or Bangor;
> But there is time enough to name the day
> And make some fine arrangements ere we start away."

When the muse is more plaintively inclined she exhorts us as follows:—

> Oh stay not the tear-drop that tells of the past,
> Full many a tear-drop has bathed it before,
> Our hopes are the nothings which, ruthlessly cast
> From the bosom of ocean, lay strewn on the shore!
> Let the gem be the emblem of hours that are *gone*,
> And the cord that must tighten with every throb
> Of the heart that is aching, the first ray of *dawn*
> That calmed the dark tremor and silenced the sob.

We think it right to give a fair specimen or two of the strains that run through this little volume before pronouncing them commonplace—we might often say twaddle—in jingle. Verse, however, which presents "law" as a rhyme for "bore," and "gone" as a rhyme for "dawn," scarcely attains the dignity even of jingle.

Humour is a quality difficult to define. What amuses A will seem pointless to B; but it may be safely asserted that the following quotation cannot much amuse any one, unless, indeed, it be the author himself, whose ideas of slyness, to judge from 'Sly Ballades,' must be somewhat singular:—

> I think that if I had a farm
> I'd be a man of sense;
> And if the day was bright and warm
> I'd sit upon the fence,
> And calmly smoke a pensive pipe,
> And think about my pigs,
> And wonder if the corn was ripe,
> And counsel *l'homme qui* digs.
> And if the day was wet and cold,
> I think I should admire
> To sit and dawdle over old
> Montaigne, before the fire;
> And pity boobies who could lie
> And squabble, just for pelf,
> And thank my lucky stars that I
> Was nicely fixed myself.

Mrs. Morison's poems are fairly successful in reproducing something of the old ballad manner, but the old ballad spirit, almost impossible to reproduce in these days, has not unnaturally eluded her. However, the legends are told in fluent and occasionally picturesque verse.

EDUCATIONAL WORKS.

The Training of Teachers. By S. S. Laurie. (Kegan Paul, Trench & Co.)—Most of the papers constituting this volume have already been presented to the public either as lectures or magazine articles; and although they contain much interesting matter, there is not apparently any very cogent reason for their reissue except the necessity laid on a Professor of the Institutes and History of Education of publishing something about the teachers and learners of the country. The fitness of the title assigned to the volume is questionable, for very few of the chapters deal directly with "the training of teachers"; and, indeed, the connexion between the subject-matter and the title is so loose, that we are not much surprised to find the author stating, about the middle of the treatise, that "it would be out of place here to enter into details as to the training of teachers." We have not to dip far into the volume to find that Prof. Laurie has a sound and elevated view of what national education should be, and what advantages are derivable from it. Our schools are, unhappily, far below the professor's standard at present, although we are, on the whole, groping and stumbling in the right direction. Several of the most readable pages in the book are devoted, sometimes in grim earnest, sometimes in clever banter, to pointing out the sins of omission and commission of the Education Department. Much of what Prof. Laurie writes is mainly applicable to the state of primary education and status of elementary school teachers in Scotland, where the relations between the elementary school, the training college, and the university are closer and more intimate than they are, or are likely to be, south of the Tweed. We most cordially agree with the professor that the better men and women the State can get as masters and mistresses of its schools, the wider their learning, the higher their culture, the purer their characters, the better it will be for the schools, and, as an inevitable consequence, for the nation. He certainly does not take too exalted a view of the dignity of the profession of teaching, and we should gladly see the members of the profession deserving and acquiring a better and more clearly recognized social position. We incline, however, to think that in the long run individuals find their own level in society, and gain as much consideration as they deserve. Certainly the world at large will be none the better if school teachers be enrolled members of a regular profession, whatever this may mean, even if it did not speedily crystallize into an aggressive guild. Mr. Laurie's enthusiasm has, we cannot but think, induced him to ignore the common error of teachers' champions—that State schools and the scholars in them have to a large extent, if not mainly, been called into existence to promote the interests of schoolmasters. The State is vitally concerned in the good training, moral, physical, and intellectual, of its children, but little, if at all, in the advancement of schoolmasters as a corporation. Prof. Laurie discusses with the wisdom that springs from experience the subjects that should be selected for primary instruction, and the manner and order in which they should be taught. His suggestions concerning school management are most valuable, and will, no doubt, be read with thoughtful attention by many of our most efficient teachers.

The New Code of Minutes of the Education Department; Instructions to Inspectors (1882); *and Official Forms and Documents.* With Explanatory Notes and a Copious Index. By T. E. Heller. (Bemrose & Sons.)—Mr. Heller writes for those who are too indolent to study the New Code and kindred official publications for themselves, or too stupid to understand them. On readers of this rather dull and uninteresting order he has expended—we had almost said wasted—a good deal of time and thought. The Code itself and the recently issued circular of instructions to inspectors, together with forms ix. and x., are presented *in extenso*. The copious, well-arranged notes clear up the difficulties in the last Code, which certainly excels the earlier ones in clearness and intelligibility; and no doubt torpid school managers and teachers will be grateful to Mr. Heller for relieving them of nearly all trouble of thinking while preparing for annual inspections under Mr. Mundella's new regulations. In certain cases Mr. Heller puts a gloss on the paragraphs of the Code which will hardly be accepted either by H.M. inspectors or by "my lords"; but there is little doubt that this annotated New Code, with its full and accurate index, will prove a most serviceable compilation to many interested in elementary schools.

OUR LIBRARY TABLE.

Longman's Magazine makes a promising start. Its first number opens with a new story by Mr. Payn, and it concludes with an amusing tale called 'The Black Poodle,' by Mr. Anstey. The most interesting article is one by Mr. W. D. Howells on Lexington. The only drawback to a paper excellent in tone and temper is that the author exaggerates the difference in "civic and social ideas" between America and England. The scientific articles are contributed by Prof. Owen and Prof. Tyndall. Altogether the publishers are to be congratulated on the success of their new enterprise. They give a great deal of excellent matter for sixpence.

The Thrift Book, sent to us by Messrs. Ward, Lock & Co., may be warmly recommended as a perfect encyclopædia of facts arranged for the benefit of people of limited means. It contains an immense deal of information on all points of household management and on a variety of kindred subjects. The information given is sound and sensibly worded, and the book will prove most valuable to its owner if he follow its advice.

XUM

He will soon save the price of the volume.—*Holy Thoughts on Holy Things*, sent to us by the same publishers, is a selection of passages from various authors made by Dr. E. Davies.

Mr. Mullens has done a wise thing in publishing a catalogue of the Birmingham books in the Reference Department of the Birmingham Free Libraries. Local history, antiquities, &c., should always be specially cared for in such libraries.

We have on our table *Wholesome Cookery*, by Madame M. de Joncourt (Kegan Paul),—*The Garden that Paid the Rent*, by T. Jerrold (Chatto & Windus),—*Episodes in the Life of an Indian Chaplain*, by a Retired Chaplain (Low),—*The Foreign Freaks of Five Friends*, by C. A. Jones (Kegan Paul),—*No Longer a Child*, by Maud J. Franc (Low),—*Theatrical Anecdotes*, by J. Larwood (Chatto & Windus),—*From Lock to Lock*, by A. T. Pask ('Judy' Office),—*A Book of Boyhoods*, by A. R. Hope (Hogg),—*A True Story of the Western Pacific in* 1879–80, by H. H. Romilly (Longmans),—*A Summer in the Azores*, by C. A. Baker (New York, Dillingham),—*Wee Dan*, by A. R. Taylor (J. Heywood),—*The Hoosier School-Boy*, by E. Eggleston (Warne),—*Queen Mab: Gems from Shakspeare*, by C. W. (Griffith & Farran),—*Molière's Le Misanthrope*, edited by G. E. Fasnacht (Macmillan),—*Our Holiday among the Hills*, by James and Janet L. Robertson (Blackwood),—*Songs of Many Days*, by K. C. (Marcus Ward),—*Meditations in Sonnet Verse*, by a Bible Student (Parker),—*The Little Monitor* (Simpkin),—*Sixteen Favourite Hymns, with New Tunes*, by W. Hamilton and W. Hume (Glasgow, Hamilton),—and *Avanturine*, translated from the French by E. Baker (S.P.C.K.). Among New Editions we have *The Prophecies of the Brahan Seer*, by A. Mackenzie (Inverness, 'Celtic Magazine' Office),—*Ruhle's French Examination Papers* (Nutt),—*An Englishwoman in Utah*, by Mrs. T. B. H. Stenhouse (Low),—and *Progress and Poverty*, by H. George (Kegan Paul). Also the following Pamphlets: *Euphrates Valley Route to India*, by Sir W. Andrew, C.I.E. (Allen & Co.),—*The Defences of the Kingdom*, by Major A. Parnell (Mitchell),—*Our Great Peril*, by T. M. C. Symonds, G.C.B. (Kent & Co.),—and *The Clergy, or Truth and Unity*, by W. H. Trenwith (New York, Pratt).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Aitken's (Rev. W. H. M. H.) The Glory of the Gospel, Mission Addresses, cr. 8vo. 3/ cl.
Clerical World (The), Vol. 2, 4to. 7/6 cl.
Cross's (Rev. J. A.) Introductory Hints to English Readers of the Old Testament, 8vo. 7/6 cl.
Faulkner's (R. E.) A Portrait from God's Picture Gallery, Lessons from the Life of David, cr. 8vo. 3/6 cl.
Humphry's (W. G.) New Testament for English Readers, a Commentary on the Revised Version, cr. 8vo. 7/6 cl.
Huther's (Dr. J. E.) Epistles of James and John, 8vo. 10/6 cl.
Lunemann's (Dr. G.) Epistle to the Hebrews, translated by Rev. M. J. Evans, 8vo. 10/6 cl.
Smeaton's (G.) The Doctrine of the Holy Spirit, Ninth Series of the Cunningham Lectures, 8vo. 9/ cl.
Teacher's Prayer Book (The), being the Book of Common Prayer, with Introduction, &c., by A. Barry, 18mo. 2/6 cl.
Weiss's (Dr. B.) Biblical Theology of the New Testament, translated by Rev. D. Eaton, Vol. 1, 8vo. 10/6 cl.

Law.

Cavanagh's (C.) Principles and Precedents of Modern Conveyancing, 1882, 8vo. 16/ cl.
Thicknesse's (R.) The Married Women's Property Act, 1882, with the Act of 1870 and 187[illegible], cr. 8vo. 7/6 cl.

Fine Art.

Ancient Greek Female Costume, illustrated by 112 Plates selected by J. M. Smith, 7/6 cl.
How to Draw Animals, Ninety-six Studies from Nature, 5/ cl.
Lectures on Art delivered in support of the Society for the Protection of Ancient Buildings, cr. 8vo. 4/6 cl.

Poetry and the Drama.

Hutchinson's (W. M.) Song Land, a Series of Ditties for Small Folk, cr. 8vo. 3/6 bds.
Mackay's (C.) A Thousand and One Gems of Song, 3/6 cl.
Royal Shakspere (The), Vol. 1, illustrated, with Introduction and Life by F. J. Furnivall, cr. 4to. 15/ cl.

Philosophy.

Martensen's (Dr. H.) Christian Ethics: Special Part, Second Division, Social Ethics, trans. by S. Taylor, 8vo. 10/6 cl.

History and Biography.

Barrett's (W. A.) Balfe, his Life and Works, 7/6 cl.
Burke's (O. J.) The History of the Catholic Archbishops of Tuam, cr. 8vo. 7/6 cl.
Life of James Clerk Maxwell, with a Selection from his Correspondence, by L. Campbell and W. Garnett, 18/ cl.
Lockhart's (G. J.) Life of Napoleon Buonaparte, demy 8vo. 7/6
Molloy's (J. F.) Court Life Below Stairs, or London under the First Georges, 1714–1760, 2 vols. cr. 8vo. 21/ cl.
Winks's (W. E.) Lives of Illustrious Shoemakers, cr. 8vo. 7/6
Wood-Martin's (W. G.) History of Sligo County and Town to the Close of the Reign of Queen Elizabeth, 8vo. 18/ cl.

Geography and Travel.

Malabari's (Behrāmji M.) Gujarāt and the Gujarātis, cr. 8vo. 6/

Philology.

Isocrates (The Panegyric of), a Literal Translation, 12mo. 2/

Science.

Alternative (The), a Study in Psychology, cr. 8vo. 3/6 cl.
Bagneris's (G.) Elements of Sylviculture, the Scientific Cultivation of the Oak, trans. by E. E. Fernandez and A. Smythies, cr. 8vo. 5/ cl.
Dawson's (W. E.) Guide to the Examination of the Apothecaries' Society of London, 12mo. 2/6 cl.
Dictionary of Medicine (A), by Various Writers, ed. by R. Quain, 8vo. 31/6 cl.
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General Literature.

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FOREIGN.

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Baranowski (A.) u. Weber (H.): Ostlitauische Texte, 1m. 60.
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Jahrbuch der Preussischen Geologischen Landesanstalt, 20m.
Zopf (W.): Morphologie der Spaltpflanzen, 10m.

General Literature.

Gréville (H.): Trahison, 3fr. 50.

HOMERIC CRITICISM.

THE sacred keep of Ilion is rent
With shaft and pit: vague waters wander slow
Through plains where Xanthus and Scamander went
To war with gods and heroes long ago:
Not yet to dark Cassandra, lying low
In rich Mycenæ, do the Fates relent;
The bones of Agamemnon are a show,
And ruined is his royal monument.

The awful dust and treasures of the Dead
Has Learning scattered wide; but vainly thee,
Homer, she measures with her Lesbian lead,
And strives to rend thy songs: too blind is she
To know the crown on thine immortal head
Of indivisible supremacy. A. Lang.

THE REGISTRATION OF TITLES.

I SINCERELY hope that the subject of compulsory registration of titles will not be allowed to drop. As matters stand at present it is almost impossible to find a title which has not already been used, and perfectly impossible to discover whether a title is new or not. Of course there is no danger of using the title of a well-known work; no one is likely to write a book and call it 'The Confidential Agent' or 'The Trumpet-Major.' The difficulty lies in the issue year after year of countless books written for children, many of which have very attractive titles. These books have their run, and then are, for the most part, clean forgotten, dead, and buried, until an unlucky writer hits upon the title of one of them. Then, after he has had his title announced, and perhaps advertised at great expense, he is warned off by the publishers or the author of that little defunct book with the same title. It may be assumed that in all cases where a book is a success everybody gets to know about it. Therefore, when a title is chosen which has already been used, it is, presumably, the title of an obscure, dead, and utterly forgotten work, which can suffer no injury whatever. Nor do I believe that damages could be obtained in any court of law in such a case were it to prove the subject of an action. At the same time, one would not desire to steal even so much as the forgotten title of a dead book, and if such an Act as that proposed by Mr. Hogg could be passed it would be a great help to everybody. All that is wanted is that no title should be copyright which was not registered at the same time as the book was published.

Some five or six years ago Mr. Charles Dickens, for whom, with my late partner, I wrote a Christmas story, after the title had been advertised everywhere—I believe even after the thing had appeared—received a letter from some one informing him that he had himself once written a story with the same title. He further intimated that unless substantial damages were at once paid him he would do dreadful things. Mr. Dickens, after ascertaining that the story spoken of was long ago dead and buried, wisely intimated that he might go and do his worst. And nothing came of it. Another story. A certain firm of publishers with whom I am acquainted once received a letter warning them that a work of theirs, then in the press and already well advertised, bore the title of a novel once written by himself. The writer went on to add that he contemplated issuing his book in a cheap form, so that unless—same threat as above. He gave as his address a public-house near Drury Lane. It was pretty evident from the tone of the letter what kind of man he was and what he wanted. He had, in fact, published a novel under the title named, which fell flat, and was long since as dead as can be desired for any book, so that the use of the title would injure him in no possible way. However, these publishers, desiring to injure no man, invited him to an interview. He came, bringing with him a printer, who was good enough to testify that he had commenced negotiations for the reprint of the novel in question. While the partners were thinking how much they could offer the man of unappreciated genius in order

to preserve their own title, he happily brought the matter to an issue by offering to "square the job" for a guinea. Upon this he was ejected with his printer, and has never since claimed any damages. In fact, I do not believe that where it can be proved that no one is injured any damages could be obtained. But, to prevent disputes, let us register our titles.

Again, a title ought not to be registered unless it belongs to a book; no one ought to have copyright in so unsubstantial a thing as a mere title. Yet I have heard a story which, if true, shows that there was, or is, such a copyright. It is related of the late Mr. Hain Friswell. He once met a publisher who confided to him that he was about to bring out a new religious weekly, but wanted a title. "Why not," said Mr. Friswell, "call it ——?" The publisher grasped his hand warmly and left him in haste. Thereupon Mr. Friswell, repenting that he had so carelessly parted with a good title, called a cab and hastened to register it at Stationers' Hall. While the ink was still wet, a clerk arrived from the publisher on exactly the same errand. If registration of a title ten years or so ago secured its copyright, does it not secure that copyright still? And if there has been no registration, is the title the property of author or publisher? I have only to add that I am again a victim, and am informed that the title I had chosen for a new novel belongs to a little book written for children and published five years ago.

Walter Besant.

DR. BURNELL.

Rarely has Oriental scholarship had to mourn the loss of a pioneer so gifted, so indefatigable, so self-sacrificing as Dr. Burnell, who died at his brother's house, West Stratton, Hants, on the evening of the 12th inst. A lingering illness, the consequence of years of overwork, for which he sought relief at home in the spring of 1879, returned with renewed virulence soon after he resumed his official duties at Tanjore in the autumn of the same year; and he found himself reluctantly obliged to quit India for good in the following spring. Though he had arranged to pass only the summer months with his relatives in Hampshire, while he spent the remainder of the year in the more genial climate of San Remo, his native air appeared too keen for a constitution already weakened by long illness and specially prone to pulmonary affections. An inflammation of the lungs, brought on by a sudden chill, carried him off in the forty-second year of his age.

Arthur Coke Burnell was born July 11th, 1840, at St. Briavels in Gloucestershire, being the eldest son of the late Arthur Burnell, of the Hon. E.I.C.S., and a grandnephew on his mother's side of the late Sir William Coke, Chief Justice of Ceylon. Owing to his delicate health, he received his early education at home, and soon conceived a liking for books and for the study of languages. His inclinations in this way were much encouraged by a relative, the late Sir William Tite, who, it will be remembered, was a great bibliophile and possessed a splendid library. It was at Tite's suggestion that Burnell when still a boy began the study of Chinese. After passing with great success through Bedford Grammar School, then flourishing under its head master Dr. Brereton, he was sent at the age of seventeen to King's College, London, where the lectures of Profs. Browne, Brewer, and Pearson opened to his view altogether a new field, while his frequent intercourse with George Borrow gave a fresh stimulus to his linguistic pursuits. While still a student at King's College he made the acquaintance of Dr. V. Fausböll, of Copenhagen, who was the first to turn his attention to the languages and antiquities of India, and to whose teaching and encouragement he always acknowledged himself indebted for such success as he achieved in these studies. Though he had the prospect of a family living should he care to enter the Church, his natural inclination was to study medicine. Circumstances, however, rendered it advisable for him to seek an appointment in the Indian Civil Service, and to this scheme possibly the hope of literary activity in connexion with his favourite studies lent a certain charm. After passing the competitive examination in July, 1859—the Oriental language in which he passed was Arabic—and devoting the remaining year to the vigorous study of Sanskrit, under the late Prof. Goldstücker, and of Telugu, in which language he passed with credit at the final examination in July, 1860 (the examiner being the late Prof. Dowson), he set sail for Madras in September of that year, and from the time of his arrival made the best of his opportunities in the Malabar, Tanjore, Chingleput, and Nellore districts (where he successively served as a magistrate and revenue official), in collecting, or having copied for him, manuscripts of rare Sanskrit works. It was natural that the law books should engage his attention first of all; and it is a proof of the thoroughness with which he worked at them that his first publication on Hindu law did not see the light till 1868. This was a translation (he modestly calls it an essay) of the section on inheritance from Mâdhava's commentary on the Parâs'ara-smriti, made from a *grantha* and two other MSS. His second book on the subject appeared in 1872 under the title 'The Law of Partition and Succession, from the MS. Sanskrit Text of Varadarâja's Vyavahâranirnaya.' The spirited preface to it shows how deeply he had grasped the very essence of Hindu law, how well versed he was in its extensive literature. Lastly, in 1875, he brought out at Mangalore in text and translation a brief summary of the Hindu law of inheritance and partition called the Dâyadas'as'loki. The preface is remarkable for the outspoken criticism he passes on the then current English manuals of Hindu law. He was always wont, especially in his later years, to call a spade a spade. It is to be hoped that three larger books of his, which have long been announced as in preparation, and on which he had evidently bestowed years of deep research—an annotated English translation of the Sarasvativilâsa on inheritance, a metrical translation of Manu, with an introductory essay, and a work on 'The Law of Strîdhana considered Historically'—may eventually be published.

When Burnell visited England in 1870 he had for some time been deeply engaged in Vedic studies. He had become aware that the literature of the Sâmaveda and Black Yajurveda is richer in the south of India than elsewhere, and possesses peculiarities well worth the most careful investigation. He drew attention to these facts in his account of the Vedic MSS. in his possession (1869), as well as in the prefaces to the five Sâmaveda-Brâhmanas published by him between 1873 and 1878. His preface to the 'Vams'a-Brâhmana' (1873) has this additional interest, that he endeavoured to establish in it, by a brilliant combination of arguments, the identity of Sâyana and Mâdhava, and gave the fullest account we possess of that commentator's works. He also brought out the 'Rîktantravyâkarana,' one of the Sâmaveda-Prâtis'âkhyas, with a valuable introductory essay (1879). The 'Talavakâra,' the most lengthy but also the most readable Brâhmana, an old copy of which he discovered only after long search, was made over by him to Prof. Whitney. He published only an extract from it with an English translation in 1878, as a specimen of the legendary lore contained in the book. But Dr. Burnell's most important and most useful publication in the domain of Sanskrit literature, the one in connexion with which his name will longest be remembered, is his 'Classified Index to the Sanskrit MSS. in the Palace at Tanjore' (1880). It had long been known that the Sanskrit literature current in Southern India embraced many works or recensions of works not found in other parts, but the few existing descriptions of such works were either untrustworthy or otherwise unsatisfactory. In the descriptive account of the Tanjore collection, which, comprising upwards of 12,000 MSS., may be said to be fairly representative of the whole class, Dr. Burnell has given a scholarly survey of the literature which constitutes the Sanskrit learning of the South. The mere arranging and classifying of such a vast number of MSS.—most of them written on palm-leaf and in the various sets of characters used for writing Sanskrit in South India—must have been a work of untold labour which no other Sanskrit scholar could so successfully have achieved. His work 'On the Aindra School of Sanskrit Grammarians' (1875), which deals with the early history of Sanskrit grammar, has the additional merit and interest of drawing attention to coincidences never pointed out before, in technical terms and arrangement, between the Sanskrit system of the 'Kâtantra,' the Pali of Kaccâyana, and the oldest Tamil grammar, the 'Tolkâppiyam.' Of the vernaculars of South India Burnell had made a profound study, and not for practical purposes only. He was in constant literary communication with the Basel missionaries of Mercara and Mangalore, whose linguistic publications he liberally assisted by donations of MSS. and money. He himself printed all his books (with the exception of the 'Sâmavidhâna-Brâhmana,' the Tanjore catalogue, and Beschi's 'Treatise on High Tamil') at the Mangalore Mission Press. Not the least interesting of his various contributions to South Indian philology is his series of 'Specimens of South Indian Dialects,' amongst which he also included those of the Southern Konkan. The prefaces of these small tracts are invaluable. On his return to India in 1870 he began to arrange and add to his materials towards a work on South Indian palæography as an introduction to the study of South Indian inscriptions and MSS. This work was published in 1874. In it Burnell did for the history and development of the numerous kinds of writing used in books and inscriptions in South India since the fourth century A.D. what J. Prinsep had attempted to do forty years before him for the palæography of Northern India. A second edition, much enlarged and improved by the results of his journey in Java in 1876, appeared in 1878. The book was dedicated to the Philosophical Faculty of the University of Strasbourg, in grateful recognition of the honorary degree conferred on him by that body in January, 1874. The document in question describes him as "virum eximiæ doctrinæ atque liberalitatis, cum de universis litteris Indicis explorandis promovendis augendis, tum de commentariis juris veterum Indorum et de libris Vedicis eorumque interpretibus colligendis describendis edendis illustrandis tam egregie meritum, ut jure virorum Sanscrite doctorum inter principes volgo numeretur." In fact, he appreciated this honour and similar marks of distinction bestowed on him by foreign academies and learned societies all the more highly that his literary labours, though they had earned him a world-wide reputation, met with little favour or encouragement on the part of the government under which he served, and he did not look upon the feeble token of approbation which was at last conferred on him with the same kindly feeling which had no doubt prompted his government to bestow it.

In the last years of his residence in India historical studies in reference to South Indian civilization appear to have engaged him more deeply than any others. Even so far back as in 1873, he proved in a short pamphlet, from Pahlavi inscriptions in South-East and South-West India, that there must have been early Christian (Manichæan) settlements from Persia in those parts, which possibly might not have remained without influence on the Vedantism of the South. He had proposed to embody the results of his researches on the subject in a

larger work 'On the Religions and Philosophies of the South of India: being an Attempt to Trace these Systems to their Native and Foreign Sources, as also the Causes of the Spread of North Indian Civilization among the Dravidian and Polynesian Races.' But this book has never seen the light, and it is doubtful whether the MS. is in a sufficiently finished state to go to press. The same doubt applies to the 'History of the Portuguese in India,' from original sources, materials for which he had been collecting for years. The few private friends of his who possess his "tentative" list of books relating to the Portuguese in India (of this important bibliographic work only ten copies were printed at Manga e in 1880) will have been astounded at his familiarity with the extensive literature on the subject. Another book of his, bearing on the same subject, and likewise printed for private circulation only, is a reprint, from the unique copy in the Marciana at Venice, with notes and introduction, of Dom Manuel's letter (1505) about Cabral's voyage. It was his firm conviction that the importance of the part played by the Portuguese in India had never been properly understood or duly appreciated.

Turning away with a heavy heart from so much promise left unfulfilled through his early death, we have the satisfaction that at least the Anglo-Indian glossary, on which he had been engaged for many years jointly with Col. Yule, will not share the same fate. It is true he had not completed his part of the work at the time of his death, but we are at least to have all he did contribute towards it, and, as he was singularly well qualified for this task by his familiarity with the old travellers as well as by his astounding linguistic attainments, we have reason to anticipate, independent of the value of Col. Yule's share in it, a work of the highest merit. His attainments in that respect went, indeed, far beyond Europe and India. He knew Tibetan, which he studied under Mr. Jäschke on their joint voyage from India in 1868; he knew Kawi and Javanese; he knew Coptic and Arabic. But with all this breadth and depth of linguistic and antiquarian learning he was singularly modest and unpretending, and he prized modesty and ingenuousness in others as highly as he despised all cant, selfishness, and pretence. In his books and in his numerous contributions to the *Indian Antiquary*, whether he records a new discovery or communicates a novel view or theory, he entirely merges his own self in the purely scientific and literary object he wished to serve. There could not have been a more helpful or a more disinterested votary of Oriental scholarship than he was. Numerous as were the applications which were made to him for MSS. or information, he always tried to satisfy them to the best of his ability and regardless of expenditure. The invaluable collection of Sanskrit MSS. which he had made since his arrival in India up to 1869—nearly 350 volumes, most of them on palm-leaf—were presented by him in the following year to the library of the India Office, as he well knew that they would there be more accessible to Sanskrit scholars than in any other great library.

During his prolonged residence at San Remo, the last year or two, Burnell took up with great zest the study of the writers of the Renaissance, especially of "that grand old poet and philologist Cardinal P. Bembo." "The more," he wrote in March last year, "I learn of the giants of the Renaissance, the more I admire them and their times. They were quite free from cant, hypocrisy, and sentimentalism." His intention of writing the life of Cardinal Bembo was one of his last *pia desideria*.

Burnell was a great lover and connoisseur of books and an indefatigable collector. As he was unmarried and held a post of emolument—viz., that of district and sessions judge in the Cuddapah, South Canara, and Tanjore provinces—he had the means of gratifying his tastes to the full. The catalogue of the immense library which he has brought together, and which by the terms of his will is to be sold by auction, if it be at all drawn up with care and accuracy, will serve as a nearly complete bibliographical guide to the literature on Southern India, while it will be a record of the wide range of his reading and a memorial of the vast erudition which through his early death has been lost to the world of letters.

R. Rost.

FIELDING'S PORTRAIT.

Porth-y-Felin, Ealing.

Your correspondent W. C. R. has, I see, revived Murphy's story respecting Hogarth's portrait of Fielding. Permit me to say that, although the anecdote is, unfortunately, "well known," and although the lady's name has even been given, it is by no means above suspicion. In the first place, it is in itself improbable that Hogarth, whose eye-memory was phenomenal, should have required the stimulus of a profile cut in paper to enable him to reproduce such distinctive features as those of Fielding. In the second place, the story is expressly contradicted, first by George Steevens in Nichols's 'Biographical Anecdotes of William Hogarth,' editions of 1781 *et seq.*; and secondly by John Ireland in his 'Hogarth Illustrated,' vol. iii., 1798, p. 291. The former, after referring to Murphy's version, says: "I am assured that our artist began and finished the head in the presence of his wife and another lady. He had no assistance but from his own memory, which, on such occasions, was remarkably tenacious." The latter gives as the "simple fact" the following: "Hogarth being told, after his friend's death, that a portrait was wanted as a frontispiece to his works, sketched this from memory." Now Ireland, though sometimes careless, is infinitely more trustworthy than Arthur Murphy, and he was in frequent communication with Mary Lewis, of Chiswick, Mrs. Hogarth's cousin, in whose arms Hogarth died. Without the evidence of Steevens, his account would, therefore, deserve great consideration. He tells us, moreover (p. 292), that the sketch was held to be "a faithful resemblance" by persons who had known the original. At the same time, if it represents Fielding, as stated, at the age of forty-eight, it could scarcely show him at his best. In 1754 his health was wholly broken (cf. Introduction to the 'Journal of a Voyage to Lisbon'), and he must have been but the shadow of the handsome Harry Fielding who wrote farces for Mrs. Clive and "heard the chimes at midnight." There is, besides, some pretty strong evidence that in 1752 he had lost his teeth, a circumstance which perhaps exaggerated, although it cannot account for, his peculiarly underhung appearance. It would also apparently increase that "length of chin and nose" on which his enemies were wont to rally him. Matters of this kind should be borne in mind by those who propose to reconstruct his image.

The "miniature likeness" W. C. R. mentions is probably the side-face copied in Hutchins's 'History of Dorset' and Nichols's 'Literary Anecdotes.' I am inclined to suspect that this miniature is based upon Hogarth's sketch—an impression which Ireland's statement that "no portrait of him [Fielding] was ever painted" seems to support. I may add that there is a bust of Fielding in the Upper School at Eton, but the sculptor's name is not upon it.

Austin Dobson.

A NOVELIST'S ENGLISH.

2, Gordon Place, Campden Hill, Kensington.

Will you allow me to correct a mistake made by your reviewer? A criticism of my novel, 'A Fearless Life,' appeared in the *Athenæum* of last Saturday, and in this criticism these words occur: "It may be observed that 'I would be agreeable to her' is not a classic method of conveying the notion that 'I would agree to her marriage with my son.'" The phrase alluded to is on p. 245 of vol. ii., and stands as follows: "He would be agreeable to her."

Your critic has quite misunderstood my meaning. The sentence is part of the parson's reflections, and means that he purposes to make himself agreeable in manner to Catherine, in whose presence he was at the time. The phrase is distinct from any previous reflection, and is not in the least meant to convey "I would agree to her marriage with my son."

I trust you will find a place for this explanation in your next issue, as I am unwilling that it should be assumed—on your reviewer's statement—that I have written a phrase in English which none but the most illiterate could make use of.

Charles Quentin.

RAM MOHUN ROY.

33, Hamilton Road, Highbury, N., Oct. 20, 1882.

The want of an adequate biography of the Rájá Rám Mohun Roy, the founder of the Bráhmo Somáj, has long been felt by a great variety of persons who from different standpoints are interested in the religious life of India. Having been a warm admirer of the Rájá ever since his visit to England about fifty years ago, and having worked in connexion with the Bráhmo Somáj for the last thirteen years, I have gradually become acquainted with many Bengálí friends and correspondents among the members of his own church. From some of these I have received very valuable information concerning him which is scarcely known out of his own country, and (with the entire concurrence of these friends) I have decided upon compiling a biography of him which shall combine the substance of these Indian materials with other original information which I have been so fortunate as to procure from English sources. But there are—or, at any rate, there have been—two collections of papers in England which have hitherto baffled all my efforts to discover, and I write this in the hope that some of your readers may be able to assist me.

Rám Mohun Roy was domiciled for nearly two years (1831–33) in the house of Messrs. John and Joseph Hare, of 48, Bedford Square, London, brothers of the well-known educationist David Hare of Calcutta. The Rev. James Long (formerly of Calcutta) has informed me that he was told, in 1847, by Mr. John Hare that he had then in his possession a quantity of valuable papers which would be of great service to any biographer of the Rájá. About eighteen or nineteen years later, after the three Hare brothers were all dead, the late Miss Carpenter, of Bristol, received a somewhat similar intimation, which she thus described in the appendix to her 'Last Days in England of the Rájáh Rámmohun Roy' (pp. 254–55), published in 1866:—

"During the preparation of this work, information has been received from one of the family of the late Joseph Hare, Esq., 'of whom the late Rájáh was the intimate friend and guest, that she has in her possession letters and documents which are of the utmost importance for such a work.' These have not, however, been entrusted to the editor. A box of papers, labelled 'Rámmohun Roy,' exists also in the keeping of a widow lady, the father of whose late husband was an intimate friend of Rámmohun Roy, who entrusted them to him. It is thus possible that important writings of Rámmohun Roy's may yet be discovered, and given to the world."

I have consulted Miss Carpenter's relatives and friends concerning both these statements, but they are unable to identify either of the parties to whom she referred. Who was the "widow lady," no one can conjecture. As to the Hare papers, I have traced out a solitary surviving member of the family, but she has no knowledge whatever upon the subject, and can give me no clue to the identity of Miss Carpenter's informant. It is now sixteen years since this last

assurance was received of the continued existence of these papers, and what has become of them no one can tell. But as all private search has failed, I write this letter in the chance of its meeting the eyes of some person who may be able to throw light on the subject. If either of these collections of papers have been preserved, it must surely have been in the hope of future use. Should their unknown possessors read this letter, I earnestly request them to communicate with me at my above address. I think I can give sufficient proof that I have been honoured with the confidence of Rám Mohun Roy's real friends in India as well as in England, who encourage me in the project of compiling his biography, and will rejoice if I am permitted to look over these precious papers, and take copies of all that may be useful for my work. One document which I especially want is the journal which he kept of his Western voyage and travels, with the express intention of publishing it for the benefit of his countrymen.

There are two other documents which I very much want, which have been printed, but appear to be now inaccessible: (1) those numbers of the *Sangbád Kaumudí* in which the Rájá published his recollections of his early travels in Thibet; (2) the English translation of the discourse (not by himself) which was delivered at the opening of the first Bráhmo Somáj in November, 1828. Of this discourse the Rájá presented copies to Capt. Froyer, Mr. James Pattle, and Dr. Tuckerman, of Boston, U.S., as is recorded in letters to those gentlemen; but the discourse itself I have not been able to obtain. Yet this (either in English or Bengálí), and also his Thibetan reminiscences, may be preserved in some Indian library, in which case I beg of their possessors to let me borrow them.

For any well-attested facts or personal reminiscences of the Rájá with which any of his Indian or English friends will be so kind as to supply me, I shall be extremely grateful.

SOPHIA DOBSON COLLET,
Editor of the 'Bráhmo Year-Book.'

COPYWRONG.

24, Colville Road, W., Oct. 24, 1882.

A FRIEND has sent me a cutting from a paper called the *New York Star*. The article is apparently a long one, for only one column of it has reached me. The writer heads it "Fiction and its Votaries. The old school of novelists and the new. Dickens and Thackeray giving place to Blackmore, Besant and Rice. Cooper making way for Clark Russell. Cheap editions all the rage." And he proceeds as follows:—

Passing pensively down to Franklin Square with his mind full of the changes which had taken place in the story-writing world since he stole down into the barn at his country home to avoid his Methodistic mother's eyes while he revelled in James and his solitary horsemen, the reporter entered the great house of Harper & Brothers, where a member of the firm introduced Mr. F. A. Nast, superintendent of the corresponding department, as the very man to interview on the subject in hand.

"Well," said Mr. Nast, "the market for fiction was never more brisk than it is now. Good stories, whether long or short, find a ready sale and plenty of readers."

"What are the best selling novels of the year?" inquired the reporter.....

"Clark Russell's sea stories," answered Mr. Nast, rattling on about the brain products in which the firm dealt as a dry goods man dilates on the quality and cost of muslins and laces. "Clark Russell's sea stories go off like hot cakes. Of his 'Wreck of the Grosvenor,' 'A Sailor's Sweetheart,' 'An Ocean Free Lance,' and so forth, Harper & Brothers have sold and are selling immense editions."

"As to sea stories," suggested the reporter, with the air of a Conservative rising to ask a question of a Radical ministry, "I thought Cooper—"

"Oh, Cooper is laid on the shelf; he has had his day," resumed Mr. Nast, with just a touch of impatience. "Cooper is now sold only, or mostly, in sets. People buy him to help furnish their libraries. It is the correct thing to do; but the present generation scarcely knows that the author of 'The Pilot' and 'The Red Rover' ever existed.....

"Yes," continued the fiend of the great book factory of Franklin Square, "Russell's marine yarns take the first prize. Now, here 's our list of new novels, fresh from the press."

I quote this because, referring to me as it does, it enables me to say that for "obliging Cooper to make way," for "novels which have sold and are selling in immense editions," for "Russell's marine yarns taking the first prize," I have never, as I live to swear it, received one single farthing from America, never been honoured by even so much as a "Thank you"! Is it not time that authors stood up for themselves, since no living creature out of their sphere has a word to say for them? Were books hardware, were brains iron, were the fruits of the intellect coal—why, if the great American republic treated Sheffield, Birmingham, and Newcastle as it treats British authors, the music-halls would resound with howls over new editions of "Here stands a post," and nothing could appease our imperial indignation but a general call to arms. It was Charles Mackay who wrote of America as the land of the free. He mistook. It is the land of those who make free—the land of the free and easy.

W. CLARK RUSSELL.

Literary Gossip.

MR. COLQUHOUN hopes to bring out in January the account he is writing of his remarkable journey through Southern China. Besides information about trade routes, which will be of use to those engaged in Eastern commerce, the work will contain many matters of interest to the general public. The traveller proceeded not through Central China, with which most books on China deal, but through the border lands, which have been comparatively recently conquered, and where the inhabitants outside the cities preserve a character of their own and have been little affected by Chinese civilization. Then the author, from the time of leaving Canton till he reached the Irawadi, was successful in taking a series of photographs, which, in spite of the rains he encountered during the latter part of his journey, he has brought back uninjured. This is the first time that the camera has penetrated any distance from the coast; and the photographs, some hundreds in number, include, besides pictures of scenery, portraits of mandarins, Chinese traders, and aborigines, the interiors of houses, &c. The book will be illustrated from these photographs as well as from the author's sketches and from aboriginal drawings which the traveller has brought over, and which are said to be curious. Mr. Colquhoun is to address the French Geographical Society on December 3rd.

MUCH surprise has been expressed that the negotiations for a copyright convention between the United States and this country have broken down, notwithstanding the desire of American publishers that the convention should be concluded. The truth we understand to be that the Typographical Union has brought so much pressure to bear upon the State Department as to hinder the convention from being transmitted to the Senate for consideration and ratification. The Typographical Union has the active support of all the protected interests throughout the country, the concession of international copyright being regarded as a breach in the protective system. So long as uncompromising protectionists rule in the councils of the Union there is but little hope that the just claims of alien authors will receive any consideration in the United States. However, as American publishers are now most anxious for international copyright, they are not likely to remain passive under the rebuff which they have sustained.

MR. HERBERT SPENCER will soon return from the United States. His visit has not, we are sorry to say, proved beneficial to his health. The newspapers have written about him in a most complimentary strain, while entering into personal details which were till lately never seen in our journals. The following specimen of American newspaper comment may amuse Mr. Spencer's friends: "He is nearly sixty, and wears a fringe of dark hair and whiskers streaked with grey. His nose and mouth are prominent, forehead high, and his eyes full of 'sweetness and light.'"

WE called attention some time ago to the interesting discovery made by M. Paul Meyer of an Anglo-Norman poem containing a very graphic account of the life of William Marshal, Earl of Pembroke. The extracts given by M. Meyer himself in the eleventh volume of *Romania* sufficed to show that it was not only a production of high literary merit, but a new and very valuable authority in an important era of English history. M. Meyer has now, in the annual *Bulletin* of the Société de l'Histoire de France, printed some further extracts from the same poem, relating to the truce made by the Papal Legate between Richard Cœur de Lion and Philip Augustus in 1199; and he points out that while the poet's account confirms in the main that of Roger of Wendover, it adds details of very considerable importance which are altogether new. We trust it will not be long before he favours us with a complete edition of the poem.

THE Dante Society of Cambridge, Massachusetts, intends to print some further literary illustrations of the 'Divina Commedia,' collected by Mr. Longfellow in the later years of his life.

MISS MATHILDE BLIND'S monograph on George Eliot, which we mentioned some time ago, will contain a good deal, it is said, of information given by the novelist's friends, relatives, and her own correspondence that will be new to the public. It will also furnish information about, and give extracts from, her anonymous writings.

NO one will be surprised to hear that Mr. Joynes's visit to Ireland in company with the author of 'Progress and Poverty' has resulted in his writing a book, which will be published next week by Messrs. Kegan Paul, Trench & Co. It is styled 'Adventures of a Tourist in Ireland.'

MESSRS. CHATTO & WINDUS have in the press a work on Arabian society in the Middle Ages and to-day, by the late E. W. Lane, the author of 'The Modern Egyptians' and the Arabic lexicon. It is an arrangement of all the more important notes appended to Mr. Lane's translation of the 'Thousand and One Nights.' Scholars as well as ordinary readers have often expressed a wish that the notes could be obtained in a separate and convenient form; and to meet this wish and render the notes more widely serviceable, Mr. Stanley

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Lane Poole has arranged them in a series of chapters, which is intended to form a complete picture of the manners, beliefs and superstitions, social habits, and literature of the Mohammedans, and will constitute, in short, a kind of Moslem encyclopædia.

Mr. E. B. Nicholson, the librarian of the Bodleian, is about to publish at Oxford a series of fasciculi entitled "New Homeric Researches," containing his investigations on the metrical peculiarities of the Homeric poems and the light they throw upon Homeric questions and upon the earlier stages of the Greek language. The first of these will be 'On Supposed Metrical Mimicry in the Homeric Poems,' and will be ready in a few days.

The fourth part of the series of 'Facsimiles of National Manuscripts of Ireland,' edited by Mr. John T. Gilbert, F.S.A., under the direction of the Master of the Rolls in Ireland, will, it is understood, be published early in December next.

The Burns relics mentioned in the *Athenæum* of the 14th inst., and formerly in the Edinburgh Select Subscription Library, have passed into the possession of the Earl of Rosebery. We may also mention here that the valuable antiquities of the Shetland Literary and Scientific Society have been disposed of to the Edinburgh Antiquarian Museum.

Mr. John Tweed, of Glasgow, will shortly publish a volume of biographical sketches of the provosts of that city, together with other information on its municipal affairs from the passing of the Reform Bill to the present time.

A year ago the Edinburgh Guildry took steps towards the preparation of a history of their institution. The project, it would appear, has been abandoned, on the ground that there does not exist suitable material for such a work.

Messrs. Cassell & Co. intend to take advantage of the occasion of the political jubilee of Mr. Gladstone, which will occur shortly—Mr. Gladstone having been first returned to the House of Commons for Newark on the 13th of December, 1832—to issue immediately a jubilee edition of Mr. G. Barnett Smith's 'Life of Mr. Gladstone.' The whole of this work will be issued in an edition published at one shilling, and several new chapters will be added by the author, bringing the biography down to the present date.

The history of Thomas Gent, the famous York printer, who wrote histories of York, Ripon, and sundry other places, is related in an article which will appear in the November number of the *Bibliographer*.

The Porte, having discovered that the books composed for Greek schools by its Greek functionaries and printed at the Imperial Press were provided with seditious passages, has caused a new set of school-books to be prepared by Aristokles Effendi, Zakhariades, Khurmuziades, and other professors of the Phanar. They include a geography by Mr. Hamadopulos, which gives a detailed description of the empire. Mr. Hamadopulos, who is attached to the Patriarchate, is also the author of a history of the late Russo-Turkish war written under the auspices of his patrons.

Messrs. Macmillan will shortly publish a selection of sermons, mostly preached in Harrow School Chapel, by the late Rev. T. H. Steel, well known through his long connexion with Harrow. They will be preceded by a memoir by Prof. H. Nettleship.

The deaths are announced of Mr. Carthew, the learned Norfolk antiquary; of Miss Frederica Rowan, the well-known translator from the Danish, who expired on Monday last after a lingering illness; and of Janos Arany, the most popular of the Hungarian poets of the day. Among his most noted works are 'The Gipsies of Nagy-Ida' and 'The Conquest of Murany.' He translated several of Shakspeare's plays into Magyar.

SCIENCE

Text-Book of Geology. By Archibald Geikie, LL.D., F.R.S. (Macmillan & Co.)

It is strange that until the appearance of this volume Prof. Geikie had not included among his numerous writings a systematic treatise on geology. Many scientific men—especially the younger professors—seem to think that the sooner they prepare a text-book of their special subject the better for their reputation: their own students, if no others, will be certain to make use of such a manual. But Prof. Geikie, during his long tenure of the geological chair in the University of Edinburgh, wisely withstood the temptation of adding to our list of geological handbooks—a list which he probably thought, as we think, already too long rather than too short. He wrote, to be sure, a neat little 'Primer,' but that was too slender to count for much, and in editing Jukes's well-known 'Manual' he made such important additions that it was almost equivalent to writing a complete treatise. Still the fact remains that until Dr. Geikie had resigned the Edinburgh professorship and had taken up his new position as head of the Geological Survey, he had been so self-denying as not to publish any independent treatise on his favourite science.

The basis of the handsome volume which has just been issued is to be found in the admirable article on geology which Prof. Geikie contributed some three years ago to the 'Encyclopædia Britannica.' That article, however, has been so amply extended and so fully illustrated that it has developed into a very imposing volume—a large broad-backed octavo of nearly a thousand pages with more than four hundred woodcuts. It needs considerable powers of intellectual digestion on the part of a student to assimilate so solid a mass of matter; yet an author is not responsible for the rapid outgrowth of his subject, and, moreover, if any man can make a tough bit of geology at all tender by clear and attractive writing, that man is undoubtedly Prof. Geikie. His literary power, though sorely fettered in the preparation of a text-book, asserts itself in dealing with even the dullest themes.

Especial interest attaches to this work inasmuch as it opens to us the matured views of an ex-professor. The method which the author follows in treating his great subject is that which his experience in Edinburgh has led him to regard as the most advantageous method for enabling a student to acquire a firm grasp of the principles of geological science and an intelligent interest in its details. The volume is divided into seven books. In the first of these the student is invited to view geology in its cosmical aspects; in the second he investigates the materials of the earth's crust, describing and classifying its minerals and its rocks; in the third book he inquires into the great changes which are being wrought upon the surface of the earth, partly by hypogenic agents acting from below, partly by epigenic forces working from above; the fourth book deals with the architecture of the earth's crust, or what may be called geotectonic geology; the fifth book is palæontological; the sixth stratigraphical; and the seventh physiographical. By this comprehensive arrangement every branch of geology is brought under the attention of the reader, and is discussed with sufficient fulness for all ordinary purposes. In fact, the student who can master so elaborate a treatise may look with calmness and confidence in the face of the most severe examiner. Further, the book contains numerous references to original sources of information, thus rendering it a valuable work of reference on all matters geological.

There are at least two points in which this text-book differs notably from most manuals of geology in common use. One of these points relates to the attitude which the geologist should assume towards cosmogony. The fanciful speculations which disfigured the early works on geology led to a strong reaction, and for many years it was the fashion for geologists to hold that their science had no concern with any hypotheses as to the origin of the earth, but should limit its scope to so much of the history of the globe as is distinctly revealed by the record of the rocks. It was, we believe, Prof. Huxley who in recent times first broke the spell in this country, and showed with characteristic force that no geological system can be regarded as approximately complete unless regard be paid to the probable beginnings of the earth's history. Cosmogony, in fact, stands to geology in much the same relation as embryology stands to zoology. And as all modern naturalists recognize the supreme value of embryological research, so the geologist, though he never expects to find any relics of the earth's primitive crust, is beginning to feel that he ought to question the astronomer, the physicist, and the chemist as to the origin and early development of our planet. It is pleasant to note that in Dr. Geikie's pages the most recent answers to such questions are clearly set forth.

Another point of novelty in this text-book is the prominent place assigned to microscopic petrography—a branch of geology which has sprung into being of recent years. We are disposed to think that this fascinating study is apt to lead the geologist to place too much reliance upon his instrument, and to under-estimate the value of the old-fashioned methods of observation; at any rate, there are students who, like children with a new toy, are disposed to carry the use of the microscope to excess. Nevertheless, the value of the instrument as an auxiliary to petrological work is beyond question, and no geologist can nowadays afford to be ignorant of its application. Owing to his attention to microscopic studies, Dr. Geikie is admirably qualified to intro-

duce the student to this modern method of research, and it is satisfactory to observe that he has included in his text-book an excellent outline of the present state of microscopic petrology.

Prof. Geikie reminds us in his preface that the geologists of this country are apt to be twitted with being somewhat insular in their conceptions, knowing and caring but little about what passes in the geological world outside their own islands. While it must be admitted that there was a time when this charge might have been sustained, we doubt whether there is much force left in it at the present day. Certainly the best of our English geologists are fully alive to the work which is being done by their continental and American brethren. In these times there is perhaps rather too great a tendency, at least among the younger men, to air their knowledge of foreign geology, and sometimes to obscure the classification of our own rocks by introducing unnecessary modifications and new-fangled nomenclature from abroad. But for all that, it is pleasant to find that Prof. Geikie presents to his students the broadest possible view of the science, based upon illustrations not confined to the land we live in, but extending to all lands where the footsteps of the geologist may be traced. From America especially he draws many an excellent and telling illustration. The generous manner in which the works of the American surveys have been scattered throughout this country has made the main features of the geology of the United States familiar to most English readers of geological literature. Still, it is a great advantage to a student who is not likely to have an early opportunity of reading ponderous reports that the leading facts which they contain should be introduced to his notice, especially in the clear and winning way in which Prof. Geikie always contrives to convey his information. Moreover the frequent references to American geology will render the book especially serviceable to the American student. In fact, we venture to predict that Prof. Geikie's new volume will be quite as highly appreciated on the other side of the Atlantic as on this. And on this side it will certainly step at once into the foremost rank among our standard text-books.

Brehm's Zoological Atlas: Classified in Fifty-five Sheets. (Edinburgh, T. Ruddiman Johnston.)—The introduction is as follows: "As Brehm's 'Thierleben' enjoys the foremost place amongst works on natural history, it was thought that a selection from the illustrations printed by the original producers of the work, properly classified, and with English titles, would be a valuable addition to our list of educational works. This idea has been carried out in the present form, the classification having been revised and the English popular names supplied by an eminent naturalist." The remainder of the page is filled with laudatory remarks, doubtless well merited at the time that they were penned, from various naturalists and travellers of eminence, all, however, relating to the illustrations of the larger work, and to be taken in connexion therewith. We will only quote one of these as rendered by the translator, "from the naturalist Dr. A. Girtanner, of San Gallen: 'The eyes of any well-bred person can only with delight rest upon these numerous pictures. Complete knowledge of physical life, of external appearance, and of mental emotion is evident.'" After this warning against risking our social position, we prefer to echo the encomiums bestowed upon the illustrations, and will not even take exception to the one which represents a litter of *nine* playful fox-cubs contemplated by the vixen with a satisfaction which we should fully share if we could only believe in them. The points to be criticized are rather the value of this atlas as an educational work, and the accuracy of the revision and adaptation by the eminent naturalist, respecting whose identity we cannot even give a guess. The first and second sheets represent the apes of the old and the new world, but not a single illustration is given of the order *Lemures*, comprising the large family *Lemuridæ*, the *Nycticebidæ*, the *Galaginidæ*, and the *Chiromyidæ*, the sole representative of the last family being the wonderful aye-aye of Madagascar. The omission of this entire order does not say much for the scientific attainments of the eminent adapter, but looking at the matter from the lowest point of view, Brehm's pictures of the members of this group are really very pretty, and quite as likely to prove attractive to children as the somewhat hackneyed cuts of gorillas and chimpanzees. Turning over some more sheets, we find that in this work put forward as adapted for educational purposes another order, that of the *Monotremata*, is also omitted, thus depriving the rising generation of the chances of learning something of the outward and visible form of the ornithorhynchus, or "beast with a bill" of the old 'Swiss Family Robinson' days of our childhood. Coming to the minor point of nomenclature, the usual name of *Thylacinus cynocephalus* is not the zebra wolf—a misleading term—but the Tasmanian wolf, an appellation which, however objectionable, at least shows that the animal comes from Van Diemen's Land, and is consequently a marsupial and not a member of the *Canidæ*. There is not much revision of the original classification shown in following Brehm's example in placing the *Pinnipedia* or seals with the *Sirenia* or dugongs, the former being now located amongst the Carnivora; and it is quite wrong to call *Otaria jubata* the "sea-lion *or* fur seal," the two species being totally distinct. On the same sheet is an illustration of the "sea-bear," which is really the fur seal, *Callorhinus ursinus*, although the reviser does not say so. Neither is "rock-eagle" the English equivalent of "Stein-adler," which should be "golden eagle"; and it is ludicrous to see *Passer domesticus* and *P. montanus* translated "house" and "hedge sparrows," the latter instead of "tree sparrow," the "hedge sparrow" so called being, as the merest tyro knows, not a *Passer* at all, but an *Accentor*, and far away from the *Fringillidæ*. The arrangement of the birds is, however, beyond serious treatment. The first sheet contains *Scansores* or climbers, meaning the parrots; the next is *Insessores* or perchers, comprising the nightjar, kingfisher, cuckoo, turaco, hornbill, swift, and toucan; the following sheet goes back to *Scansores* and *Insessores*, and gives us the humming-birds and the woodpeckers. This arrangement is not to be found in Brehm, so the eminent naturalist must accept the responsibility for it. It would be "breaking a butterfly" to continue our criticisms further. We are even sorry to have said so much.

ASTRONOMICAL NOTES.

THE following are the places of the great comet at six o'clock (Greenwich mean time) on the following mornings, as computed by Dr. Hind from the elements published by him in *Nature* of the 12th inst.:—

Date.	R.A. h. m. s.	N.P.D. ° ′
Oct. 28	10 2 8	108 11
„ 30	9 59 7	108 56
Nov. 1	9 55 59	109 40
„ 3	9 52 43	110 24

The comet's tail, as seen in the neighbourhood of London on Monday morning last, the 23rd inst., was about 19° in length.

According to Dr. Hind's elements, when the perihelion passage took place on the 17th of September, the comet's distance from the sun's centre was 0·00806 in terms of the earth's mean distance, or about 740,000 miles. We are enabled to state, on the authority of Mr. Neison, that this comet cannot be identical with those of 1843 *and* 1880, since if the period had so greatly diminished through close approaches to the sun as to reduce it from thirty-seven to less than three years, the eccentricity of the orbit must have correspondingly decreased, which does not appear to have been the case. As regards the comet of 1668, the tail only was visible in Europe, and our knowledge of its orbit is derived solely from some very rough observations made in the East Indies and in Brazil, so that the elements which have been computed are exceedingly uncertain, and it is impossible to form any decided conclusion with regard to them. Some Carmelites near San Salvador, Brazil, saw it first in the morning; it was afterwards observed by Father Estanzel during a few evenings early in March.

The number of the *Comptes Rendus* for the 16th inst. has a note by MM. Schulhof and Bossert, giving the result of their complete discussion of the observations of the comet of 1812 made in that year. They point out that Encke, when he determined the period to be about 70·68 years, was not in possession of the observations made by Flaugergues at Viviers, and by Blanpain at Marseilles. Availing themselves of all the observations, they find that the most probable length of the comet's period is 73·18 years, and that the effect of planetary perturbation will be to advance its return by about 445 days, and bring it to perihelion again on or near the 4th of September, 1884. Whether this comet was ever observed previously to its return in 1812 it is, they remark, premature to decide until its mean duration of revolution is better known. It was certainly not observed at any of the three returns immediately preceding 1812; but in the years 1528–30, and on previous occasions, comets were seen, some of which may have been identical with Pons's discovery of 1812.

Appendix I. of the Washington *Astronomical Observations* for 1878 contains a very interesting monograph, with drawings, of the central parts of the nebula of Orion, by Prof. Edward S. Holden, of the United States Navy, Director of the Washburn Observatory, Madison, Wisconsin.

SATURN'S RING.

Blackheath, Oct. 23, 1882.

I HAVE seen the copy of the first volume of the *Philosophical Transactions* which Mr. Symons, F.R.S., kindly sent to the Royal Society. It appears however, as mentioned in your last issue, that one of the copies belonging to the Royal Society, which happened to be at the binders' when I first called there, *did* contain the drawing which is missing in so many copies; and I have just received a note from Mr. A. C. King, F.S.A., Keeper of the Educational Library of the South Kensington Museum, informing me that the plate with the drawing in question is given in their copy. In last week's *Knowledge* the editor informs us that the copy referred to by him and engraved the week previous was sent by Mr. Ward (meaning, I presume, Mr. Isaac Ward, of Belfast).

It is very remarkable that the plate should have been omitted from so large a number of copies as I have before mentioned; and it is, perhaps, still more so that so many persons should have accepted as positive fact the conjecture (for it is only given as such) founded by Dr. Wallis upon the drawing of the Balls without consulting the drawing itself, which we now know is contained in a few, though only a few, copies of the *Philosophical Transactions*, and which shows clearly that the Balls suspected nothing of the real division in Saturn's ring, and that the conjecture (arising from some optical illusion) related to something totally different.

XUM

Capt. Noble, in *Knowledge* for September 29th, traced what is probably the first attribution to the Balls of the discovery of the duplicity of Saturn's ring to a work published by William Kitchiner in 1818, intituled 'Practical Observations on Telescopes, Opera-glasses, and Spectacles'—a curious book, which ends, in the author's quaint style, with the remark that if any one objects to it that not a page in it is worth a farthing, he is reminded that less than a farthing is charged for it, as the price of the whole, with its 470 pp., is only nine shillings. In this work, at p. 355, reference is made to the Balls' observation and the remark of their correspondent upon it, viz., that it "has induced the supposition that Saturn is surrounded by not *one* circular body or figure only, but *two*." This mere supposition or conjecture has led many subsequent writers to state that those observers saw the dark marking on the breadth of the ring which was really first noticed by Cassini, and which led to the discovery of the principal division. Thus Prof. Rudolf Wolf, of Zurich, in his valuable 'Geschichte der Astronomie,' published in 1877, writes (p. 676): "Schon um 1665 bemerkte der Engländer William Ball eine dunkle, gewissermassen den Ring in zwei Theile zerlegende Linie, welche dann 1675 auch Cassini sah, und etwas später sein Neffe Maraldi els eine eigentliche, durchgehende Theilung erwies."

In conclusion, I must remark that the editor of *Knowledge* is incorrect in ascribing the first notice of this matter to Capt. Noble, as my letter of September 15th to the *Observatory* (printed in their October number) was sent to the press before Capt. Noble had written on the subject, and I had, indeed, requested attention to the point long before that. W. T. Lynn.

P.S.—Having addressed to Mr. Walter White, Assistant Secretary of the Royal Society, a note inquiring whether the location of William Ball (respecting which there has been some doubt) could be found in the archives of the Society, he kindly replies in a letter dated October 25th, from which the following is an extract:—"On a document in our archives he states his place of residence to be Mainhead, near Exeter, Devon. The *i* has a distinct dot. But at the head of the same document the word is distinctly Mamhead." There can be no doubt, then, that this village, between Exeter and Dawlish, was the *locus observandi* of the brothers Ball. Mr. White also states that in the earliest archives of the Society the name is spelt Balle.

SOCIETIES.

Numismatic.—*Oct.* 19.—Mr. W. S. W. Vaux, V.P., in the chair.—Mr. E. K. Burstal exhibited a gold coin of the British prince Andoco(mius), found at Thame, and a rare half-groat of Henry VI. (light weight).—Mr. R. A. Hoblyn exhibited a set of the touch-pieces struck by the Stuarts, viz., Charles II. (in gold); James II. (in gold); James II., from a different die (in silver); the Chevalier St. George as James III. (in silver); the younger Pretender as Charles III. (in silver); Henry, Cardinal of York, as Henry IX. (in silver); Anne (in gold). Before the reign of Charles II. no coins were struck specially for touch-pieces, the gold "angel" having been used for the purpose. The touch-pieces are all similar in design. Those of the Pretenders, however, which were struck abroad, are of much better work than those made in England. Mr. Hoblyn remarked that Anne was the last English sovereign who touched for the "king's evil," George I. having been, it is said, in the habit of referring all applicants to James Edward, the elder Pretender. These touch-pieces (all of them perforated) are curious relics of a superstition which had existed for many centuries, and was only stamped out on the accession of the Brunswick dynasty.—Prof. Gardner read extracts from a paper describing the coins of the island of Samos, and discussing the historical facts to be gleaned from them.

Hellenic.—*Oct.* 19.—Prof. C. T. Newton, V.P., in the chair.—Prof. Jebb read notes of a recent visit to the Troad, where he examined Dr. Schliemann's excavations at Hissarlik. In his opinion and that of his companions, two of whom were architects, the remains do not warrant the theory of seven successive cities assumed in 'Ilios,' or the corrected hypothesis of six cities which has since been put forward. Nor can any scientific proof of such a theory be founded on the pottery or other objects found in the diggings. On this point attention was invited to the evidence of M. Albert Dumont. Prof. Jebb proceeded to define the only sense in which Hissarlik can be identified with Homeric Troy. It was possibly the site of a town of which the siege gave rise to the tale of Troy. It may also represent the position of Troy as generally conceived by the poet, though no one site in the Troad suits all the topographical data of the Iliad. But the town of Troy, as indicated in the Iliad, cannot be recognized in any remains found at Hissarlik. The poet's town of Troy was a creation of his fancy, influenced by handsome cities of his own time. Prof. Jebb concluded with an appreciative tribute to Dr. Schliemann's energy and perseverance. The paper will appear in the next number of the *Journal of Hellenic Studies*.—After some discussion, in which the Chairman, Mr. W. M. Ramsay, Mr. F. Pollock, and others took part, Mr. L. R. Farnell read an exhaustive paper on the altar frieze lately discovered at Pergamon, which represents the battle between the gods and giants. Referring first to the treatment of the subject in Greek literature, the writer proceeded to compare the Pergamene work with other known representations of the Gigantomachia both on vases and in sculpture, and showed how in fulness of conception and boldness of execution this was a remarkable advance upon the earlier treatment of the subject, and constituted an invaluable contribution to the history of the later development of Greek art. This paper also will appear in the forthcoming number of the *Journal of Hellenic Studies*.

MEETINGS FOR THE ENSUING WEEK.

Mon. Education, 7½.—'Relative Value of External and Internal Examinations,' Mr. F. Storr.
— Royal Academy, 8.—'Anatomy,' Mr. J. Marshall.
Wed. Entomological, 7.
Thurs. Chemical, 8.—'Halogen Compounds of Acetylene,' Dr. R. T. Plimpton; 'Dihydroxybenzoic Acids and Iodosallerlic Acids,' Dr. A. K. Miller; 'Crystalline Molecular Compounds of Naphthalene and Benzene with Antimony Chloride,' and 'Additional Evidence that Quinoline belongs to the Aromatic Series of Organic Substances,' Messrs. W. Smith and G. W. Davis; 'Orcin and some of the other Dioxytoluols,' Mr. R. H. C. Neville and Dr. A. Winther.
— Linnean, 8.—'Ants, Bees, and Wasps,' Part X., Sir J. Lubbock; 'Medicinal Plants of Queensland,' Mr. W. A. Armit; 'Malformation Leaves of *Begeria opaca*,' Mr. J. G. O. Tepper; 'Hybridization of *Salvia fontinalis*,' Dr. F. Day; 'Teratological Notes on Plants,' Mr. H. N. Ridley; 'Remarks on Marine Fauna of Norway.' Prof. Lankester.
Fri. Philological, 7½.—'English Words in the Anglesea District,' Mr. W. Jones.
— Royal Academy, 8.—'Anatomy,' Mr. J. Marshall.

Science Gossip.

The death is announced of Mr. Robert Slimon, a Scotch man of science, of whom little is known in this country. The deceased was a surgeon at Lesmahagow, and had attained the age of seventy-four years. His researches into the upper silurian system were rewarded by the discovery of the crustaceans in the rocks of this system, a discovery which has rendered his name familiar to geologists. His collection of these crustaceans was unique, and Sir R. Murchison, who visited it, made special mention of it at the meeting of the British Association in Glasgow in 1854. Mr. Slimon published a valuable monograph entitled 'A Geological Account of Lesmahagow.' The discovery of the pterygotus and Sir R. Murchison's visit to Lesmahagow became the subject of a song from the pen of the late J. W. Salter, which is duly recorded in the 'Booke of the Royal Hammerers.' We give a verse or two:—

Then Huxley and Salter they shook their wise heads,
And dreamt of these fossils as they lay in their beds;
Says Salter, "I've found out his eye and his jaw,"
But Huxley said nothing, he thought all the more.

Then he called for a pen, this philosopher bright,
And showed Harlan was wrong and M'Coy wasn't right;
And that Roemer, Burmeister, and all of the batch
Had mistaken the claws of this ugly old scratch.

He could bite like a vice with the end of his horn,
And he measured six feet the day he was born;
His eyes like a seal, and a spike on his nose,
And cocked up his tail in a state of repose.

Then here 's Mr. Slimon, who told where they 'd laid him,
And little John Rhind, who so nicely has made him;
The Director and Ramsay, who found out his stations,
And Huxley and Salter, who found his relations.

The memorial to Prof. F. M. Balfour was well started at the influential and representative meeting at Cambridge last Saturday by the donation of 3,000*l.* on the part of the family of the late professor, and of 1,000*l.* by Dr. Michael Foster, Sec. R.S., which had been left to him by the deceased for the promotion of biological study, to be applied according to his discretion. It was resolved to establish a Balfour Fund for the promotion of research in animal morphology, the fund to be offered to Cambridge University, under suitable conditions, including provision that a studentship of not less than 200*l.* a year be founded, not restricted to Cambridge men nor awarded by competitive examination.

Part XV. of the fourth edition of Yarrell's 'British Birds' will appear next month. Mr. Howard Saunders, our readers may be aware, has succeeded Prof. Newton, F.R.S., as editor.

The programme of technological examinations for the session of 1882–83 of the City and Guilds of London Institute has been issued. It differs but slightly from previous programmes. It, however, acknowledges that there is much difficulty in obtaining good technical teachers. The Institute now holds examinations in forty-two different subjects. The central building in Exhibition Road is rapidly approaching completion, and it is expected that when opened it will largely increase the supply of good technical teachers.

M. Théophile Moreau, of the Bureau Central, has been appointed to superintend the self-registering magnetic instruments invented by M. Mascart, and fixed at Parc St. Maur Observatory, twelve miles from Paris.

Prof. C. W. C. Fuchs has published in Tschermak's *Mineralogische und Petrographische Mittheilungen* his seventeenth annual report on earthquakes and volcanic phenomena. The total number of earthquakes for the year 1881 is reported as being 297, and volcanic eruptions as 10, the most important being that of Mauna Loa in Hawaii, from which very large lava streams flowed.

Mr. Thomas Coats has presented the town of Paisley with his observatory at Oakshaw Hall, which is said to have cost its donor the sum of 10,000*l.*

M. Deprez communicated the result of his experiments on the transmission of power to a great distance to the Académie des Sciences on the 9th inst. He used two telegraph wires between Miesbach and Munich, a distance of fifty-seven kilomètres. In a first experiment work equal to half a horse power per second was got directly at Munich, with a velocity in the Miesbach machine of 1,500 turns a minute. More than 60 per cent. of the work expended was recovered, the receiving machine working a centrifugal pump to feed a cascade.

M. d'Abbadie has observed that the elephant hunters who frequent the miasmatic districts of the Soudan protect themselves from fever by the daily use of a fumigation with sulphur. He has also found that near the sulphur mines there is a remarkable absence of miasmatic fevers. It has been asked, If sulphur fumes are a prophylactic against zymotic disease, may not the coal smoke of London have a sanitary value?

Mr. W. Le Conte Stevens has prepared, by especial request, a summary of the results of his investigations with a view to the elucidation of his 'Theory of the Stereoscope,' which appears in the *Journal* of the Franklin Institute. This paper is well deserving the attention of all who are interested in the phenomena of binocular vision. The same writer also communicates to the *American Journal of Science* an interesting paper 'On Vision by the Light of the Electric Spark.'

Mr. R. L. J. Ellery, the Government Astronomer at Melbourne, sends us the Monthly Records of Observations in Meteorology and Magnetism taken at the Melbourne Observatory in August and September, 1881.

Prof. Ben. K. Emerson has in the *American Journal of Science* the commencement of an article 'On the Deepfield Dyke and its Minerals,' in which the peculiarities of Prehnite, found in fissures at Cheapside, south of the river, are most carefully examined.

XUM

FINE ARTS

DORÉ'S GREAT WORKS, 'CHRIST LEAVING the PRÆTORIUM,' 'CHRIST ENTERING JERUSALEM,' and 'MOSES before PHARAOH,' each 33 by 22 feet, with 'Ecce Homo,' 'The Ascension,' 'Dream of Pilate's Wife,' 'Soldiers of the Cross,' 'A Day Dream,' &c., at the DORÉ GALLERY, 35, New Bond Street. Daily, Ten to Six.—1s.

NEW PRINTS.

We are indebted to Messrs. T. Agnew & Sons for an artist's proof from a plate mezzotinted with rare success by Mr. Atkinson from Mr. Millais's portrait of the Bishop of Manchester. The figure is shown nearly to the knees, and, like the face, in three-quarters view to our right. Mr. Millais's likeness is perfectly veracious, full of animation, and a happy rendering of character. The composition is extremely simple and unpretending; the chiaroscuro is excellent. Mr. Atkinson has been exceptionally fortunate in rendering the face, the tone-arrangements, and the attitude and general air of the figure. The tone of the coat is first rate, and noteworthy because the engraver has made its richness interesting.

From Messrs. Mansell & Co. we have received an artist's proof of an etching by Mr. Kennington from a picture called 'The Rivals,' painted by Mr. E. Hughes. It represents two lovers in a sunlit balcony, watched by a jealous man from a shadowy inner room. The vivid illumination of this design is very fortunately rendered; next in merit is the grace of the female figure. We cannot say much for the rest of the work.

THE PRIVATE COLLECTIONS OF ENGLAND.

No. LXXIII.—GALLERIES IN AND NEAR LIVERPOOL.

At Mr. S. H. Thompson's house, Thingwall, near Liverpool, are a few pictures and drawings which we have been kindly permitted to describe. The most important are as follows. Drawings:—Among these is Mr. Absolon's smooth and elegantly pretty triptych illustrative of 'Tristram Shandy.' Pictures in oil:—A capital 'Interior of a Church,' by P. Neefs, probably Antwerp Cathedral, giving a view straight down the nave, is bright and carefully and smoothly finished, but, as usual with the artist, rather hard and thin in painting. It contains the figures which are frequent in such subjects and is in perfect condition. By Mr. Parrott we have a bright and attractive modern picture, curiously contrasting with the Neefs, and representing the Arch of Titus in a clear sunlight effect. By R. Wilson is a delightful study of Richmond Bridge with white houses on our right—a solid and well-toned picture, marked by charming freshness and solidity. There is at Thingwall a landscape by Wynants or a good copyist, with figures attributed to A. Van de Velde. It depicts a river, and displays well-composed masses of trees in sunlight. It is a well-preserved picture, but it has a metallic surface, which is unusual in good examples of Wynants's skill. A superior Moucheron, a landscape, with figures introduced by Berchem, shows on our right lofty rocks surmounted by a ruined fortress, and charms us by its fine, tenderly painted, misty blue distance. The figures in Moucheron's pictures were usually by other hands than his; see what was said on this subject in No. LXIV. of this series of papers in regard to the prevalence of a similar practice among the group to which Moucheron belonged, including Wynants, Lingelbach, Beerestraeten, Weenix, Berchem, and Karel du Jardin, who formed "la bande des joyeux peintres italianisants" of M. Havard. Hackaert and Wouwermans produced the agreeable woodland subject comprising hunters pursuing deer which we noticed in this house. The scene includes many excellently handled rocks and much good foliage painting. The whole is clear, neat, and delicate. The figures seemed to us not quite so good as Wouwermans's, but they may be due to that clever artist Falens or to Simon du Bois, who, with half a dozen more men of equal skill, delineated the figures in scores of works of this class. By Canaletto, or Canalettino, is a capital picture of 'Morning on the Adriatic,' including the Bucentaur all draped and beflagged and placed in front, the ducal palace in bright light, and many gondolas shooting past us in the scene. A similar picture gives the Rialto in the near foreground and represented from a near standpoint, with dark shadows and strong illumination. A very acceptable work is Slingelandt's 'Woman peeling Carrots,' with a large and cleverly painted copper pot at her side; the whole is brightly, firmly, and neatly executed. By Ruysdael we found a very dark picture of a cascade rushing where two lofty pines are grouped in the middle of a characteristically studied composition of rocks, gloomy clouds, trees, and pools. A cottage is on our right; ponderous clouds appear beyond a cliff-like hill. Ten Kate's characteristic 'Dividing the Spoil' represents an interior, with figures breaking open a coffer and removing valuables and family relics from it despite the prayers of the despoiled owners. This work is made attractive by its clever and animated design.

The following are modern English productions, and in oil. Wright of Derby's Italian pictures always charm by means of their brightness, tasteful classic sentiment, and a nameless, but obviously cultured grace, which go very far to redeem a slight deficiency of spirit and force. His simple, if not severe manner of painting is most happily shown in the 'Tivoli' which belongs to Mr. Thompson, and depicts, in fine and brilliant sunlight, a mass of rocks, adapted with classic feeling which is not unworthy of Wilson, the cascade in full view in front, and a good sky and atmosphere. By Morland is a very noteworthy 'Scene in Windsor Forest,' comprising a huntsman in a red coat galloping a white horse in a furious storm of rain and wind. The "mossy," or rather lichen-like, impasto and peculiar touch of Morland are very happily illustrated by this unusually careful and solid work. By S. Williamson, a capable Liverpool painter, is a good and effective picture of Liverpool from Bootle Sands. A little vignette by Creswick represents, with characteristic neatness and a certain specious grace and spirit, his ideas of the plain of Marathon. It was engraved to illustrate Lord Byron's 'Childe Harold,' and, besides being very pretty, has the charm of expansiveness in the sun-flooded blue atmosphere.

The next paper of this series will be devoted to an account of antique sculptures, statues, fragments, and reliefs preserved at Ince Blundell Hall, near Great Crosby, Liverpool, which the owner, Mr. Thomas Weld-Blundell, with extreme courtesy, allowed us to examine at leisure. These relics comprise more than four hundred fragments and inscriptions, vases, and miscellaneous objects, a large proportion of which are beyond our present scope of studies. We shall, therefore, select for comment the more beautiful, important, and interesting instances of art. At Ince Blundell Hall are some fine pictures, including a gem-like little John Van Eyck, four large pictures by Wilson, and several other good examples which we hope soon to see exhibited by the Royal Academy. Meanwhile our notes may interest the reader.

NOTES FROM ROME.

One of the most noteworthy additions to the Capitoline epigraphic collections is a marble tombstone, discovered some months ago in the territory of Tusculum, between Frascati and Monte Porzio, at a place called Fontana Candida. It contains the following inscription:—

D M
CRESCENTI
SILI · ITALICI ·
COLLEGIVM
SALVTAREM (*sic*).

The interest of this marble is concentrated in the name of Silius Italicus, the famous poet of the Punic wars, born about A.D. 25, consul A.D. 68 (the last year of Nero), who starved himself to death at seventy-five years of age. His full nomenclature was Tiberius Catius Silius Italicus, but on this Tusculan tombstone (as in Pliny, 'Epist.,' iii. 7, and in Tacitus, 'Hist.,' iii. 65) the last two names only are mentioned, which were the diacritic names, and the most commonly used. The question is whether the Silius mentioned here as the *patronus* of Crescens is the celebrated one, or one of his sons. As the palæography of the inscription belongs to the beginning of the second century, I am inclined to consider him a near descendant of the poet, who is known to have had two sons (cf. Pliny, *l.c.*, "Minorem e duobus liberis amisit, sed maiorem.....consularem reliquit"). The date of the suffect consulship of Silius the younger is not known, although from indirect evidence it may be attributed to A.D. 89, or thereabouts.

The discovery of the tombstone shows, at the same time, that the poet owned a villa or a farm in the territory of Tusculum, of which property Crescens was the overseer. Silius was fond of handsome villas; and Martial says expressly that grounds formerly belonging to his favourite masters, Virgil and Cicero, had been purchased by him: "Silius.....jugera facundi qui Ciceronis habet." The site of Cicero's Tusculanum has been the subject of long and still unsettled disputes, there being an equal amount of evidence in favour of the upper portion of the Villa Ruffinella and of Grottaferrata. The tombstone of Crescens affords, unluckily, no additional evidence, because it belongs to a public cemetery, and has no connexion whatever with the property of which the deceased was the intendant and the overseer.

The Roman Forum, in the present stage of the works, resembles more a battle-field than that peaceful retreat where we used to admire the glory of the past, and mourn over our own wickedness and nullity. Houses and substruction walls knocked down, mines exploded, Vignola's gardens blown up, long lines of carts, hundreds of workmen moving about, give rather a lively idea of the activity which prevails in Roman archæological quarters. As I announced in my last letter, the scheme of the Minister of Public Instruction, Commendatore Guido Baccelli, is as grand and admirable in conception as it is expensive and difficult in execution. He contemplates enclosing in one archæological group the valley of the Coliseum, the valley of the Forum, the palace of the Cæsars, and portions of the Velabrum and the Circus Maximus. To carry on the scheme it is necessary first to open new lines of communication between the populous quarters of the Subura and the Transtevere, and to find new outlets for the tide of daily traffic; it is necessary to purchase and demolish private property of great value; and to excavate and remove three millions and a half cubic mètres of earth and rubbish. If the vicissitudes of a constitutional kingdom will allow Commendatore Baccelli to remain in power for the next three years, what now appears to be the dream of an excited mind will become a matter of fact. It will be the greatest conquest ever achieved in archæology since the fall of the Empire.

Accidental discoveries of works of art in the past few weeks have been as frequent as they are likely to be in the busiest winter months. In the cellar of a house—72, Via Vittoria—a statue has been found representing Abundance, with the cornucopia in the left hand. The head is still missing. Another statue was discovered in Count Stroganoff's garden, between the Via Sistina and the Via Gregoriana; a bust of M. Aurelius under the well-known house in the Vicolo delle Palme in which the Vatican Apoxyomenos was found thirty-three years ago; a statue of an old shepherd in the Piazza Vittorio Emmanuele; a sarcophagus, with the figures of

XUM

Tragedy and Comedy, outside Porta Tortese; and so on.

The under librarian of the university, Costantino Maes, has been inundating the town with pamphlets, books, articles, petitions, protests, on the subject of a certain obelisk, which he declares to be buried across the Via Giustiniani, with the top under the Patrizi Palace and the base under the Giustiniani Palace. His assertions rest on the authority of one single individual, Pietro Rosini, who wrote in 1693 a guide-book called 'Il Mercurio errante delle Antichitá di Roma.' The passage relating to the obelisk runs as follows: "Of the Needle near S. Luigi de' Francesi, under ground. This is one of the largest needles, covered with hieroglyphics, and buried across the street, between the Giustiniani and the Patrizi palaces. I saw it on one occasion, when the conduits which supply the fountain of the Piazza Navona, and which run under this street, were restored." There is reason to believe that Rosini was deceived by the discovery of a square pillar of the Thermæ Alexandrinæ, which he might have mistaken for an obelisk. At any rate, the controversy will have a prompt solution, the municipality having decided to build a drain at the depth of nineteen feet under the Via Giustiniani.

On the west side of the Piazza Vittorio Emmanuele one of the most interesting relics of prehistoric Rome has been found, the grave of a primitive settler on the seven hills. It is a kind of pit, six feet long, three wide, excavated in the soft, superficial bed of tufa known as *cappellaccio*, with the sides and cover made of rough irregular stones. No bones or ashes were found, but the *suppellex* shows that the deceased belonged to the transition period between the age of stone and the age of bronze. There are flint arrow-heads, bronze fibulæ ornamented with amber beads, and pottery made by hand and baked in the sun. The surrounding district between the Via Merulana and the railway station is covered with these archaic graves, buried far below the ancient level of the fifth region, Exquiliæ. As they are found equally outside and inside the Servian embankment, it is evident that they must have preceded the building of the ramparts—in other words, that they are at least twenty-five centuries old. Putting together what has been discovered during the last twelve years in the deepest strata of early Rome, and comparing these discoveries with accounts given here and there by ancient writers, it is evident that the foundation of the town took place in the early stage of the bronze period of rude Latium. The use of iron was formally excluded from religious rites and ceremonies. Appuleius remarks: "In hodiernum diis immortalibus simpulo et catino fictili sacrificant," especially to such antique deities as Vesta, Palatua, *dea Arva*. The cup of Numa, made of black clay baked in the sun, was preserved and almost worshipped in imperial times. The 'Acta Fratrum Arvalium' mention very often expiatory ceremonies celebrated by the venerable brotherhood because, for some reason or other, iron tools had been used within the precincts of their temple. The same Arvales worshipped prehistoric pottery—"ollas precati sunt." When the King of Prussia excavated their grave, some years ago, at La Magliana, eighteen ollas were found, exactly identical with those found in the necropolis of Alba Longa, buried by the volcanic eruptions of the Alban craters.

Before closing this subject I must refer to a recent publication by Prof. Ignazio Guidi, inscribed 'The Foundation of Rome,' in which, by etymological evidence, he shows what a humble and matter-of-fact origin must be attributed to the Eternal City. Rome was founded by a handful of shepherds, frightened away from the hills by the fury of volcanic eruptions, whose gods were Faunus Lupercus, the scarer of wolves, and Palatua, the goddess of shepherds, whose feast, the Palilia, fell exactly on the birthday of Rome, April 21st. They named their new lands Latium, "the plain"; they named their village Roma, "the city of the river" (Rumon); one of their gates Romanula, "the river gate." The name of their leader Romulus means "the man from the city of the river." Such were the humble origins of the Queen of the World. It is hard to give up the beautiful legends which Dionysius and Livy have made popular and which were so dear to us. At the same time, if we must cease to admire the alleged political foresight of the founder of Rome, who knew nothing beyond sheep-farming, we can duly admire the vigour, the wisdom, the strength of that handful of men who from shepherds of cattle became, as Homer says, ποϊμένες Λαῶν, shepherds of nations, and whose huts on the Palatine became the *regia* of the world.

RODOLFO LANCIANI.

THE ART TREASURES OF NUREMBERG.

Nuremberg, Oct. 18, 1882.

ALLOW me, while here on the spot, to direct attention to an act of injustice to Nuremberg. The rare old German pictures known to all travellers in the small Moritz Capelle have recently been removed with benefit to the capacious Germanische Museum on the opposite side of the town. But to my astonishment I find that advantage has been taken of what ought to have been a simple transit to secure certain panels for Munich. This awkward business has naturally been hushed up, and with some difficulty I discover that thus have been appropriated five representative works, viz., 'The Birth of the Virgin,' an important example of the Cologne school; two pictures, severally of St. Margaret and St. Ursula, by Zeitblom; also two panels, each with a couple of saints, by Culmbach. These rare treasures, strictly the heritage of Nuremberg, were quietly put into packing cases and sent off by rail to the Pinakothek of the capital city. The Government, it is pleaded, has herein but exercised a vested right; yet what should we say in England of an edict transferring to the London National Gallery the masterpieces of Gainsborough and Etty possessed by Edinburgh? Surely Munich might rest content with the Boisserée collection; she is little enriched by the spoliation which beggars the poor provincial town.

J. BEAVINGTON ATKINSON.

Fine-Art Gossip.

FROM a letter of M. Maspero's we learn that not a scarabæus is missing at the Boulaq Museum. The jewellery had been taken out of its place of concealment two or three days before his arrival and restored to its place. The old rooms are almost in order, only encumbered by the royal mummies. In about a fortnight one of the historical halls will be completed, and that for the royal mummies is well advanced. The Græco-Egyptian Room is nearly complete, and the place of each monument in the garden already laid out. The catalogue is being rapidly finished, and is expected to be complete by January, and printed in February.

THE fine-art exhibition season has this autumn set in early and with unusual severity. On Saturday (to-day) there will be not fewer than three private views. The Dudley Gallery comprises cabinet pictures in oil as usual, and, we believe for the last time, will open its doors to the public on Monday next. So will the French Exhibition, containing British and foreign paintings, Mr. McLean's gathering of water-colour drawings, and Mr. Tooth's Gallery in the Haymarket. The most important work in these three exhibitions is M. Bastien Lepage's 'Le Père Jacques,' which we noticed at the last *Salon*. Mr. M. Colnaghi has opened an exhibition of continental pictures at the Guardi Gallery.

MR. HODGSON will lecture at the Royal Academy at eight o'clock on the evenings of the 8th, 11th, 15th, 18th, 22nd, and 25th of January next. His subjects will be 'Greek Art,' 'The Dark Ages,' 'Mediæval Times,' 'The Renaissance,' 'The Seventeenth and Eighteenth Centuries,' and 'The Nineteenth Century.' In each case the lecturer will endeavour to illustrate the influence of contemporary opinion and history on the successive developments of art.

THE exhibition of pictures illustrating Venice, of which we lately made mention as promoted by the Fine-Art Society, will be opened at the gallery in New Bond Street early next month.

THE restoration of the church of St. Peter, Mancroft, Norwich, which was undertaken originally by the late Mr. Street, and to which we have more than once referred, is, we understand, now almost complete. The *flèche* of the tower is the principal addition remaining to be made. More space is to be given by the demolition of an old public-house, which long ago encroached on the churchyard.

WITH much regret we record the death of Mr. Lewis Pocock, the well-known honorary secretary to the Art Union of London, a great authority on certain developments of art, and long renowned for his collections of Johnsoniana, including prints and drawings. Mr. Pocock died on the 17th inst., aged seventy-five.

AMONG other articles that are to be published in the *Art Journal* early in the coming year will be a series of anecdotical and illustrative essays on artists and pictures as represented in the early catalogues of the Royal Academy. Materials gathered for the Catalogue of Satirical Prints in the British Museum will be used for these essays. Mr. F. G. Stephens will write the letterpress, and it will be enriched by engravings of novel character and interest.

IT ought not to escape notice by those interested in the architecture of the metropolis that the scheme for widening London Bridge, the total estimated cost being 1,205,000*l.*, has been revived in plans submitted to the Metropolitan Board of Works by Sir J. Bazalgette. The estimate for new streets in London proposed during this year alone is nearly three quarters of a million (732,000*l.*). This is apart from Thames bridges or tunnels east of London Bridge.

THE most hideous church ever erected, that of St. Paul at Haggerston, has lately been improved by the addition of a spire.

THE latest development of "restoration" concerns the north and south aisles of Chiswick Church, which are to be re-erected in a style later than that of the (restored) tower "in order to show that they are additions to the original structure." Restoration has thus taken a departure very different from, but quite as ingenious as, the fashion which aimed at "harmonizing" the elements of a design by pulling down all the features which did not assort with those supposed to be original, and rebuilding the destroyed portions in the one favoured style.

THE death is announced of the historical and animal painter of Berlin, Adolf Eybel. One of his most noted pictures represented Richard Cœur de Lion listening to Blondel.

MUSIC

THE WEEK.

BRISTOL MUSICAL FESTIVAL.
CRYSTAL PALACE.—Raff's Symphony in D minor.
ST. JAMES'S HALL.—The Popular Concerts.

READERS of the *Athenæum* will probably have been surprised that our last issue contained no notice of the festival held last week at Bristol. The explanation of our silence is that at an early period of the proceedings it became evident that there was so much on which it would be our duty to

comment unfavourably that it seemed only just to the committee of management to wait until the close of the festival before making any criticisms, not only that we might judge of it as a whole, but also that we might not write under the immediate influence of feelings which we believe all our readers before they have finished this article will acknowledge to be perfectly justifiable under the circumstances.

And first let it be said, to avoid misapprehension, that though the festival just closed has been marked by more serious and lamentable shortcomings than any other musical gathering within our recollection, we heartily give the committee of management credit for the best possible intentions. We honestly believe that they acted according to their lights; but unfortunately the light that was in them was darkness. In such a case, where

> Evil is wrought by want of thought
> More than by want of heart,

it is the obvious duty of those on whom rests the responsibility of leading public opinion to point out the errors committed, with a view to their future avoidance. In what we shall have to say we are so far from being actuated by hostility, that our only wish is that the Bristol Festival should rank, as it ought to do and easily might do, among the first of our provincial meetings. This, however, as we shall endeavour to show, will only be possible by a radical change in the policy of the direction.

There are two plain duties imposed upon the managers of any musical festival. In the first place it is their duty to see to the selection of the music to be brought forward, and, while neither ignoring nor neglecting acknowledged masterpieces, to give due recognition to the claims of native and contemporary art; and secondly, it is no less their duty to see that the works brought forward shall be properly prepared and, as far as possible, adequately rendered. These responsibilities cannot be shifted on to other shoulders; and we regret to say that, either through want of experience or want of consideration, the Bristol committee have failed grievously in both. In the first place, it is said that, instead of selecting their programmes for themselves, they virtually left the whole selection to their conductor, Mr. Halle. Of course the conductor's opinion must necessarily have great weight in the selection of the music for any festival. It is only right that this should be so; for he is the person responsible for the musical arrangements, and it would be absurd to expect him to conduct music which he disliked, or which he considered unworthy of a place in the scheme of concerts. To refer to a well-known instance,—for reasons into which it is needless to enter, Sir Michael Costa has always declined to conduct the first performances of works of English composers; but it is no more than just to him to say that he has never, so far as we know, objected to their introduction into the programmes of the Birmingham festivals; and at the last (in August), three of our foremost English musicians (Messrs. Cowen, Stanford, and Parry) appeared on the orchestra to conduct their own works, while Mr. Gaul's cantata was conducted by Mr. Stockley. Unfortunately Mr. Halle's past record shows little or no sympathy with English music. We have before us as we write the published lists of all the compositions performed under Mr. Manns at the Crystal Palace during twenty-four years, under Mr. Riseley at the Colston Hall, Bristol, during six years, and under Mr. Halle at Manchester during twenty years. We have taken pains to analyze these lists carefully, with the following result. We find that Mr. Manns has brought forward 808 works, of which 137 are English, being an average of 16·9 per cent.; Mr. Riseley has given 48 English works out of 297, or 16·1 per cent.; while Mr. Halle, out of 655 works, has produced only 29 English, or 4·4 per cent. The past history of the Bristol Festival points in the same direction. Since 1873 no English work of importance has been performed there; and when at last English art had a chance of being worthily represented by Mr. Mackenzie's 'Jason,' the treatment that work received was simply disgraceful. Under these circumstances it is impossible to acquit the committee of blame for entrusting the selection of their programme to their conductor.

The want of adequate rehearsal of the music of the festival was another glaring fault, and it led, as might naturally be expected, to disaster. With the chorus no fault is to be found on this score; they had been carefully trained by their choir-master, Mr. D. W. Rootham, who deserves the highest praise for their efficiency. Their share of the work did them the greatest credit, and it is only just both to them and to Mr. Rootham to say that they maintained their high reputation. But of the orchestra a different tale must be told. They were the unfortunate and innocent victims of arrangements with which they had nothing to do, but which rendered it impossible for them to do justice to themselves. They did their best under the circumstances, and deserve, as they will doubtless receive, warm sympathy. At all other festivals at least two days are given to the work of preliminary rehearsal; at Birmingham this year there were five days thus spent. Will it be believed that at Bristol the rehearsal only began at one o'clock on the day before the festival? The larger number of the band left Manchester at five in the morning, and after the fatigue of a long railway journey rehearsed from one till nearly eleven at night, with only a short interval for refreshment. At this rehearsal the whole of Rossini's 'Moses in Egypt,' Beethoven's Mass in D, and Gounod's 'Redemption,' as well as a part of 'Jason,' were gone through. It is even asserted that the members of the orchestra had until that time never seen a note of Rossini's, Gounod's, or Mackenzie's works. Mr. Halle is a conductor of at least twenty-five years' experience, and it would be an insult to him to suppose that he does not know perfectly well that it is impossible to rehearse four such works properly in half a day. It is true that there were rehearsals before the morning concert on each day; but this, of course, fatigued the members of the band before commencing the actual day's work, and thus again prevented them from doing themselves justice. In this matter the committee must share the blame with the conductor. If he was content that the work should be done in a perfunctory manner, they should have insisted on that adequate preparation of the music without which the reputation of a great festival cannot be maintained.

The festival commenced on Tuesday week with a very good performance of 'Elijah.' In music so familiar the want of rehearsal was, of course, not noticeable. The Bristol chorus sang excellently, and the chief solo parts were perfectly safe in the hands of such artists as Miss Anna Williams, Madame Patey, Mr. E. Lloyd, and Mr. Santley. On the same evening Beethoven's Mass in D was given. This stupendous work, though no longer regarded as impracticable, can never be heard with feelings of unmixed pleasure, because Beethoven has so flagrantly disregarded the capabilities of the human voice. He has so persistently written for the upper register that it is impossible to sing the music without a strain and a constant effort which produce an absolutely painful effect on the hearer. The Bristol choir gave the best performance of the choruses which we have ever heard, and it may be said that they covered themselves with glory; but the band, from want of sufficient rehearsal, played in a manner which it would be a suppression of truth to describe by any milder word than discreditable. Not only was there a total want of that finish which can only be the result of complete familiarity with the music, but wrong entries and omission of important passages were of not infrequent occurrence.

Gounod's 'Redemption,' on the Wednesday morning, naturally attracted a crowded audience, every seat in the large hall being filled. The work unquestionably improves on acquaintance; its deep earnestness becomes more than ever apparent, while certain points in the method of treatment, which from their novelty at first produced an impression not altogether favourable, reconcile themselves to the ear as they become more familiar. We refer more especially to the narrative portions of the oratorio, in which there is, it may be remembered, an unusual prevalence of chromatic harmony. It is, however, as a whole, and not from isolated portions, that the 'Redemption' must be judged; and the surest test of a great work is that which when applied in this case is found not to fail—that it impresses more deeply on a second than on a first hearing. The performance of the oratorio, though good on the whole, was far inferior to that at Birmingham. The soloists were to a great extent the same as on the first production of the work; the soprano music being shared by Madame Albani and Miss Anna Williams, while Madame Patey sang the alto solos, Messrs. E. Lloyd and Robert Hilton were the narrators, and Mr. Santley sang the music allotted to the part of Christ, the smaller parts being filled by Messrs. Harper Kearton and Worlock. The whole of the solo music was excellently rendered, and high praise is also due to the chorus, who were thoroughly familiar with the work. The band played as well as could reasonably be expected, considering that they had only seen the music two days before; but with such material as Mr. Halle has at his disposal a very different result would have been obtained had the music been properly rehearsed. Mr. Halle also impaired the effect of some of the movements —notably the march to Calvary and the

grand final chorus of the second part—by taking them considerably faster than they were taken by the composer himself.

Passing over the concert of the Wednesday evening as requiring no detailed notice, and merely recording a generally good performance of Rossini's 'Moses in Egypt'—in which Mesdames Albani and Trebelli, Miss Anna Williams, and Messrs. Lloyd, Kearton, Santley, Hilton, Worlock, and Morgan took part—on the Thursday morning, we come to the only actual novelty of the festival, Mr. Mackenzie's 'Jason,' which was produced, under the composer's direction, on the Thursday evening. Before noticing the performance we must speak, more briefly than its merits warrant, of the work itself. The libretto, which is from the pen of Mr. William Grist, one of our best writers for music, is exceptionally good. It is divided into six scenes, which deal with the building of the Argo, the departure of Jason and his band for Colchis, the vision of Medea, the arrival and welcome of Jason, the fight for the golden fleece, and the final triumph. Mr. Grist's verses are vigorous, diversified in rhythm, in many parts truly poetical in feeling, and admirably fitted for musical setting. Mr. Mackenzie is no novice in his art. He has already distinguished himself by the production of a pianoforte quartet, two Scotch Rhapsodies for orchestra, various songs and pianoforte pieces, and the cantata 'The Bride,' produced last year at the Worcester Festival. He has also, as we recently announced, completed an opera for Mr. Carl Rosa, which is to be produced in London next Easter. We regret that our space will not allow us to analyze 'Jason' in detail. Mr. Mackenzie's style. though not free from signs of the influence of Schumann and Wagner, shows considerable individuality; of direct reminiscences there are very few. Among the best portions of his new work are the vigorous and spirited opening chorus, broken by a charming tenor solo; the chorus "See, the All-father approves from above"; the following intermezzo for orchestra, entitled "On the Waters," a lovely instrumental picture of which any living composer might be proud; Medea's *scena;* the duet between herself and Jason; the chorus of armed men; and the whole *finale*. On the other hand, some parts of the work are inferior in merit, and Mr. Mackenzie has in a few instances shown an unaccountable want of judgment in his setting of the words. He sometimes breaks the flow of the music so as to destroy the sense of the text entirely. For instance, in the scene of the conflict the chorus sings,—

Fills the sky with—lurid glare;

and again,

Grapples with the—rage-mad pair.

Yet, after making all deductions for shortcomings, we can honestly pronounce 'Jason' to be a work of which English musicians may be proud, and which it would have been an honour to any festival to bring forward.

One would have imagined that the Bristol committee, having at length summoned up the courage to produce an English work, would at least have made it a special feature of their festival. On the contrary, they treated it in such a way that it is very difficult to write dispassionately on the subject. In the first place, they did not even take the trouble to announce it by its right name. It appeared on the bills of the festival as 'Jason and Medeia'; and although the composer wrote asking the committee to make the correction, no notice was taken of his request, and the incorrect title remained on the bills until the day of the performance. Furthermore, though the composer came over from Italy specially to conduct the work, this fact was not announced either on the bills or in the advertisements in the daily papers, though it is true that at the last moment a slip to that effect was inserted in the book of words of the concert. It would almost seem as if the committee were ashamed that an Englishman was to be entrusted with the baton at their festival! But what will be said when we add that the by no means easy music was never fairly rehearsed at all? It was nearly ten o'clock on the Monday night when Mr. Halle resigned his post at the conductor's desk to Mr. Mackenzie; and by that time both band and chorus were so fatigued that, after taking the first few numbers, further progress was found to be physically impossible. At subsequent morning rehearsals the work was scrambled through somehow; but from the first it never had a fair chance. Of course the direction of the rehearsal was left to Mr. Halle; of his share in the blame we prefer to allow our readers to form their own opinion; but the committee must be held responsible for the acts of their agent; and we say deliberately that the course pursued with regard to 'Jason' was not an honour to English art, but a direct insult—doubtless unintentional, but none the less an insult. The result was what might have been foreseen. In spite of the efforts of the soloists, Miss Anna Williams, and Messrs. Lloyd and Santley, who all sang admirably, and in spite of the utmost good will on the part of the band and chorus, who were naturally indignant at the treatment Mr. Mackenzie had received, the performance was by far the worst ever heard at an important festival, resulting in one instance in a complete breakdown. Attempts have been made to throw the blame for this on to the shoulders of the conductor. Naturally, as he and his band were strange to one another, it was the more difficult to make a new work go well; but such a band as that at Bristol would have pulled the music through under a far worse conductor than Mr. Mackenzie had it been properly rehearsed. The more unfamiliar the conductor and his orchestra, the more need there was of careful preparation, and the more discredit to those who allowed such a performance as that actually given to be possible. It is gratifying to be able to add that, in spite of the miserably inadequate rendering, the reception of the cantata was enthusiastic, each number being warmly applauded, and the conductor being tumultuously recalled at the end of the work. A performance of the 'Messiah' on the Friday morning concluded the festival.

A painful duty is now discharged. It is with feelings of the deepest humiliation that we look back at the festival now past; such a spectacle has never been seen before in an English concert-hall on the occasion of an important musical gathering; and we are filled with shame for our country that it should have been possible. We have written severely, for it is no trifling matter that English art should be degraded as it has been at Bristol; but we speak without the slightest feeling of ill-will towards those who have brought about this signal catastrophe. They meant well, no doubt; but good intentions are not sufficient; and a critic would be failing in a clear duty did he not condemn the policy they have pursued. The present is unquestionably a crisis in the history of the Bristol Festival. We have pointed out the errors of the committee: it will be easy for them, if they are so disposed, to find the remedy. Will they follow the example of Birmingham on a somewhat similar occasion three years ago, and set their house in order, or will they persevere in their present course? Let them give one more festival such as that just ended, and the very name of Bristol will become a by-word among musicians. On the other hand, if they will be wise in time, a glorious future is before them. They possess resources of their own second to no provincial city; they have it in their power to make their festival a worthy rival of those of Birmingham and Leeds. They have only to think more of efficiency and less of economy, and to honour and advance, instead of insulting, English art, to raise their musical reputation to a height of which they may be justly proud. We trust that, for their own sakes and for the sake of our national music, they will make the needful reforms, and we conclude our remarks with the earnest wish that at the next festival, in 1885, they may not only recover their lost reputation, but far surpass everything they have yet achieved.

The late composer Joachim Raff may not deserve a place among the greatest musicians, but he possessed ability of no ordinary kind, and no one would venture to question the appropriateness of an *in memoriam* performance of one of his works at the Crystal Palace. A better choice than the Symphony in D minor, No. 6, could not have been made for the purpose. The work was a novelty, and further it bears a motto applicable enough to any deceased musician who has laboured earnestly according to his lights, and left the world richer by some beautiful creations than he found it. Raff was not generally content to allow his music to tell its own tale. Of the ten symphonies he wrote, only two (No. 2, in C, and No. 4, in G minor) bear no superscription, but these are, on the whole, the finest of the set. The present work is inscribed with the words "Gelebt, Gestrebt, Gelitten, Gestritten, Gestorben, Umworben," and it may therefore be looked upon in the light of an elegy. The objections taken by some to the illustration of such subjects as form the basis of the final movements in No. 3, 'Im Walde,' and No. 5, 'Lenore,' cannot apply in the present instance, and the D minor Symphony may be regarded as perfectly sound and legitimate music. Its performance last Saturday was in some measure an agreeable surprise, for it proved to be a far more interesting work than the later symphonies which have already been heard at the Crystal Palace. The first movement, *allegro non troppo*, is masterly throughout. It is rich in the quantity and quality of its subject-matter. In form

it is not altogether orthodox, the first part, after the manner of Beethoven's Ninth Symphony, closing in B flat instead of F, the relative major. But the structure of the movement reveals the able use of complex contrapuntal devices without any sense of labour or dryness. There is even a greater display of science in the next section, a *scherzo* in B flat with trio in E flat, the cleverest device being a triple combination of the principal theme in its original and augmented forms with that of the trio. In beauty, however, this part of the work cannot compare with the first movement. The slow movement, a *larghetto, quasi marcia funebre*, is in some respects the finest portion of the symphony. There are one or two reminiscences of Beethoven's 'Eroica,' but on the whole it is both original and impressive, and the orchestration is splendid. Its extreme length is not felt to be a disadvantage, as the interest is progressive to the last. We may note especially a very effective variation of the principal theme, and the pathetic close of the movement. The *finale*, though clever, is the least interesting section of the symphony. The subjects are neither striking nor beautiful, and the general effect, some passages excepted, is at once laboured and trivial. On the whole, however, the Symphony in D minor deserves to take high rank in the series, being surpassed in merit only by Nos. 2 and 4; though, of course, lovers of the picturesque and the sensational in music will place it also below the 'Im Walde' and the 'Lenore.' The performance was as near perfection as possible. The Crystal Palace orchestra has seldom been heard to greater advantage, and ample proof was thus given that its quality has in nowise deteriorated. The rest of the concert must be passed over without criticism. Madame Ida Bloch played Mendelssohn's Concerto in G minor, and Miss Ella Lemmens was the vocalist, both ladies being *débutantes* at the Crystal Palace.

The season of the Popular Concerts has opened as quietly as usual, and so far there has been little on which to comment. The first Saturday programme included Schumann's Quartet in A minor, Beethoven's Sonata in E flat, Op. 27, Locatelli's Violoncello Sonata in D, and Mozart's Sonata in F, for pianoforte and violin. Mdlle. Janotha was the pianist, and Mr. Santley the vocalist. On Monday Signor Piatti introduced a Violoncello Sonata in F by Porpora, to which he had added a pianoforte accompaniment from the figured bass. There was evidently little vitality in Porpora's compositions, even in the periwig epoch of music; but as a temporary rival of Handel, a preceptor of Haydn, and one of the greatest singing-masters who ever lived, even if we reject the preposterous story of Caffarelli and his one sheet of *solfeggi*, he must always remain an interesting figure in musical history. The sonata played on Monday is a favourable specimen of the old Italian school, without many of those trills which displeased the Emperor of Austria. Mdlle. Janotha was not heard to the fullest advantage in Beethoven's Sonata in E minor. The lovely *allegretto* was taken so fast as to destroy its sentiment and charm, besides being inconsistent with the composer's direction, "Nicht zu geschwind und sehr singbar vorzutragen." For an encore she played Thalberg's 'Home, sweet Home,' a singular choice, but one which can be explained by the light of recent events. The concerted works at this concert were Beethoven's Quartet in E flat, Op. 74, and Schumann's Sonata in A minor, Op. 105, for pianoforte and violin, Madame Norman-Néruda being the leader. For to-day the same executants are announced to take part in Schubert's Quartet in A minor, Op. 29; Rubinstein's Sonata in D, Op. 18, for piano and violoncello; Corelli's Violin Sonata in D; and Beethoven's Variations in C minor; Miss Spencer Jones will be the vocalist.

Musical Gossip.

The programme of the two concerts which Herr Richter announces at St. James's Hall next month are now issued. At the first, on November 9th, the introduction to the third act of the 'Meistersinger'; Mr. Villiers Stanford's Serenade, composed for Birmingham; Liszt's Hungarian Rhapsody in F; the Introduction to 'Parsifal,' and the 'Eroica' Symphony will be given; while the second will include the Overture to 'Euryanthe'; Brahms's new concerto, to be played by Mr. Dannreuther; the Introduction and closing scene of 'Tristan und Isolde,' and Beethoven's C minor Symphony.

Mr. Henry Holmes will give the first of his Musical Evenings for the present season at the Royal Academy Concert Room next Wednesday, when he will be assisted by Messrs. W. F. Parker, A. Gibson, and E. Howell, and Madame Haas. The programme will include Beethoven's Quartet in C, Op. 59, No. 3; Bach's Piano Concerto in D minor, with quartet accompaniment; and Haydn's Quartet in F, Op. 77, No. 2.

The London Church Choir Association will hold its tenth annual festival in St. Paul's Cathedral on Thursday evening next, when the anthem "Sing to the Lord," by Henry Smart, a service by Berthold Tours, and a new prize Te Deum, by A. H. D. Prendergast, will be sung.

Mr. Brinley Richards delivered an interesting lecture at Swansea on the 19th inst. on Welsh national music, in which he exposed the errors into which Welsh historians have fallen with regard to the antiquity of certain of their melodies.

On Wednesday evening last the Walworth Choral Society opened its season by a successful performance of Dr. Sloman's cantata 'Supplication and Praise.' A selection from 'Israel in Egypt' and Mendelssohn's "Hear my prayer" formed the second part of the concert.

The publication by Messrs. Remington & Co. of Mr. W. Alex. Barrett's 'Balfe: his Life and Work,' follows opportunely upon the recent unveiling of the composer's monument in Westminster Abbey. Mr. Barrett's volume is far less bulky than Mr. Charles Lamb Kenney's biography of Balfe, published some few years since; but it contains all the information needful to enable readers to form a fair idea of the work which the composer did in connexion with his art. The author writes in an interesting and eminently readable style, and his book abounds in anecdote. While we cannot help demurring to the epithet "genius" as applied to the composer of the 'Bohemian Girl,'—at least, if that term is to be taken in its ordinary acceptation—we think Mr. Barrett's estimate of of Balfe, on the whole, fair and reasonable, due allowance being made for the natural prepossession of an author in favour of his chosen subject.

Otto Jahn's invaluable work on Mozart has just been published in English by Messrs. Novello & Co. The translation has been made by Miss Pauline D. Townsend, and Mr. George Grove has written a preface. We hope shortly to notice the work in these columns; meanwhile we content ourselves with an expression of satisfaction at a most important addition to English musical literature.

Curiously enough, the Introduction to Wagner's 'Parsifal' appeared simultaneously in the programmes of three concerts in Paris last Sunday—those of MM. Lamoureux, Colonne, and Pasdeloup.

At the Bohemian Theatre in Prague a new opera, 'Dimitri,' by Anton Dvorák, has been produced with success. The libretto, written by a lady, Madame Czerwinka, is founded on Schiller's unfinished tragedy 'Demetrius.'

DRAMA

'MUCH ADO ABOUT NOTHING.'

Neath, Oct. 18, 1882.

In your notice of the production of 'Much Ado about Nothing' at the Lyceum you say that no specially noteworthy revival of the play can be recalled. May I remind you of the revival of the play by Mr. Macready at Drury Lane, in the year 1841 or 1842, I believe, when it was produced with the care and accuracy for which his Shakspearean revivals were celebrated? The cast was a very strong one, and as far as I remember it was as follows:—Don Pedro, Mr. Hudson; Claudio, Mr. Anderson; Benedick, Mr. Macready; Leonato, Mr. Phelps; Dogberry, Mr. Compton; Verges, Mr. Keeley; Beatrice, Mrs. Nisbett; Hero, Miss Fortescue; and I think Mrs. Keeley played Margaret. Mr. Macready also produced 'The Two Gentlemen of Verona' (in which he played Valentine; Mr. Anderson, Proteus; and Miss Fortescue, I think, made her first appearance as Julia) and 'The Winter's Tale' with a remarkably strong cast.

J. H. Rowland.

*** The performance to which our correspondent alludes is doubtless that given at Drury Lane on the 24th of February, 1843. No accessible record of it is, however, preserved, beyond the fact that Macready in his 'Diary' says: "Acted Benedict very well." In addition to the actors named, Lynne, W. Bennett, G. Bennett, Selby, Mr. Ryder, and some others of less reputation were included. 'Comus' was given the same evening, with Miss P. Horton as the Attendant Spirit, Miss Helen Faucit as the lady, and Miss Romer as Sabrina.

Dramatic Gossip.

Rather more than average interest attends the experiments recently made at the Imperial Theatre. Miss Calhoun's performance of Rosalind in 'As You Like It' is full of promise. Regarded as interpretation it has slight claims to attention. No trace of any clear or definite conception of Rosalind is apparent. Miss Calhoun has learnt the words of the character and is familiar with the conventional business. She speaks the text with a pure and agreeable accent, but assigns it no special significance, and mars its beauty by misplaced or needless emphasis. The measure of her success is accordingly that of her natural gifts. As Rosalind she stands well, filling the stage with a gracious presence, and speaking with a soft and musical voice. She displays much tenderness and some very attractive coquetry. For these things the public is thankful. Miss Calhoun is, however, very far from being an ideal or even an acceptable Rosalind. Her comic style is unformed and her performance is unequal. In spite of these defects Miss Calhoun is an actress at least *in posse*. Before appearing again in Rosalind, however, she ought to read carefully the character with some competent teacher, and should unlearn some portions of

what has been told her by self-elected teachers of histrionic art. It is probable that Miss Calhoun will win more easily a position in domestic drama or in melodrama than in comedy. Even in comedy, however, success is attainable at the usual cost of labour. So little promise of high results is there in the coming generation of actresses, it is to be hoped that the experiment Miss Calhoun has made may secure her an engagement on the London stage. Taken as a whole, the company by which 'As You Like It' is supported is the worst that has been seen in London during recent years in a piece of this character. It is appreciably feebler than the company which supported Mrs. Langtry.

'Poor Relations,' a version of 'Jane Eyre,' has been revived at the Standard Theatre, with Miss Stella Brereton and Mr. E. Leathes in the principal characters. After twelve representations it will be withdrawn to make room for a new drama by Mr. James Willing, entitled 'The Ruling Passion.'

Among the latest victims to typhoid fever, which is epidemic in Paris, is Montbars, the well-known low comedian of the Palais Royal. The deceased actor was thirty-five years of age.

'La Maîtresse Légitime,' the comic masterpiece of M. Louis Davyl, has been revived at the Odéon. Madame Tessandier now plays the principal feminine *rôle*, created by Mdlle. Léonide Leblanc. M. Porel resumes his original part of Jean Dulac, and is the only one of the original cast who reappears.

To Correspondents.—C. Q.—S. G. P.—S. K.—M. D.—H. L.—H. W.—An Ardent Geologist—R. S.—J. G.—B. T.—D. O.—H. M. C.—D. S.—J. M. C.—G. W. W.—G. W.—J. C.—J. M. G.—received.

No notice can be taken of anonymous communications.

Erratum.—P. 532, col. 1, line 34 from bottom, for "W. H. Smith" read *W. H. Watson*.

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Still a certain* brave man felt convinced that there was good in you, and standing by his convictions—as the English manner used to be—"She shall have another chance," he said; "we have lost a lot of money by her; I don't care if we lose some more."

Accordingly forth you came, poor Lorna, in a simple pretty dress, small in compass, small in figure, smaller still in hope of life.

But—oh but—let none of the many fairer than yourself who fail despond—a certain auspicious event occurred just then, and gave you golden wings. The literary public found your name akin to one which filled the air, and, as graciously as royalty itself, endowed you with imaginary virtues. So grand is the luck of time and name, failing which more solid beings melt into oblivion's depth.

This you too must do, ere long; meanwhile, be proud of success beyond merit, and rejoice yet more that fortune showers fresh delights upon you. To shine with adornment, as a female should, to find your words made pictures of bright genius—from pure love of you†—and thus to venture forth to those who will receive you kindly, through the force of habit and of nature.—*October*, 1882.

* The late Mr. Sampson Low the younger.

† This unwise lover is Mr. F. Armstrong, of Bristol.

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Conversations and Journals in Egypt and Malta. By the late Nassau W. Senior. Edited by his Daughter, M. C. M. Simpson. 2 vols. (Sampson Low & Co.)

Mr. Nassau Senior's Egyptian conversations will not interest the general public as his Paris volumes did, but for a certain class of readers they will possess a peculiar charm. To people who do not know a good deal about the dynasty of Mehemet Ali and the wheels within wheels upon which that dynasty rolled along and still rolls, much of Mr. Senior's volumes will be Greek; the characters who converse will be uninteresting, because unknown, and the subjects of debate will be dull, because their bearing upon history and present politics is not understood. But those who are tolerably familiar with the course of Egyptian history for the last fifty or sixty years and know something of the motives and ambitions of the various leaders who have guided Egyptian policy will find Mr. Senior's records of their conversations and of the common talk about them interesting and instructive; they will acquire an insight hitherto unattainable into the aims and dispositions of the rulers of Egypt, and into the real issues of many of the vital questions raised by the internal government and foreign relations of the several viceroys.

How far such records should be encouraged is another matter. At first it does certainly seem a doubtful proceeding to listen to a man's conversation and then quietly note it down for eventual publication. We wonder how many people were bastinadoed or "sacked" into the Bosporus for Mr. Senior's Turkish journals, and even in the present instance it may be questioned whether some of the remarks of living persons might not have been omitted with advantage. It is true there is very little to compromise anybody in the new volumes, and M. de Lesseps, the principal speaker who is still living, has compromised himself sufficiently without Mr. Senior's help; but still one may hope that the distinguished people whose conversations are fully reported were previously warned, like prisoners, that anything they might say would be used against them. That they were so warned in most instances appears probable from their style, which reminds one a little too much of Lord Lyons's friendly and quite impromptu chats with M. de Freycinet in a recent Blue-book. Indeed, Sa'îd Pasha avowedly set himself to furnish *une belle page* for Mr. Senior's journal, and there is more than one hint that other people may have also talked for effect. If this was so the injury is more to the public than to the speakers; for their conversations, instead of being the easy, frank revelations of soul to soul that they profess to be, assume something of the aspect of a letter to a friend which he is "at liberty to publish."

The period at which the journals were written was peculiarly interesting. Mr. Senior went out to Egypt in 1855 as a friend of M. de Lesseps, and as an amateur associate in the tour of exploration made in that winter by the commission for inquiring into the feasibility of the Suez Canal. He went to Cairo, struck across to Suez, came back to spend three months in the capital, left Egypt in the middle of March, and, stopping three weeks at Malta, returned to England in April, 1856. He was thus in Egypt just when French influence was becoming paramount. Abbâs Pasha, the brutal *protégé* of England according to M. de Lesseps, was dead, and the new viceroy, Sa'îd, was devoted to France. Thenceforward France ruled the policy of Egypt; from this date begin the immense public works, the railways, docks, telegraphs, the Suez Canal, and the debt. When Mr. Senior was in Cairo the railway was just completed, the projected canal was being surveyed, the Barrage du Nil was in progress, and the treasury had not begun to depend upon foreign loans. The greater part of these volumes is filled with debates upon the changes going on, and nothing more confusing than the diversity of opinion expressed by Mr. Senior's friends can be imagined. The French engineers, Mougil and Linant Beys, agree with M. de Lesseps in lauding Mehemet Ali, abusing Abbâs, and admiring Sa'îd; Consul-General Bruce abuses Mehemet Ali, but is not very clear about the conflicting claims of Abbâs and Sa'îd; Consul Walne praises Abbâs and vilifies Sa'îd, and the American consul Cahil Bey follows suit; while Hekekyan Bey, an Armenian (an excellent man, but a notorious chatterbox) who was dismissed from office by Abbâs and not restored by Sa'îd, abuses everybody, except himself, indiscriminately.

For example, here is M. de Lesseps's panegyric on Mehemet Ali, delivered, it must be allowed, in presence of the subject's grandson:—

"Napoleon always boasted that he went with his age. Mehemet Ali went far and far beyond it.....When, in opposition to England, Mehemet Ali became Pasha, the canals on which the existence of Egypt depends were going fast to ruin. The country was unsafe, the population was diminishing; all was misery and ignorance. He restored the canals, he fertilized the country, he increased its population and its wealth, he made it safe, he made it powerful; and if England, partly deceived by Russia, and partly in pursuance of her old jealousy of France, had not interfered, he would have made it still more powerful. He raised it from being one of the lowest to be one of the first Mussulman countries in the world, the only one in which wealth, knowledge, and education are advancing."

A little further on Mr. Bruce remarks:—

"The improvement of this country was begun at the wrong end. Mehemet Ali tried to make his subjects soldiers and sailors and cotton spinners and sugar-makers, instead of improving them morally and intellectually. He tried to spread a varnish of civilization over their barbarism."

There is truth in both views, but it needs some acquaintance with Egypt and Egyptian affairs to reconcile them; and the drawback to Mr. Senior's book is that he never attempts to reconcile them. There is hardly a single opinion in the two volumes which is not contradicted in some other page. Sometimes three or four different versions are given of matters of fact, like Sa'îd's youthful assassination of a beggar, a ferryman, or a claimant, according to different but quite positive statements; or Abbâs's murder by two or five men, or his death by apoplexy, according to equally well-informed sources! Mr. Senior puts them all down, and never gives an opinion or tries to verify or confute them. The result is a remarkable impression of truthfulness, but also a sense of doubt and uncertainty. In Egyptian figures and diplomacy uncertainty is unavoidable; but in facts and characters it ought to be possible to get at the truth.

But Mr. Senior never attempted to get at the truth or to see all round a question. His informants are one-sided. French consuls and English consuls have their prejudices; Armenians and other Eastern Christians are often liars; and Mr. Senior never conversed with a Mohammedan, if we except a couple of European renegades who enjoyed a queer reputation among their fellow countrymen. The most ignorant assertions about Islam and its disciples are commonly recorded throughout these volumes, without any counterbalancing statements from the Moslem side; and the word of an Armenian or a Frenchman is taken for the characteristic vices and virtues of Mohammedan races! Mougil Bey's advice about the treatment of a donkey-boy is typical of the whole book: "Until you thrash him you have not answered him in the only language which he understands. If you had used the stick at the beginning, you would have saved yourself and him much trouble." This is just the point of view from which the friends of Mr. Senior regarded the Egyptians; and the results of a long course of the stick, here recommended, have recently been brought forcibly before the eyes of the British public. Mr. Senior's friends are excellent examples of the European colony in Egypt; but their opinions are, for that very reason, to be taken with reserve. They represent one point of view, or two; but they do not show the entire scene.

But if the conversations are one-sided they are the opinions of a considerable and influential class, and of men whom we knew before. It is interesting to trace the various actors in previous books in this later part of their career. We remember Linant Bey as Lane's friend and companion in a Nile voyage in 1826, we hear of him again in Mrs. Poole's 'Englishwoman in Egypt,' and now we meet with him in Mr. Senior's circle of talkers. Then, again, it is pleasant to learn more of the figures in the viceregal family than earlier accounts could tell. Sa'îd's

wife is as charming to Mrs. Senior as she seemed to Mrs. Poole; but Nezlé Hanum, the daughter of Mehemet Ali, whom the "Englishwoman" found so gracious a hostess, has shown her teeth and made herself an evil reputation even among the unenviable characters of her relations. She is sadly changed, but still a striking personage:—

"She is now sixty-five: what remains of her are magnificent large black eyes, with long eyelashes, a yellow face, and the short thick figure which belongs to her family. She is said to be thoroughly tired of life, but to be in great fear of death; is never left alone, and never without a light."

There are many such interesting sequels to what we have all heard and read, but we have no space to quote more. The accounts of Sa'id in vol. i. p. 181, and vol. ii. p. 8, should be noticed; and the criticisms of English policy in vol. i. pp. 37, 207, and 252, are particularly worthy of study.

The book is mainly personal in its interest. Apart from *people*, it really tells us almost nothing. The trip up the Nile might just as well have never been made so far as any addition to our knowledge of the archæology or the scenery is concerned. Mr. Senior "did" Cairo, but has nothing noteworthy to say about it. At first he admires the totally inharmonious mosque of Mehemet Ali, but afterwards admits that its details are vulgar compared with true Arab architecture. He calls the mosque of Barkook (who, by-the-by, was not an "Ayoubite") a fine building, compares the court of Ibn-Tooloon with the "Tom quad" at Christchurch, and, generally speaking, treats Cairo as a Philistine should. His account of the Barrage is certainly amusing, and contains the novel information that the Great Pyramid was within an ace of being pulled down to build the locks! Mr. Maclean, however, one of the party, professed himself quite ready to "turn out a much better article" in a year if they would give him enough men to build it. But it is chiefly as a reporter that Mr. Senior will be valued. The conversations are admirable; the journal is neither new nor interesting. English readers have heard so much about the creaking of the *sâkiyehs* (not "sakeeyehs"), and the early marriages, and the infanticides and murders and oppression that everybody is weary of them. Moreover, Mr. Senior is evidently unsympathetic; he does not care for Egypt, and the consequence is that his readers will not care for what he says about it. "The more I see of Cairo," he writes, for once in his own person,

"the more I am inclined to hate all its living inhabitants except my own friends and acquaintances. I hate the shopkeepers, with whom every transaction is a negotiation in which you lose your time or your money; I hate the half-naked, one-eyed men, and the black or white veiled female spectres that jostle and dirty you in the muddy passages called streets; I hate the children covered with flies, the ungainly, complaining camels, the stumbling donkeys, the teasing donkey-boys, the unfortunate beggars, the dogs, the flies, the mosquitos, and the fleas. In short, I hate everything in or about Cairo, except the climate, the Nile, the desert, the scenery, the Citadel, and the Pyramids."

And the reader will hate everything in Mr. Senior's book except the conversations; he will not always like them. There is nothing else to like. There is no power of description, no skill in painting portraits, little humour, little knowledge of the kind that was wanted. There is just a remarkable power of recalling people's conversations, and nothing beyond. The people and the subjects are interesting, and precisely so far is the book interesting, and no further.

Mrs. Simpson appears to have edited her father's journals with skill and discretion. She could not be expected to know that "Salam aleykum" does not mean "Peace be between us," or that Hekekyan's using the salutation to a Moslem was an egregious breach of etiquette. But we really cannot see the point of the editorial quotation from the Psalms of "Though ye have lien among the pots," &c., *à propos* of pigeon towers. And it is impossible to help thinking that a great deal of the superannuated information about the chances of a Suez Canal and about the monuments of Thebes and Edfu, and the like, might have been advantageously curtailed. We should like to know who the English correspondent was who received 1,000*l.* a year from the Egyptian Government.

Recollections of Dante Gabriel Rossetti. By T. Hall Caine. (Stock.)

Mr. Caine's recollections of Rossetti are likely to stimulate rather than satisfy public curiosity concerning one of the most interesting and remarkable figures belonging to the present generation. That an ampler and a more elaborate biography is required Mr. Caine admits. The aim of his work scarcely extends beyond supplying the particulars of those closing years over which his acquaintance with the painter-poet extended. Such brief information as is furnished concerning Rossetti's earlier life has, of course, been obtained at second hand. This portion of the work is, however, trustworthy and moderately comprehensive. Light is now cast upon many events in Rossetti's life over which for the more discreet of his friends there hung a veil of mystery, and the conditions which made a recluse of one of the gentlest and most sociable of men are indicated.

Fairly accurate and lifelike is the picture of Rossetti in his declining years which Mr. Caine supplies. During two years Mr. Caine, who had never spoken to Rossetti, maintained with him a close correspondence upon literary and personal topics. After the pair once met acquaintance ripened into intimacy, until, at the close of eighteen months of affectionate intercourse, Rossetti died, supported on one side by his closest friend, Mr. Theodore Watts, on the other by his present biographer. To Mr. Watts the world looks for the life of Rossetti. Mr. Caine's recollections mean time supply the best portrait at present to be obtained.

So strong an influence was exercised by Rossetti over those who were at any time thrown into close intimacy with him, that it is difficult for them even now, while the sense of loss is yet fresh, to form a strictly judicial estimate of his character. One point stands, however, boldly out. Never before was there a man capable of producing highest work whose interest in the work of others, and especially of beginners, was so keen and sustained. For the Philistine Rossetti had complete and sublime indifference. So soon, however, as an effort was made to accomplish work in literature or in art, or at least in certain paths of literature and art, the aspirant might, if he chose, obtain the close sympathy, the affectionate interest, and the best and most deeply pondered counsel of one of the most clear-sighted of judges. In the large dimly-lighted studio in Cheyne Walk, at the late hours of the night or the early hours of the morning, many a would-be poet has been encouraged to read his productions to Rossetti, has been heard with flattering attention, and has found his work the subject of the sustained consideration of men to whom he had learned to look with reverence. By the next day, probably, would come a letter in a bold, clear, artistic calligraphy, suggesting alterations or emendations, with the framing of which Rossetti had occupied himself during his long hours of insomnia. Interest would not stop here. Not easy, indeed, is it to say where it would stop.

These particulars, better suited it might appear to an essay upon Rossetti than a review of recollections concerning him, serve, at least, to explain the kind of intimacy to which Mr. Caine's volume is due. A lecture upon Rossetti delivered by Mr. Caine in Liverpool was forwarded by him to the poet. It drew forth a warm and friendly response, accompanied by an invitation to call when next in London. The visit to London was long postponed, and an exchange of letters, which then commenced, served to convert into friends two men who had never met. Intimacies of this kind are, of course, far from unknown in literature. With Rossetti, indeed, who was always on the quest for unrecognized merit, and who was generous as Goethe in the bestowal of counsel, they must have been common. To the correspondence we owe the possession of some literary verdicts of Rossetti upon writers chiefly of the present century, from Keats and Shelley to Oliver Madox Brown. That the excerpts are not more numerous is, assumably, attributable to a feeling of modesty on the part of Mr. Caine. It is characteristic of all correspondence of Rossetti that allusions to his own work are few, those to the work of the man he addresses are continuous. Desire to avoid the appearance of self-advertisement may well have led to the omission of passages in which Rossetti thus effaces himself. Sooner or later, however, the world will demand intact so much of his correspondence as is preserved. About the early years of Rossetti's life, about the establishment of the so-called Pre-Raphaelite Brotherhood, the appearance of the *Germ*, and so forth, the full truth has yet to be told. It is to be hoped, moreover, that the facts concerning Rossetti's early career will be published while those are still alive who can supply truth instead of fable. More particulars of value as illustrating character than were to be expected are supplied by Mr. Caine. When, however, the first ten pages of the volume bring Rossetti under the potent influence of Mr. Ford Madox Brown and into association with Mr. Morris, Mr. Burne Jones, and Mr. Swinburne, it is obvious that the scale of the narrative is not adequate to

the final requirements of the public. Of the burial of the fair copy of Rossetti's poems in the grave of his wife and of its subsequent exhumation the account is meagre. It is scarcely probable that further details will be supplied. The most interesting portion of the volume is that in which Mr. Caine describes his first interview with Rossetti and narrates so much as he can recall of the conversation that then passed. Rossetti's thoughts are in this easily recognizable; the language is, however (unavoidably, it may be supposed), Mr. Caine's:—

"I asked if his work usually took much out of him in physical energy. 'Not my painting, certainly,' he replied, 'though in early years it tormented me more than enough. Now I paint by a set of unwritten but clearly-defined rules, which I could teach to any man as systematically as you could teach arithmetic; indeed, quite recently I sat all day for that very purpose with Shields, who is not so great a colourist as he is a draughtsman: he is a great draughtsman—none better now living, unless it is Leighton or Sir Noel Paton.' 'Still,' I said, 'there's usually a good deal in a picture of yours beside what you can do by rule.' 'Fundamental conception, no doubt, but beyond that not much. In painting, after all, there is in the less important details something of the craft of a superior carpenter, and the part of a picture that is not mechanical is often trivial enough. I don't wonder, now,' he added, with a suspicion of a twinkle in the eye, 'if you imagine that one comes down here in a fine frenzy every morning to daub canvas?' 'I certainly imagine,' I replied, 'that a superior carpenter would find it hard to paint another "Dante's Dream," which some people consider the best example yet seen of the English school.' 'That is friendly nonsense,' rejoined my frank host, 'there is now no English school whatever.' 'Well,' I said, 'if you deny the name to others who lay more claim to it, will you not at least allow it to the three or four painters who started with you in life?' 'Not at all, unless it is to Brown, and he's more French than English; Hunt and Jones have no more claim to the name than I have. As for all the prattle about pre-Raphaelitism, I confess to you I am weary of it, and long have been. Why should we go on talking about the visionary vanities of half a dozen boys? We've all grown out of them, I hope, by now.' I remarked that the pre-Raphaelite movement was no doubt a serious one at the beginning. 'What you call the movement was serious enough, but the banding together under that title was all a joke. We had at that time a phenomenal antipathy to the Academy, and in sheer love of being outlawed signed our pictures with the well-known initials.' I have preserved the substance of what Rossetti said on this point, and, as far as possible, the actual words have been given. On many subsequent occasions he expressed himself in the same way: assuredly with as much seeming depreciation of the painter's 'craft,' although certain examples of modern art called forth his warmest eulogies. In serious moods he would speak of pictures by Millais, Watts, Leighton, Burne Jones, and others, as works of the highest genius."

That Rossetti's life might have been spared for a dozen or even a score years but for his use of chloral hydrate few who knew the man doubt. His frame was robust, he had superb vitality, and lungs such as few mortals are fortunate enough to possess. According to Mr. Caine's account, Rossetti was in the habit of taking sixty-grain doses at intervals of four hours.

That a considerable portion of the volume should be about sonnets was to be expected. Rossetti had a marked preference for that form of composition, and to the influence he exercised the popularity the sonnet has acquired in recent years is in part attributable. Of the literary squabble which arose out of the article in the *Contemporary Review* signed "Thomas Maitland," Mr. Caine treats lightly. To him the explanation or retractation subsequently made seems adequate. He chronicles that Rossetti was touched by the dedication to himself in language of apology by Mr. Buchanan of the romance of 'God and the Man.' This, though true, is scarcely characteristic. Slow to form dislikes, Rossetti was still slower to be moved from them. Like many eminently peaceable men, he had a strong aversion from those who committed acts of violence. Never writing himself an ill-natured word concerning any one, and seeking rather to be helpful to every worker, the nature that could go out of its way to wound was to him detestable. In some cases in which he had been wantonly assailed he regarded as further offence an attempt to obtrude on him with an apology. "What have I to do with his apologies?" he said in one instance. "I never heard of the man before, and only ask to be left in ignorance of his continued existence." This was the nearest approach to sternness that his nature seemed capable of showing.

Mr. Caine has furnished a pleasant book, and a book that, thanks to its subject, must survive. It is to be regretted that he has written in so great a hurry that his style is often slipslop. He talks perpetually about "gifted" men. Once, indeed, he quotes the objectionable word from Rossetti, who can only have used it in banter. Such words or phrases as "The bye-ways of English poetry," "By-the-bye," and the like are not pleasant. A man who desires his books to be read by the highest class of readers should avoid such slovenliness of speech.

Der Buddhismus und seine Geschichte in Indien. Von Heinrich Kern. Autorisirte Uebersetzung von Hermann Jacobi. (Leipzig, Schulze.)

If a scholar of such eminence as Prof. Kern undertakes to write a history of Buddhism, it is a foregone conclusion that, however much we may demur to some—nay, to all—of the results at which he has arrived, we may still learn a great deal. Prof. Kern tells that in a "weak moment" he engaged to write a history of Buddhism, and this promise he was not disposed to break. He goes on to remark that it is not because he had to set forth new views he has written the book. We most willingly acquit Prof. Kern of any such motive, and the only question before us is if he has availed himself of all means to write a history of Buddhism. We may answer the question, so far as the printed literature is concerned, in the affirmative. But it is well known that the printed literature forms only a very small part of that actually existing. We also know that the older books especially, such as Spence Hardy's 'Manual of Buddhism,' were not compiled from original sources, but were mostly based on personal observations.

It seems to us that in writing a history of Buddhism the author should search for the chronological order of the writings. It is well known that two great recensions of the sacred books exist, the one written in a peculiar Sanskrit dialect, the so-called North Buddhist recension, the other in Pāli, the South Buddhist. Prof. Kern does not even attempt to examine which is the earlier; it seems as if he believes the recensions to be contemporaneous, though it is only from his silence on these matters that we can draw this conclusion. He further quotes from a work, the 'Milinda Paṅha,' belonging to the second century after Christ, as if it gave a clue to the earliest teachings of Buddhism; and in the reconstruction of the life of Gotama we find him quoting the introduction to the 'Jātaka' book, written about the sixth century of our era in Ceylon. The descriptions of Chinese pilgrims and Tibetan biographies of the Buddha are all adduced in support of a theory of which we shall have to speak presently. However, our author never consults the unpublished literature which is still lying in manuscript. If he had done so it would have led him to some very different conclusions.

Prof. Kern arrives at some strange results. The life and teaching of the Buddha are only the outcome of a popular sun-myth, Buddha is the sun-hero, his disciples are planets and other heavenly bodies, his temptations are so many phases of the fight of light with darkness, the places in which the Buddha lived are as many stations as the sun makes on his journey, and we are treated accordingly to some etymologies. The teaching of the "Awakened" is also brought into connexion with the sun-hero. His community is not the actual Buddhist community, but it is identified with the inhabitants of the kingdom of Yama, the god of death, "who is only another form of the god of life." We are willing to admit that Prof. Kern could not have arrived at any other conclusions from his ill-chosen materials. Our author himself regrets that he has treated the other great religious movement which took rise in India about the same time in a manner which throws little light on the relations of Buddhism and Jainism.

Prof. Jacobi, the translator, shows several times in the foot-notes, which he has been allowed to add, that a mythological explanation of some facts is not necessary through simply reverting to Jainism. The translator gives in his preface as his reason for rendering the book, that he thought the tribal language in which the book was written would impede to a certain extent its becoming widely known. We can sincerely sympathize with Prof. Jacobi, who was the first to draw attention to the importance of Jainism, having to translate a book the contents of which are so diametrically opposed to his own view.

It is difficult to obtain through the perusal of the book any clear notion of what Prof. Kern's ideas are with regard to the historical growth of Buddhism. This growth, we are sure, he would not deny. We can easily understand that the founder of a religious movement has been afterwards endowed with divine attributes. It would be, however, contrary to experience that an original sun-hero should be made the founder of a religious or a philosophical sect. From the

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fact that he has been invested with divine attributes we have no right to draw conclusions as to his original personality. Into this mistake, however, Prof. Kern has fallen, and this mistake he has kept up throughout the book.

The English Scholar's Library.—Richard Barnfield's Poems. Edited by Edward Arber. (Birmingham, published by the Editor.)

THE neglect into which Barnfield's poems have fallen is in great measure due to himself. A poet who begins his career by taking Virgil's Second Eclogue as his model cannot be congratulated on his choice of subjects, yet for refinement of diction and delicacy of treatment Barnfield has few equals among the minor Elizabethans. When we remember that 'The Affectionate Shepheard' was written at the age of twenty, it seems extraordinary that the writer should have done so little afterwards; but perhaps there is small cause for regret. In his early manhood George Wither sang blithely, but, though he continued writing to the end, he was seldom "able to recapture the first fine careless rapture" of Philarete's praises. William Browne gave us 'Britannia's Pastorals' and the 'Shepheard's Pipe' before the age of thirty, and then we hear no more of him; there is no evidence to show whether he died young or lived to a hundred. Of Barnfield's biography the facts are meagre enough, but even less information has been vouchsafed us in regard to far more illustrious names. He was baptized in June, 1574, as appears from the parish register of Norbury, near Newport, Shropshire; and when his mother died in March, 1581, he was tenderly nurtured by his aunt, Elizabeth Skrimsher. At the age of fifteen he matriculated at Brasenose College, where in 1592 he took his B.A. degree. It has been supposed that he entered Gray's Inn on coming to town, but proof of this is wanting. In November, 1594, 'The Affectionate Shepheard' was published; and his second poem, 'Cynthia,' appeared two months later. The 'Encomion of Lady Pecunia' was issued in 1598, and another edition, containing some additional stanzas, was brought out in 1605. From this time forward he ceased to write, or at least to publish, and, retiring into Staffordshire, lived the life of a country gentleman until the end came in 1627.

It is mainly owing to the association of his name with Shakspeare's that Barnfield has been kept in remembrance. The sonnet "If Musique and sweet Poetrie agree" and the ode "As it fell upon a day" were published by W. Jaggard in the 'Passionate Pilgrim,' 1599, as Shakspeare's. That they undoubtedly belong to Barnfield has been shown over and over again, and the arguments (which we need not recapitulate here) are fully given by Mr. Arber. It is curious that when the authorship of the ode was discovered so little should have been done to atone for the neglect into which Barnfield's name had fallen. The extraordinary rarity of his poems doubtless accounts to some extent for his obscurity. Of 'The Affectionate Shepheard' only two copies are known to exist; 'Cynthia' and the first edition of the 'Encomion of Lady Pecunia' are, so far as has been discovered, unique; and there are but three copies, one of which is imperfect, of the second edition of the 'Encomion.' In 1876 Dr. Grosart issued a complete and very handsome edition of Barnfield's poems, the number of copies being limited to about forty. There had been previous reprints of separate pieces, but these had become very scarce. Mr. Arber therefore deserves thanks for making these poems accessible.

It is an ideal pastoral world of which Barnfield sings. As we read his pages we can hear the tinkling of sheep-bells and sniff the fragrance of new-mown hay. We may be sure that the poet had a genuine taste for clouted cream and perry and syllabub. Born in easy circumstances and not obliged to write for a livelihood, he moves gaily and jauntily among the throng of Elizabethan workers. Like his friend Michael Drayton, he is quick to recognize the merits of his contemporaries, and he is never happier than when he is paying compliments. He has not the exquisite fantastic grace that we find in the 'Nymphidia' and portions of the 'Muses' Elysium'; but ordinarily his touch is lighter than Drayton's, and we meet with none of those harshnesses of construction that mar so much of his friend's best work. The same fault that we have to find with Drayton's eclogues may be charged against 'The Affectionate Shepheard'; the luxuriance should have been pruned, we are cloyed with too much sweetness. But the delightful quaintness of the verses leaves no time for fault-finding; every one feels a kind of child's pleasure in reading such lines as the following:—

And when th' art wearie of thy keeping Sheepe,
Upon a lovely Downe (to please thy minde)
Ile give thee fine ruffe-footed Doves to keepe,
And pretie Pidgeons of another kinde:
A Robbin-red-brest shall thy Minstrell bee,
Chirping thee sweet and pleasant Melodie.

Or if thou wilt goe shoote at little Birds
With bow and boult (the Thrustle-cock and Sparrow)
Such as our Countrey hedges can afford 's,
I have a fine bowe and an yvorie arrow:
And if thou misse, yet meate thou shalt [not] lacke;
Ile hang a bag and bottle at thy backe.

Wilt thou set springes on a frostie Night
To catch the long-bild Woodcocke and the Snype?
(By the bright glimmering of the Starrie light)
The Partridge, Phaesant or the greedie Grype?
Ile lend thee lyme-twigs and fine sparrow calls
Wherewith the Fowler silly Birds inthralls.

Or in a mystie morning if thou wilt
Make pitfalls for the Larke and Pheldifare,
Thy prop and sweake shall be both over-guilt;
With *Cyparissus* selfe thou shalt compare
For gins and wyles the Oozels to beguile,
Whilst thou under a bush shalt sit and smile.

The 'Encomion of Lady Pecunia,' while it testifies to the writer's sprightly and genial temperament, is remarkable for felicity of language and rhythmical fluency. Though Barnfield's collected poems make but a very thin volume, they will yet hold a place of their own so long as Elizabethan literature continues to be seriously studied.

The Works of Henry Fielding, Esq. With a Biographical Essay by Leslie Stephen. 10 vols. (Smith, Elder & Co.)

HERE, in ten portly and imposing volumes, are the entire works—plays, novels, poems, essays, legal papers—of Byron's "prose Homer of human nature." No expense has been spared to make the edition worthy of its matter and its subject. The type is clear and comely; the paper is thick and brilliant; the covers, of brown buckram relieved by a parchment label, are workmanlike and neat; Mr. Small has illustrated the novels with some forty designs, elaborately cut and reproduced as India proofs; Mr. Leslie Stephen has contributed an admirable introductory essay; and the English edition is limited to a thousand copies. The change from Roscoe's penurious issue and from the vulgar poverty of a cheap reprint is striking. Fielding took rank among immortals even while he lived and wrought; and time, in spite of Richardson's illiberal charity and Johnson's honest disregard, has but strengthened his claims and improved his position. The issue of the present edition—an *édition de luxe* in every sense of the term—is a kind of official recognition of the admiration which has been his portion all along. Thanks to its publishers, he has become one of the saints of the library as well as one of the world's novelists. His canonization is complete; the last honours have been bestowed, and his reception into the hierarchy is an accomplished fact. He need no longer be read in the blunt type and blurred pages of Murphy and Chalmers, nor in the pale ink and yellow paper of original editions, nor in the dog's-ears and meagre margins and dreadful double columns of popular reissues. The greatness now thrust upon him is at once impressive and engaging. In his new guise he appears as one of the handsomest and noblest classics in the language.

With so much to praise—and justly praise—it seems ungraceful to condemn. The edition has been projected on so opulent a scale, and is in certain ways so complete and honourable a success, that to find fault with it at all is to run the risk of appearing hypercritical, and even unjust. On reflection, however, it is impossible to reject the conclusion that the enterprise is remarkable rather for liberality and enthusiasm than for taste and judgment. To begin with, the size of the volumes raises objections, and objections that are neither to be gainsaid nor despised. Fielding is, before all things else, a writer to be studied. He wrote for the world at large, and he wrote to the end that he might be read, and read continually. His matter, his manner, the terms of his philosophy, the quality of his ideals, the nature of his achievement, proclaim him popular. Like Scott, like Cervantes, like Shakspeare, he claims not merely our acquaintance, but an intimate and abiding familiarity. He has no special public, and to be only on nodding terms with him is to be practically dead to his attraction and unworthy of his society. He worked, not for the boys and girls of an age, but for men and women of all time; and both as an artist and as a thinker he commands unending attention and lifelong friendship. He is a great inventor, an unrivalled craftsman, a perfect master of his material. His work is the record of a lifetime of varied experience, of keen observation, of unwearying intellectual endeavour. The types he created are vigorous and sound, with an intellectual flavour peculiarly their own. His novels teem with ripe wisdom, and generous conclusions, and improving examples. He has, as Mr. Stephen remarks,

"the undeniable merit of representing certain aspects of contemporary society with a force and accuracy not even rivalled by any other writer." Not to have studied him "is to be without a knowledge of the most important documents of contemporary history." It is evident that such a writer is not one to be skimmed and laid aside, and that it is doing his admirers doubtful service to present him in any but the handiest of forms. Now this is exactly what has come to pass in the present edition. It is sumptuous, but it is unwieldy. It is inaccessible without a reading-desk and a library chair. To peruse it is to engage in the performance of a literary solemnity. We consider it with a respectful admiration; and we think, with a mixture of envy and regret, of the editions of Alphonse Lemerre and the delightful *bouquins* produced by Jouaust at the Librairie des Bibliophiles. What was wanted was a Fielding that could be comfortably held and easily perused, and that, while an ornament to the shelf, would not on occasion have proved impossible to the pocket—a Fielding with whom the reader might converse at odd hours of the day or night with the affectionate freedom that is his due. What has been achieved is a Fielding to be superbly bound and gilded, honoured with a prominent place in the library, and venerated for his appearance—a Fielding to be revered at a respectful distance, like a colossal Pharaoh or Mr. Addison's celebrated tragedy of 'Cato.'

Another point on which we regret to find ourselves at variance with the publishers of the new Fielding is the illustrations. It is at all times difficult to understand why the library edition of a great writer should be held incomplete without pictures; and the difficulty is increased tenfold when the great writer enjoys such a position as is Henry Fielding's. In the first place it is not doubtful that if Fielding wrote for any class of readers in particular, it was for readers who were interested in his work not as a vehicle for illustrations, but, primarily and essentially, as literature, and that, could we suppose him to have been consulted in the matter, he would be mortified to find that after over a hundred years of popularity his novels are held to stand in need of adventitious assistance. Again, 'Tom Jones,' and 'Jonathan Wild,' and 'Amelia' have been classics for many years; we know them intimately, and we have formed as definite a conception of the appearance of their heroes and heroines as we have of the men and women of Shakspeare and Cervantes themselves; and it is certain that the artist who essays to improve upon our imaginings for us, or to thrust them out to make room for imaginings of his own, is doomed in advance to failure. Moreover—and this is perhaps the strongest argument of all—there is a gap between the present and that part of the past which it was Fielding's lot to represent for us, between the convention of to-day and the convention of a century and a half ago, between the age of Gladstone and the age of Walpole, that is, for all practical purposes, as impassable as Styx itself. The present is an epoch of sentiment; its ideals and ambitions are mainly emotional; what it chiefly loves is romance or the affectation of romance, passion, self-conscious solemnity, and a certain striving after the picturesque. In Fielding's time there was doubtless a good deal of sentimentality, for his generation delighted not only in Western and Trunnion and Mrs. Slipslop, but in Pamela and Clarissa and the pathetic Le Fevre. But for all that it was—at all events in so far as it was interesting to Fielding and in so far as Fielding has pictured it—a generation that knew nothing of romance, and was keenly interested in common sense, and took a vast deal of honest pleasure in wit and humour and a rather truculent type of satire. It is evident that such possibilities of sympathy and understanding as exist between a past of this sort and such a present as our own must of necessity be few and small. Their importance, too, is greatly diminished when we reflect on the nature and tendency of certain among the essential elements of Fielding's art and mind. The most vigorous and the most individual of these is, perhaps, his irony; the next is that abundant vein of pure intellectual comedy by the presence of which his work is exalted to a place not much inferior to that of such work as the 'Tartuffe' and the 'École des Femmes.' These rare and splendid qualities are distinguishing features in the best and soundest part of Fielding's work. Of irony he is probably the greatest English master; of pure comedy—the intellectual manipulation and transmutation of what is spiritually ridiculous in manners and society—he is, both in narrative and in dialogue, the greatest between Shakspeare and Mr. George Meredith. And with both our sympathy is, to say the least of it, imperfect in no small degree. We have learned to be sentimental and self-sufficient with Rousseau, to be romantic and chivalrous with Scott, to be emotional with Dickens, to take ourselves seriously with Balzac and George Eliot; there are touches of feeling in our laughter, even though the feeling be but spite; we have acquired a habit of politeness—a tradition of universal consideration and respect; and our theory of satire is rounded by the harmless generalities of Mr. Du Maurier on the one hand and the malevolent respectability of Mr. W. S. Gilbert on the other. A consequence of all this is that, in attempting the illustration of 'Tom Jones' and 'Jonathan Wild,' the modern artist enters on a task for which he is indifferently prepared, and in which he can at best achieve but an imperfect success. This is what has happened to Mr. Small. He is probably as good a draughtsman for wood as the publishers could have selected; in picturing the aspects and emotions of his contemporaries he is usually successful; he has the true sentiment of black and white; his invention is varied, his design expressive and sound. Yet of the forty pictures he has contributed to the new Fielding there is hardly one that does not seem inappropriate to his matter, and that does not act as a barrier between his author and his author's readers. It is not that the illustrations are bad in themselves. On the contrary, many of them are excellent. But they have little or none of Fielding's spirit, and they are in no sense in harmony with Fielding's work. In Thackeray or in Messrs. Besant and Rice, in 'Denis Duval' or 'The Chaplain of the Fleet,' they would be well enough; in 'Amelia' and 'Joseph Andrews' they appear misplaced, and their effect is discomforting. They have faults of their own, as, for instance, a certain indecision in invention, which has resulted in the production of two or three Westerns, half a dozen Joneses, several Jonathan Wilds, and a strange variety of Amelias and Sophias. But their chief fault is that they do not illustrate Fielding. Mr. Small has left his comedy to shift for itself, and has endowed him with picturesque and romantic qualities altogether foreign to his art and to the epoch in which it was produced. He ignores Lady Bellaston and Miss Matthews and Mrs. Ellison; he only shows us Col. Bath as a defeated duellist, and Sergeant Atkinson in the act of saving his master's life; to him Capt. Blifil is but a body to be carried upstairs, and Jones a slim young gentleman to be presented under the influence of violent emotion; he has made nothing of Partridge, nothing of the Ordinary, and next to nothing of Mr. Abraham Adams; and for one picture of Lady Booby conceived in something of the right spirit he has given us half a dozen of Sophia which are merely pretty and clever and accomplished. And just as he has suppressed the element of comedy so has he exaggerated the element of incident. His picture of Joseph Andrews, stripped and abandoned, has the gloom and the terror of a design for 'Eugene Aram'; he has drawn us three or four duels, as many bouts at fisticuffs, and a couple of highway robberies; his sketch of Jonathan Wild picking the count's pocket might illustrate a melodrama in a Strand theatre; his presentment of Booth in prison is like a page from a modern novel in the manner of 'Oliver Twist.' His designs, in one word, are suggestive now of a Fielding who wrote for the Adelphi, and now of a Fielding who lived at Bedford Park. The impression, as may be imagined, is peculiar. To this may be added that, though fairly well engraved, they are, on the whole, ill printed. For the reproduction of such trenchant contrasts as those in which Mr. Small indulges such a medium as India paper seems improper. It is soft and spongy, and it absorbs and spreads the ink, so that an impression is often produced of vagueness and indecision. It is probable that a better effect might be obtained with ordinary plate-paper, which is hard and glossy, and permits of a great deal of clearness of outline and transparency of darks and shadows. For the selection of wood engraving in preference to etching as a means of illustration the projectors of the edition deserve a great deal of praise; and we cannot but regret that their venture should be unfortunate—as in certain ways it undoubtedly is.

In addition to all this it must be admitted that the editing of the new Fielding is by no means so scholarly as was to be desired. The arrangement is entirely arbitrary; the text, save that in 'Amelia' a few suppressed passages have been reprinted, appears to be mainly that of Arthur Murphy; of annotations and explanations, which are absolutely indispensable to a correct and complete understanding of Fielding, and which, judiciously supplied, would have gone far to make the edition final, there is not one in all the ten volumes. That these are defects, and grave

ones, will readily be granted. They are blemishes, too, that were hardly to be looked for in such an elaborate publication as the present. To the absence of critical and historical annotations we have just referred; and we shall add no more than that, in our opinion, it does away with any pretensions to finality the edition might have been supposed to possess. Scarce less noticeable are the vices of arrangement. 'Tom Jones' (1749), the author's second novel, is printed first; it is followed immediately by 'Amelia' (1751), which was his last; and this in its turn is succeeded by 'Joseph Andrews' (1742), which was his first. In the same volume with 'Joseph Andrews' appears the 'Journey from this World to the Next,' which first appeared in the second volume of the 'Miscellanies,' published in 1743; while the fifth volume is composed of 'Jonathan Wild,' originally printed as the third volume of the 'Miscellanies,' and of Fielding's contributions to the *Champion*, which appeared in 1739–1740, two or three years before. The sixth volume contains, in the order specified, thirty-seven articles from the *Covent Garden Journal* (1752), against the twenty-six reprinted by Murphy; the ten numbers of the *True Patriot* (1745) included in Murphy's edition; the two numbers of the *Jacobite's Journal* (1748) republished by Murphy; the 'Philosophical Transactions' (1743); the essay 'Of the Remedy of Afflictions'; the 'Dialogue between Alexander the Great and Diogenes the Cynic,' the 'Interlude,' and the essays on 'Conversation,' 'Character,' and 'Nothing' (1743); and the 'Clear State of the Case of Elizabeth Canning' and the 'Case of Bosavern Penlez,' which appeared full ten years later. The seventh volume opens with the 'Voyage to Lisbon,' which is a posthumous publication; passes on to the 'Charge to the Middlesex Grand Jury' and the 'Inquiry into the Causes of the late Increase of Robbery,' which date from 1751 and 1753 respectively; and after presenting us with the early prefaces to 'David Simple' and the 'Familiar Letters,' continues with the 'Translation of the Second Olynthiac' and the 'Poems,' included in the 'Miscellanies' in 1743, and concludes with the translation of Juvenal's Sixth Satire, which is one of Fielding's first performances. The last three volumes are devoted to the plays, and include — very properly — the two pieces first printed among the 'Miscellanies.' It is to be noted that the dates of production are not always given, and that the editor has very wisely prefaced each play with a statement of the cast. Where much is wanting one is apt, in the nature of things, to feel grateful for little.

Of Mr. Stephen's introductory essay we can speak in terms of almost unqualified approval. It is not so hearty and cheerful as the excellent note on Fielding contributed to one of the series of 'Hours in a Library'; it repeats unquestioningly the old, old story of the Fielding portrait; it comments upon Lady Mary's estimate of Fielding and Horace Walpole's malevolent *historiette* as though the lady's literary weaknesses and Walpole's fondness for decorating his gossip had no existence, and were not to be taken into the writer's calculation; and it errs a little in electing to consider its hero according to the canons of modern morality, in showing a trifle more interest in the religious influences that made him what he was than perhaps they deserve, and in declining to give a detailed opinion about Fielding's relations with his contemporaries, and particularly with his innumerable posterity. But, when all is said, it remains a piece of singularly good and able work, and one of which even its author may well be proud. It bears in every sentence the stamp of acute intelligence and great literary tact; it is full of wit and humour, of excellent criticism, and of kindly and generous feeling; it abounds in happy phrases, and in just and pointed remarks on life and literature and morals. It may, without exaggeration, be described as the best and soundest estimate of Fielding that has yet appeared, in English or in any language whatsoever.

NOVELS OF THE WEEK.

The Lady Maud, Schooner Yacht. By W. Clark Russell. 3 vols. (Sampson Low & Co.)

Mrs. Raven's Temptation. By the Author of 'Dr. Hardy's Marriage.' 3 vols. (Bentley & Son.)

My Beautiful Daughter. By Percy B. St. John. (Maxwell.)

Weighed and Wanting. By George Mac Donald. 3 vols. (Sampson Low & Co.)

In 'The Lady Maud' Mr. Clark Russell comes nearer to a successful solution of the problem how to turn a ship's log into a novel than in any of his previous books. The incidents are more significantly connected, and the human and nautical interests of the story are this time perfectly blended. And though every reader must be disappointed by the choice the heroine makes between her two admirers, the author deserves much praise for the quiet skill with which he keeps the issue dark till quite the end of the book. The Lady Maud is a schooner yacht belonging to Sir Mordaunt Brookes, and her voyage to the West Indies is undertaken for the benefit of Lady Brookes's health. The narrator is a guest on board, and so is the heroine, Ada Tuke. These four, with the surgeon, a lady's maid, and an attractive Irishwoman who is saved from a wreck at the beginning of the second volume, make up what may be called the domestic group of passengers. They are all well drawn, with individuality as well as consistency. But here and there the portraiture suffers from too much insistence upon flat and uninteresting details. A truer proportion is observed in the treatment of the sailors' characters. Purchase, the drunken captain of the yacht, is a particularly good sketch, while nothing could be better than the progressive indications of Sir Mordaunt's reluctant passage from blind confidence in this man to remorse when his mistake has involved the whole party in tragic disaster. These things invite especial notice because they mark a very real improvement in those parts of Mr. Russell's work which have hitherto been most open to criticism. It remains to be said that he has lost nothing on the side on which he has always succeeded. His descriptions of the terrors and the glories of the sea have all their accustomed vigour and charm, and he is not less liberal than heretofore of exciting adventures and almost miraculous marvels. The episode of the rescue of three men and a woman from a wreck in mid-ocean is not only excellently managed in itself, but is most artistically introduced by means of a mirage that reveals the position of the distressed ship to the yacht's crew. The picture of this mirage is as fine as anything that Mr. Russell has ever written. He has thrown into it his best powers, both of imaginative and realistic description, and the result is a scene in which natural effects and supernatural suggestions are admirably combined. Another point in which this book shows improvement upon former works is the greater finish of the style. There is a gain in reserve and in simplicity. There are no parenthetic girdings at abuses and persons not in favour with the author, and there are fewer digressions of all sorts. The sentences are terser and suppler, and many of the periods are really graceful. Among many passages that are tempting to cite in illustration of this improvement in literary form there is none which shows it better within convenient limits than this quiet picture of the yacht clearing the Solent:—

> "She made no noise; the merest seething of foam came from the direction of the cutwater; the pale blue surface alongside was only just blurred by the motion of the yacht; but astern her passage was denoted by a long line of eddies and revolving bubbles, which broadened out like a fan, until the extremity resembled a faint puff of steam, amid which the heads of the little windy ripples flashed like dew upon grass over which a shred of mist is crawling."

Of the three volumes the least good is the last. The particulars of the sufferings of the shipwrecked party are too often prosaic, and some painful pages are devoted to the analysis of morbid emotions connected with the bodies of the dead.

Whosoever wrote 'Dr. Hardy's Marriage' has also written 'Mrs. Raven's Temptation.' She has written it in the vein and under the auspices of Mrs. Henry Wood; and perhaps it may not be impertinent to add that internal evidences seem to stand in the way of her identification with Mrs. Wood. In any case she has produced a readable story, a story full of mystery and crime, of ghosts and changelings, of fortune-tellers and private detectives, of clairvoyants and conspirators. The stage business of the changelings is so artfully developed and modified—both at the same time—that it acquires something of the freshness of a new device; for there is a triangular duel of interchanged infants, and one case of deception is aided by the fact that the children belong to different branches of the same family, so that a natural resemblance of features assists the villainy of the plotter. The complications are elaborately made and unmade; but, to tell the truth, the whole story is very trivial, not to say ridiculous. The hardened novel-reader will not think these epithets inconsistent with the foregoing admission that 'Mrs. Raven's Temptation' is decidedly readable. However thin the plot of the book, it is written in flowing and vivacious English; and if the majority of the patrons of fiction refused to peruse everything of a trivial character, there would be much less work for novelists to do.

It was probably worth the publishers' while to reprint the novels of Mr. Percy St.

John, for it is conceivable that a numerous class of readers will be found for slapdash and slipshod romances like 'My Beautiful Daughter' and 'The Arctic Crusoe.' The present generation has too many writers of the same school, from the most sensational of the novelists who reach their audience through the circulating libraries down to the authors of melodramatic adventure-stories and tales of hairbreadth escapes by land and sea. But it may be questioned whether any of them excel in interest the originators of this peculiar style. Dozens may surpass them in literary form and in the natural construction of their plots; but these qualities, it is needless to say, are not precisely the qualities which make novels engrossing fer the lovers of thrilling sensation. Mr. St. John stands, at any rate, in the second rank of the originals. He is thoroughgoing, he is ghastly, his villains are unsophisticated, and his heroines are prodigies of rigid virtue and defiance. From this point of view he may be worth reprinting; but it must be confessed that his mannerisms are unpleasant and his improbabilities are mountainous.

As a story Dr. Mac Donald's last book is ill-balanced, the *dénoûment* being rather hurried, as if the author had grown tired of his characters. Yet perhaps the reconciliation of the austere Mr. Raymount with his ill-conditioned son could only have been effected by some such shock of remorse and self-contempt as is experienced by a proud man who has made a mistake. Of Cornelius a lifelike picture is drawn. Though he is common and shallow enough, his type is interesting to those whose hopes reach as far as the redemption of the common. As to this commonness hear our author: "It is my conviction that such an act of open disgrace as he had been guilty of" (he had forged his father's name) "may be the outcome of evil more easy to cast off than that indicated by home-habits embodying a selfishness regarded as a mere matter of course." To the self-righteous father and the self-indulgent son the mother and the sister are good contrasts. Hester, with a large measure of nobleness, comes short of the Christianity she is endeavouring to attain. She is right enough in discarding her lover Vavasor, but her interview with Vavasor's aunt speaks ill for her charity, not to say the courtesy of a young woman to an old one. The acrobat and his family must have been suggested by experience, and the death of poor Moxy in the cellar is powerfully told. Yet on the whole, the author's reputation as a novelist will not be increased by this work. Those who are familiar with his previous writings will expect a large humanity in his teaching. The flaw seems a certain undervaluing of the more conventional expression by which others have sought to inculcate the same moral. The very application of that idea of Michael Angelo which he cites should have led him to look below the surface of imperfect formulas.

CHRISTMAS BOOKS.

Belt and Spur: Stories of the Knights of the Middle Ages from the Old Chronicles. (Seeley, Jackson & Halliday.)

Sunday: Reading for the Young. (Wells Gardner, Darton & Co.)

The Children's Pastime. By Lisbeth G. Séguin. (Same publishers.)

The Fairy Tales of Every Day. By Harriet L. Childe Pemberton. (Society for Promoting Christian Knowledge.)

The Professor's Daughter. By A. Eubule Evans. (Same publishers.)

Una Crichton. By the Author of 'The Fortunes of Hassan.' (Same publishers.)

Alone in Crowds; or, Kindlup Tower. By Annette Lyster. (Same publishers.)

Out of the Shadows. By Crona Temple. (Same publishers.)

Miss Jean; or, Lives that Tell. By Margaret E. Hayes. (Same publishers.)

Ella's Mistake. By Laura M. Lane. (Same publishers.)

Jenny's Offering: a Tale. By M. C. E. (Same publishers.)

Grumble; or, How She wanted to Grow Up. By Mrs. Thomas Erskine. (Same publishers.)

Sally Tramp: the Story of a Mother's Prayer. (Same publishers.)

Golden Flowers; or, Simple Sunday Stories. By F. B. Harrison. (Same publishers.)

Ralph's Year in Russia. By Robert Richardson. (Nelson & Sons.)

'Belt and Spur' is a charming story-book for children, or perhaps we ought to say for young people between childhood and manhood, for it requires some feeling for historical perspective to enter into it. The stories are all of them except one—'Fulk Fitzwarine'—true in the main; they are, indeed, freely translated, with omissions, from contemporary annalists. The author says that as far as possible he has endeavoured to preserve "the spirit and style of the original." In this he has fairly well succeeded. There are no startlingly modern words, and the bad deeds of his heroes, though not brought out in very strong relief, are by no means hidden. War was the pastime of the Middle Ages, and was often followed quite as much for the delight it gave as for the substantial benefits which it was hoped victory would bring. A book like this, which is all about fighting, is well calculated to impress this fact on the understanding. There are seventeen short tales in the volume. They naturally vary much in merit. 'Prince Edward at the Last Crusade' and 'King Henry V. in France' are by far the best. The slaughter of the prisoners after Agincourt is, we may remark, not omitted. There is hardly anything that calls for unfavourable remark in the translation. We are told in one place that King William the Lion "called together his Parliament." We do not know what the Latin word may be that has been so rendered; "Parliament" is, however, in any case misleading, while "Council" could not have been misunderstood. There are several coloured illustrations in the volume, made after the manner of old illuminations. They are clearly not exact copies of anything mediæval, but as imitations they are worthy of praise. Reasonable attention has been paid to the costume of the ladies and the armour of the knights.

'Sunday' is a volume of pleasant reading for children; good type and fairly attractive pictures make it alluring to the eye. The child readers will doubtless not abstain from its perusal on weekdays.

'The Children's Pastime' appears to deserve the name: stories, hymns, songs, and accompanying music follow each other in pleasant mixture.

'The Fairy Tales of Every Day' have the great disadvantage, as the author points out, of following Miss Thackeray's 'Five Old Friends and a Young Prince.' Nevertheless youthful readers will follow with interest the adventures of the new Cinderella, Red Riding-hood, and the hero of the beanstalk.

'The Professor's Daughter' shows great improvement on the author's former work. There is much sprightliness in the sketch of the foibles of the rich old aunt and the feats of the little German professor. The shade of George Eliot falls upon the pages; the earnest young doctor is surely a descendant of Lydgate.

'Una Crichton' is a book to please girls, especially such as have not read Miss Fothergill's 'First Violin'; to them, perhaps, the doings of the artists in Dresden and the performance of Herr Luthardt's cantata may fall a little flat.

'Alone in Crowds' is the story of Amyas Lynwood, who was born at sea and reared on a desert island, then suddenly rescued and thrust into the world, where he finds his way to success and happiness. The effect produced by civilization on the mind of such a man is an interesting subject and well developed.

'Out of the Shadows' is what may be called a religious story. The scene opens on church decorations, and the rector and his sermons pervade the pages; but the rector is a dear old man, and his sermons are well worth listening to.

Miss Jean's story is told by her old nurse, with a tender lingering on details and a certain prolixity which are rather tiresome.

'Ella's Mistake' is a story with a moral: it is pointed against undue religious excitement, and its moral is not misapplied.

'Jenny's Offering' is the story of a child struggling between honesty and dishonesty, truth and falsehood. The somewhat exceptional little penitent makes a confidant of the clergyman, and by his help and advice she gets herself reclaimed.

'Grumble' is a fanciful tale of a child who, longing to do something to raise her father's fallen fortunes, goes out to look for the fairies, when a dream teaches her content.

'Sally Tramp' is a somewhat improbable tale of a long-lost child.

'Golden Flowers' is the fantastic title of a collection of stories the *motif* of each of which is a flower. The idea is fanciful, and not too happily developed.

'Ralph's Year in Russia' is a book intended to give young people some idea of the Russian Empire and its inhabitants. It is written in the form of a story narrating the experiences of an English physician who, having impoverished himself by speculating in Welsh mines, accepts a post in Russia. There he spends a year, accompanied by his wife, daughter, and son, and by an erudite governess and a faithful retainer. The adventures with which the family meet at St. Petersburg, Moscow, Novgorod, and in the country, and the stories which its members tell or are told, serve to make the volume sufficiently attractive to the youthful mind and to render palatable a considerable amount of useful information. What is said about Russia is correct enough, but the Russians who are introduced into the story are decidedly favourable specimens of their kind, and they talk English, even in outlying districts, with a fluency which is surprising. The tone of the book is thoroughly good, and it may be safely recommended for family reading.

OUR LIBRARY TABLE.

Brushland, by Mr. John Darby (Lippincott & Co.), is one of those little gossipy medleys, containing some study of nature, some humour, and some moralizing, in which Americans seem to delight, and of which from Thoreau onwards they have had a speciality. Mr. Warner's 'Summer in a Garden' is, perhaps, the best known and most popular book of this class. In that the humorous element predominates, and it is of a quality to which Dr. Garretson (for "John Darby" appears to be but a transparent concealment) cannot lay claim. Still there is a good deal of pleasant reading in 'Brushland.' It relates the doctor's experiences—whether genuine or invented there is nothing to show—during the reclamation of a tract of land in what appears to be the most unsatisfactory region, from an

XUM

agricultural point of view, in the whole of the Eastern States, the "Barrens" of New Jersey. He takes this up "as a speculation, and as a vantage-ground from which undisturbed we can look out on the question, What for?" The plural pronoun indicates the double personality which the doctor acquires by taking up the business of a swamp-farmer; and the two persons who are combined in him are thenceforth denoted as "Broadcloth" and "Corduroy." Perhaps when they get into a discussion both are apt to be a trifle priggish. However, "Corduroy" is the hero of the little narrative; and he tells it with so much spirit, of a queer New England kind, that the reader is almost inclined to go for a location in the Jersey Barrens himself, and "commence swamp-clearing just back of the barn." The following extract will give him an idea of the kind of work that he may expect:—"Work on sassafras-runners with a grubbing-hoe is a trying occasion. We had a full share of these roots. They are about as tough as a new-made hemp-rope, and not less full of turns and twists. The emphasis with which the tenant would bring a blow at a curl exceptionally bad had something of the smack of a wordless oath. My own whangs were not always without a spice of temper; while the frequently-repeated 'gosh darns' of the son were not at all times sufficiently removed from swearing to deceive a minister." However, the result was health, a good appetite, and "a crop of corn not surpassed for measure or quality, taking acre for acre, by any other in the state." So this doctor at least seems to have prescribed satisfactorily for himself.

M. Jules de Glouvet is an extremely clever and powerful writer, but it is not quite clear that he has been well advised in adopting, at least for a whole volume, the style of his *Histoires du Vieux Temps* (Paris, Calmann Lévy). They are supposed to be related by a certain Loys de Cussière, a survivor of the last days of the Hundred Years' War. The *pastiche* of language is clever, but it will hardly, we think, stand a very minute critical examination by that unsympathetic person the philologist or philologer, as he indifferently delights to call himself, and the ordinary reader may possibly find in it more difficulty than piquancy. On these matters, however, it is never safe to pronounce very decidedly, because individual taste enters too largely into them to make any general laying down of laws possible. The singular descriptive faculty which M. de Glouvet has displayed in his previous books reappears here to great advantage. The account, for instance, of the feast given to René of Anjou in the "Devis Premier" is excellently done, and may compare, in a very different order of things, with the vivid pictures of the great forests of France which made M. de Glouvet's reputation in his first book. Of higher merit is the power of maintaining and emphasizing an interest in the grotesque and horrible which appears in the "Devis Quatrième," which is entitled 'Le Chevalier Estrange.' Some short tales which compose the "Devis Cinquième" are also very good. Indeed, if it be necessary for the critic's satisfaction to draw a general literary moral from everything, it may be said that this book confirms the idea that experiments in *patois*, old language, &c., should always be short. In a work of "long breath"—and two of these *devis* occupy nearly three hundred pages between them—the constraints which the author imposes on himself and his reader have more leisure to make themselves felt.

Messrs. Cassell's new serial, *Greater London*, promises well. The letterpress is written by Mr. E. Walford. The first instalment contains a great deal of interesting information (why on p. 31 does Mr. Walford twice call Julius Cæsar "the emperor"?), and the illustrations are well chosen. A capital map by Mr. Stanford adds much to the value of the work.

Messrs. Macmillan send us the *Calendar of Queen's College* (Harley Street), which shows what excellent work that institution is doing.

We have on our table *First Twenty Years of Australia*, by J. Bonwick (Low),—*An Englishman's Views on Questions of the Day in Victoria*, by C. J. Rowe (Trübner),—*The Army Examination Series*, 2 vols., edited by C. H. O. Curtis (Fisher Unwin),—*Preparatory Book of German Prose*, by H. B. Boisen (Boston, U.S., Ginn & Heath),—*Latin Course, for First Year* (Chambers),—*Elements of Algebra*, by G. A. Wentworth (Boston, U.S., Ginn & Heath),—*The Wonders of Nature*, by Prof. Rudolph (Paisley, Gardner),—*The Scientific Evidences of Organic Evolution*, by G. J. Romanes (Macmillan),—*A School Course of Heat*, by W. Larden (Low),—*The Remote Antiquity of Man not Proven*, by B. C. Y. (Stock),—*The Psychology of the Salem Witchcraft Excitement of* 1692, by G. M. Beard (New York, Putnam),—*The Æsthetic Movement in England*, by W. Hamilton (Reeves & Turner),—*The Harveian Oration*, 1880, by J. W. Ogle (The Author),—*Uncle Pat's Cabin*, by W. C. Upton (Dublin, Gill),—*Clever Things said by Children*, edited by H. Paul (Bogue),—*Tributes to Longfellow and Emerson*, by the Massachusetts Historical Society (Trübner),—*Sea Pictures*, by J. Macaulay (R.T.S.),—*The Great Cranberry Quarrel* (S.P.C.K.),—*Beechwood*, by M. Davison (S.P.C.K.),—*Be Kind to your Old Age* (S.P.C.K.),—*Early Poems*, by J. S. Fletcher (Poole),—*Peace Triumphant, Poems*, by T. N. Millar (Glasgow, Dunn & Wright),—*Smithy Rhymes and Smithy Chimes*, by J. Senior (Sheffield, Leader & Sons),—*Storm-Drift*, by H. E. Clarke (Bogue),—*Shakespeare's Ricardo III.*, translated by De G. Macpherson (Madrid, De Fortanet),—*Träumereien*, by U. Rous (Thimm),—*Verlobung und Hochzeit*, by K. Lehmann (Munich, Kaiser),—and *Antiquæ Britonum Scotorumque Ecclesiæ*, by F. Loofs (Nutt). Among New Editions we have *The Elements of Jurisprudence*, by T. E. Holland (Frowde),—*Principles of the English Law of Contract*, by Sir W. R. Anson, Bart. (Frowde),—*Handbook to the Mastery Series*, by T. Prendergast (Longmans),—*Spasmodic Asthma*, by W. E. Steavenson (Bell),—*T Leaves*, by E. F. Turner (Smith & Elder),—and *Uncle Remus*, by J. C. Harris (Routledge). Also the following Pamphlets: *The Yâtrâs*, by N. Chattopâdhyâya (Trübner),—*Hothouse Education*, by J. A. Digby (Stanford),—*Organisation without Opinions*, by A. Herbert (Cassell),—*The Economics of Fair Trade*, by W. R. Herkless (Glasgow, Wilson & McCormick),—*My Lords Unmasked*, by Athos (National Press Agency),—*Evidence given before the Select Committee of the House of Lords on the Land Law (Ireland) Act*, 1881, by G. Fottrell, jun. (Dublin, Gill),—and *Science in Popular Education*, by T. Twining (Twickenham, Franklin).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Fragments from the History of the Christian Church, from Clement of Rome to Clement of Alexandria, cr. 8vo. 3/6
Jenkins's (Rev. R. C.) Romanism, a Doctrinal and Historical Examination of Creed of Pope Pius IV., cr. 8vo. 5/ cl.
McArthur's (C.) The Evidences of Natural Religion and the Truths Established Thereby, 8vo. 3/6 cl.
Religion in the Light of Philosophy, cr. 8vo. 2/6 cl.
Shunamite (The), by C. G. S., cr. 8vo. 3/6 cl.
Teacher's Prayer Book, being the Book of Common Prayer, with Introduction, &c., by A. Barry, 18mo. 2/6 cl.

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Linton's (W. J.) The History of Wood Engraving in America, 4to. 31/6 cl.
Paton's (Sir J. N.) Compositions from Shakspeare's 'Tempest' and Shelley's 'Prometheus Unbound,' cr. 4to. 3/6 cl.
Scottish Loch Scenery, illustrated in Coloured Plates from Drawings by A. F. Lydon, imp. 8vo. 12/ cl.

Poetry.

Coster's (G. T.) Poems and Hymns, 12mo. 5/ cl.

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Spinoza, Four Essays, edited by Prof. Knight, 8vo. 5/ cl.

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Correspondence of Sir Patrick Waus, of Barnbarrock, Knt., 1540–1597, ed. by R. V. Agnew, 8vo 21/ cl.
Cupples's (Mrs. G.) Memoir of Mrs. V. Jeypore, with a Sketch of her Father, Judge Fraser, of Lucknow, cr. 8vo. 3/6 cl.
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Fuller (A.), by his Son, A. G. Fuller, cr. 8vo. 2/6 cl. (Men Worth Remembering.)
Haco's Expedition against Scotland in 1263, cr. 8vo. 6/ swd.
Hogg's (J.) Domestic Manners and Private Life of Sir Walter Scott, cr. 8vo. 6/ cl.
Hunter's (W. W.) Brief History of the Indian People, 3/6 cl.
Jahn's (O.) Life of Mozart, translated from the German by P. D. Townsend, 3 vols. 8vo. 31/6 cl.
Stoughton's (J.) William Penn, the Founder of Pennsylvania, 8vo. 7/6 cl.

Geography and Travel.

Allpress's (R. H.) Geography Questions, cr. 8vo. 2/6 cl.
Caledonia described by Scott, Burns, and Ramsay, with illustrations by J. Macwhirter, cr. 4to. 10/6 cl.
Kermode's (W.) Natal, its Early History, Rise, &c., as a Field for Emigration, cr. 8vo. 3/6 cl.
O'Donovan's (E.) The Merv Oasis, Travels and Adventures east of the Caspian, 1879–80–81, 2 vols. 8vo. 36/ cl.
Wilson's (Rev. J.) The Gazetteer of Scotland, 8vo. 7/6 cl.

Philology.

Crump's (H.) Colloquial Exercises in French Grammar, 2/6 cl.
Plato (The Republic of), Book 1, ed. by E. Hardy, cr. 8vo. 3/
Savage's (F. W.) French Examination Reader, cr. 8vo. 2/ cl.
Tacitus (Annals of), ed. by G. O. Holbrooke, 8vo. 16/ cl.
Thompson's (A. R.) Dialogues, Russian and English, 12mo. 5/
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Marshall's (A. M.) Owens College Course of Elementary Biology: Part 1, The Frog, cr. 8vo. 2/6 cl.
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FOREIGN.

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ENGLISH AUTHORS AND AMERICAN PUBLISHERS.

Crown Buildings, 188, Fleet Street, Oct. 31, 1882.

As Mr. Clark Russell's letter in the last number of the *Athenæum* does injustice to the firm of Harper & Brothers, of New York, by conveying the impression that it has printed unauthorized editions of his stories and without pecuniary acknowledgment, I beg leave to state:—

1. That the stories referred to were published by Messrs. Harper & Brothers from early sheets and by arrangement with Mr. Russell's London publishers, who had purchased all rights from the author.

2. That no story by this popular author has been published by Messrs. Harper & Brothers without payment therefor of an honorarium. It is the invariable custom of Messrs. Harper & Brothers to pay for early sheets of English works published by them.

3. That Messrs. Harper & Brothers have paid for Mr. Russell's stories thus far secured from his London publishers between two and three hundred pounds, a fact of which Mr. Russell had probably not informed himself when he wrote to the *Athenæum*.

4. Mr. Russell is perhaps unaware that the editions to which he refers were of the cheapest character, viz., 7½*d.*, and were sold in competition with unauthorized editions.

SAMPSON LOW.

30, St. James's Road, Brixton, Oct. 31, 1882.

MR. W. CLARK RUSSELL'S recital of his treatment at the hands of American publishers is so completely at variance with my own experience that possibly you will allow me a few words on the question at issue.

Is it probable that my brother author disposed of his copyrights, *i.e.*, of all rights, British and foreign, to his English publishers to begin with? This would explain why no money has reached him from America, where I am sure his clever stories would always command a high price for "advance sheets." If this be not the case, I am at a loss to understand the position, or to reconcile it with the liberal treatment, and in some instances the almost princely rate of pay, which Messrs. Harper, of New York, have awarded to English authors, as a rule for very slight advantages.

You, I am sure, will allow me at least to assert in my own case that Messrs. Harper have for many years published simultaneously in America all that I have written in the way of fiction here, and have paid handsomely for every line of it; in one or two instances—and English publishers will bear this in mind for all our sakes, I am sure—exceeding even the "scale of wage" agreed upon. F. W. ROBINSON.

*** A lady novelist also writes to us and confirms Mr. Robinson's account of the liberal treatment accorded by Messrs. Harper to English writers.

FIELDING'S PORTRAIT.

Oct. 30, 1882.

KNOWING nothing of painting and sculpture, I approach anything so accomplished a writer as Mr. Austin Dobson has to say upon those subjects with genuine diffidence. All I desired to ask was whether, even granting that Hogarth's portrait of Fielding was life itself, a sculptor could reproduce the whole face of a dead man from a profile likeness of him. Nothing is fuller of the unexpected than the human countenance, and I have seen a nose that looked in profile to be as long as a young carrot dwindle into a mere pimple in a full-face photograph. Were Fielding's eyes alike? Might not the right eye have had a droop, a leer, one knows not what, absent from the other? Were both eyebrows identical? Are all the suggestions a full view of the mouth would yield preserved in the extraordinary lips found in Hogarth's likeness? In truth, I cannot help thinking there is something of caricature in the portrait from which the bust has been or is to be modelled. Did any one ever see such a nostril in the human nose? Why, it looks to be a horizontal puncture, as though the owner had it done for a ring. Hogarth was very fond of noses of that kind. There is one in plate iv. of 'Marriage à la Mode'—see the little bow-legged old man polishing a pair of eye-glasses. But it is a sculptor's question; and if the thing *can* be done, then all that remains for me to do is to apologize for doubting its practicability.

W. CLARK RUSSELL.

THE HISTORY OF THE MATICE CZESKA'.

I.

THE history of a society is proverbially uninteresting; but in the case of the Matice Czeská the untoward political circumstances against which it had to contend, the extraordinary jealousy of a "paternal" government, and the fact that the Bohemian or Czeskish language had been proscribed for a couple of centuries, invest the history of the society with a peculiar interest. Indeed, its ups and downs exhibit a remarkable similarity to the gallant struggles of one of those exceptional individuals who are held up to admiration as prominent instances of "self-help."

The word "Matice" is one of the many Slavonic forms of the word signifying "mother," but it has also the special signification of "fund." The words Matice Czeská thus signify Bohemian Fund. Its object was and is the republication of old and the publication of new works of historical, scientific, practical, or literary value in the Bohemian language.

The unfortunate result of the battle of the White Hill in 1620, which drove Frederic, the "Winter King," the son-in-law of James I. of England, from his temporary throne, caused the suppression, not only of the liberties, but also of the language of Bohemia; nor was it till 1816 that the authorities allowed any notice to be taken of the native tongue in upper schools and universities. Sentiments at Vienna, however, were so hostile to any recognition of Bohemian nationality, that another decree in 1821 reduced that of 1816 to next to a nullity. Endeavours made by Jungmann and others to establish a "Bohemian Society" consequently came to nothing. But through the exertions of Francis Palacký, and the help of Counts Caspar and Francis Sternberg, the National Museum of Bohemia, which had been founded in 1818, commenced in 1827 to issue two magazines, a quarterly in Bohemian and a monthly in German, under the editorship of Palacký, who in April, 1829, was appointed "Historiographer to the Estates of Bohemia." Contrary to expectation, that in German languished, while that in Bohemian prospered. A project was also formed to publish an encyclopædia in the Bohemian language by means of a society, which was provisionally allowed by Count Chotek, the Grand Burggrave. But when Palacký and Jungmann in December, 1829, made their views known to the chief of the police, Chevalier Hoch, they were received with great kindness, but withal informed that unfavourable representations as to their sentiments were certain to be made at Vienna, and that the Emperor Francis, though ready to protect all existing institutions, yet entertained an innate distrust of new ones. Hoch therefore advised Palacký to attach the society for the publication of the encyclopædia either to one of the existing scientific or learned societies, or to the National Museum. This advice was followed, and in 1830 the Committee of the Museum resolved to form a special branch for the promotion of the Bohemian language and literature, naming as its council the three proposed editors of the projected encyclopædia, Jungmann, Presl, and Palacký. Prince Rudolf Kinský was appointed "curator" of the fund to be raised for these purposes, and Count Chotek authorized the issue of an appeal to the public for subscriptions. On January 1st, 1831, the Matice Czeská came into legal existence as a branch of the National Museum. Membership of the society was obtained by an annual subscription of a guinea in English money during five years or a single payment of five guineas. The first English member was Connop Thirlwall, the late Bishop of St. Davids.

The German monthly of the Museum having fallen through, the Council of the Matice took up the Bohemian quarterly in 1832. In 1832 also the fortieth anniversary of the accession of Francis I. was celebrated, and the Matice published a volume of poems in the Bohemian language entitled 'Voices (Hlasy) of Patriots with regard to March 1st, 1832,' as a proof of the loyal sentiments of the Bohemians. Copies of this were graciously received and acknowledged by the emperor and other members of the imperial family. This recognition of their work caused hopes of better things for their nation and language to arise in the hearts of Bohemian patriots; but a memorial setting forth the claims of the Bohemian language, which was presented on April 10th, 1832, only resulted in the prohibition of the use of the appellation "Matice," and in an underhand attempt to destroy the entire institution, which was happily frustrated by the prudent and conciliatory policy of Palacký. For a considerable time the Matice was termed the "Special Fund (*pokladnice*) of the Bohemian Museum for the publication of Bohemian Books."

In 1833 the Council of the Matice managed by the aid of wealthy and noble friends anonymously to ensure the celebrated Szafarzik the modest income of 48*l.* a year, which enabled him to move from an inferior and uncomfortable position in Hungary to Prague, where he proceeded to write his 'Slovanské Starozitnosti' ('Antiquities of the Slavonians'), a work which is one of the glories of the Matice.

In 1836 the Matice lost its curator, Prince Kinský, by death, but a worthy successor was found in Count Kolowrat Krakowský. About this time public interest in the Matice appeared to languish; very few new members joined it, and its financial condition was the reverse of prosperous. Still it managed to publish the great Bohemian dictionary of Jungmann in five huge and closely printed quarto volumes. This was the result of thirty years' labour—labour rendered greater by the fact that so large a portion of the authorities quoted was in MS. and not in print (1834–1839). About the same time (1834–1837) Szafarzik's 'Antiquities' was also published, but the Council of the Matice was compelled to ask permission of the Committee of the Museum to violate its statutes by expending a portion of its capital on the completion of these two great works. The required permission was granted on condition that the capital thus expended should be replaced without delay, a necessity which greatly fettered the further activity of the Matice.

The 'Antiquities' drew attention from every quarter. In 1838 a Russian and in 1842 a

Polish translation appeared, which were followed by a German translation in two parts in 1843 and 1844. Prague now became a kind of focus of literary reciprocity among the Slavonians. But at home things ran counter to the Matice, and the petition presented in favour of the Bohemian language in 1832, as above mentioned, received a decided rebuff in October, 1835. However, the Council did not lose heart, but elaborated arrangements for the future, projecting four series of works to be published by the Matice:—(1) The Old Bohemian Library, comprising MSS. and printed works from the rise of the national literature to its fall and proscription in the seventeenth century; (2) the New Bohemian Library, containing original works of a literary or scientific character; (3) the Classical Library, containing translations from ancient and modern classical works in various languages; and (4) the Home Library, consisting of simple works for domestic use. A. H. Wratislaw.

MR. G. A. CARTHEW.

The Norfolk and Norwich Archæological Society has sustained a severe loss by the death of Mr. G. A. Carthew, on the 21st ult., in his seventy-sixth year. He is the last of that remarkable band of local antiquaries of which Mr. Dawson Turner, Mr. Daniel Gurney, Sir John Boileau, the Rev. Charles Boutell, and Mr. Harrod were prominent members, and who did much towards reviving the taste for archæology and local history which is now widely spread in East Anglia. He was the son of Mr. George Carthew, solicitor, of Harleston in Norfolk, by Elizabeth, daughter of Peter Isaac, gentleman, of Wighton, and was born on the 20th of June, 1807. His father was a younger son of the Rev. Thomas Carthew, of Woodbridge Abbey in Suffolk, who, though a gentleman of large income and good position, seems to have made very small provision for the children of his second wife, of whom the Harleston solicitor was one. The result was that young Carthew's education was somewhat defective, and that he had to make up by painful study for the lack of early training. He used to say that he only acquired a little Latin at a private school at Wells in Norfolk, and that he had to learn good manners elsewhere. He was articled to his father when very young, and from him he acquired his love for genealogical and historical research. While still in his articles he fell in with a collection of charters once belonging to Mendham Priory in Suffolk, and though there were in those days few of the helps which are now readily accessible to the beginner, he resolutely set himself to master the contents of the precious parcel, and he actually spent years in deciphering, copying, and analyzing the large mass of ancient documents which fell into his hands. He was rewarded by finding himself perfectly familiar with the writing of the thirteenth and fourteenth centuries, and it was not long before he had gained for himself a reputation as an expert "black-letter lawyer." Unfortunately, clients did not come so often as other seekers for information. Both father and son were unworldly men, and the younger Carthew was glad to accept a partnership at East Dereham in 1839 and to start on a new venture. He had hardly settled at Dereham when he conceived the design of collecting materials for a 'History of the Hundred of Launditch,' at which he laboured for nearly forty years, and which will long remain a conspicuous monument of his indomitable perseverance and industry. When the Norfolk and Norwich Archæological Society was started under the presidency of Bishop Stanley in 1845, Mr. Carthew's name appeared as one of the local secretaries; and at what was in effect the first general meeting of the society in 1846 he read a paper on the architectural peculiarities of the church of Great Dereham. From that time till his death rarely did a volume of the *Norfolk Archæology* appear without some contribution from his pen, the most valuable being, perhaps, the 'Notice on North Creak Abbey' in the seventh volume, and that 'On the Right of Wardship and the Ceremony of Homage in Feudal Times' in the fourth volume.

In 1872 Mr. Carthew was temporarily disabled by a stroke of paralysis, which, though alarming at the time, exercised no effect upon his intellectual powers. Indeed, his enforced repose only seemed to act as a stimulant to his mental energy, and while still almost confined to his room he issued the prospectus for his 'History of Launditch,' and actually began to send the MS. to the printers. So little notion had he of the immense mass of materials which he had gathered that he contemplated only a single volume, the subscription price of which was to be one guinea and the number of copies limited to one hundred. Before the work was finished it had extended to three volumes quarto, illustrated by lithographs, plans, and facsimiles without stint, the printed matter filling just 1,500 pages. The cost of the work after all subscriptions were paid entailed an outlay upon its author of nearly 500*l.*, yet he never grudged it; money was to him only valuable in proportion to its power of rescuing from oblivion what was noble and beautiful in the past.

When the 'History of Launditch' was finished Mr. Carthew began to find life purposeless. He lost his wife and then a sister who kept house for him. He would probably have died three or four years earlier if a friend had not suggested that he should undertake a new work, for which he had already made large collections. This was the history of the adjoining parishes of East and West Bradenham, Necton, and Holm Hale. The publication was undertaken by Messrs. Goose & Co., of Norwich, on the understanding that Dr. Jessopp should see through the press any portion of it that Mr. Carthew might not live to correct. About two-thirds of this volume are already struck off, and its author was at work upon the index a few hours before his death. He was found dead in his chair on the morning of the 21st ult., and was laid in the family vault at Harleston on the following Wednesday.

Mr. Carthew had been a Fellow of the Society of Antiquaries for many years; he was a frequent contributor to *Notes and Queries* and to all the leading antiquarian and genealogical publications. He has left an immense mass of papers behind him, which, together with his books, will be sold without delay. A man of gentle manners and singular simplicity of character, he was too easily assailable on the softer side of his nature; but his shrewd dryness served him in good stead on many occasions when a pretender tried to impose upon his credulity. His astonishing memory never failed him to the last day of his life, and they who were happy in enjoying his friendship best know that the loss of this veteran East Anglian antiquary is irreparable.

THE PUBLISHING SEASON.

Mr. F. Unwin will publish in a few days a Christmas story-book entitled 'The Prince of the Hundred Soups: a Puppet-Show in Narrative,' edited by Vernon Lee. The editor, whose studies and essays on art in Italy are well known, contributes an introductory preface showing that the story is written in the manner of the mask-comedies popular in France and Italy during the seventeenth and eighteenth centuries, which suggested to Watteau the designs for his celebrated album.

Messrs. Griffith & Farran will shortly publish a translation of Henrik Ibsen's 'Doll's House,' under the title of 'Nora: a Norwegian Drama of Social Life.' Miss F. Lord has made the translation, which will be prefaced by a sketch of the life and works of Ibsen.

Messrs. Wyman & Sons have in the press a system of shorthand by Mr. E. Guest which is based upon a new theory. The most frequently recurring letters in English having been ascertained by the counting of thousands of words, and the most rapidly drawn stenographic lines having been ascertained by a series of experiments, Mr. Guest in forming his alphabet has allotted to the frequent consonants the most facile lines and the less facile lines to the infrequent ones. The book is to be entitled 'Compendious Shorthand; or, Stenographic Visible Speech.'

Messrs. Hildesheimer & Faulkner will issue this month an illustrated gift-book of poems for children by F. E. Weatherly, with coloured illustrations by Jane N. Dealy, entitled 'Sixes and Sevens.'

Messrs. Bagster & Sons have in the press a new work upon the spurious text of the three that bear witness in heaven, by the Rev. H. T. Armfield, rector of Colne Engaine, Essex.

A HEBREW DEED DATED COLCHESTER, 1253.

On the fly-leaf of Sebastian Münster's 'Dictionarium Chaldaicum,' &c., Basilæ, 1527, with MS. notes by William Bedwell, 1586, preserved in the Bodleian Library (Laud. 172), is the following deed, transliterated from the Hebrew by Bedwell. The original is most probably lost if it is not amongst the deeds called *shetars* in the Record Office. I think it would be of some interest for the history of the Jews in England, inasmuch as it contains the first mention of Jews having resided at Colchester.

A. Neubauer.

*Hebrew Text Transliterated.**

"Bfnjnu chthumj mtha bc*h*jnj † bc*h*bth bschnth‡ bc*h*bhhah vehheschrijn jom ljereach Adar schenath chamschth alphijm veschmonah hhaschar librijath hholam lemanijn schanu monijn can bkoltzejschtar mtha: ajc bau liphnejnu R. Itzchak ve R. Joseph ubinjamijn benej R. Jechijl veamaru lanu havu hhalejna hhedijm ucethabu uchtmu ccol leschon zeuth uknjn lephj schrtzjnu bnfsch chfjtzh schehanchnu lR. Schmuel achjnu hgdol eth chlkjnu min hbjth schnahhalah lanu bjruschah schehajah lzknjnu lR. Schmuel brchob Schtokvvilah col otho habjth hhim hapurtnautz schhnchnu lo ledor bo ulhc*h*thmsch bcol mjnj thschmsch uajsch al jmchh bjdo zoth ldhhth mrosch chdsch njsan schnth *ch*monh hhschr lfrt hhad chmsch hhc*h*rh *ch*nh achr zmn hnkú ubnisan zeh hnkú pac*h*kc*h* schehja bc*h*nth *ch*thjm varbhhjm lmlcuth adonjnu hmlec hnrj bn hmlc john: vajlu hn hthnajm aschr bjn R. Schmuel hnkú vachju hnkú: R. Sch. jdor bbjth chmsch hhschrh schnh vhhlju lhgin ulhatzijl hbjth mhzk ruach vegec*h*em ubjtzjatho jhjh hbjth bmhhmdo hraschon cbcnjstho. ubtzath R. Sch. hnkú min hbjth hnkú al jutzja mmnu dbr *ch*hja tzrjc lchdr ulhhljh aschr bnh R. Sch. hnkú ucascher jthmu hchmsch hhschrh *ch*nh hnkú im jrtzu hschlschah achjm hnkú lhotzja eth achjhm R. Schm. hnkú min hbjth hnkú hreschuth bjdam vaz jtza R. Schem. hnkú min hbjth hnkú hua vcol ascher lo bla djn vdbrjm (vhhrijm) vla jucl lthbuhh ulhhrhhr ulschal hhl hbjth hnkú cij am chlko hmgjhh lo: unschbhhu hanschjm hnkú aj*ch* lachju bethorah bntijlth chephetz bfnjnu lkjm eth hthnajm hajlu caschr hm cthubjm bschtr zeh bla hhhrmah umh schrajnu vtznu lanu lcthb ulchtom lihjoth bejad col echad mehem leztath urajh cmah hhdjm cschrjm: cthbnu vknjnu mjdm bknjn gmur cthjkon chacamjm lR. Schem. achijhem hnkú ccol mh decthjb umfrjsch lhhjl: bmna decschr lmknja bjh schrjr vkjm.

"Jhudh b"r jtzchk.

"Joseph bh"r Jhoschuhhjh."

Translation.

"We the undersigned, Monday, the twenty-seventh day of the month of Adar (April), in the year 5018 A.M. (1258 A.D.), according to the date we use here at Colchester, [testify] that R. Isaac, R. Joseph, and Benjamin, sons of R.

* The text transcribed in Hebrew characters will appear in the *Revue des Etudes Juives*, No. 10.

† *Ch* is in Bedwell's MS. expressed by *w*.

‡ This word to be omitted.

Jehiel, came before us, saying, Be ye witnesses for us, and write and seal in the language of the law of acquisition that we have agreed to make over our part of the house in Stockwell Street,* left to us as an inheritance by our grandfather, to R. Samuel, all the house with all its appurtenances,† so that he may occupy it and use it. No one shall dispute this right to him from the day of the *neomenia* of Nisan (April) 5018, until eighteen years after this time, this Nisan which is called the Pasques, in the forty-second year of the reign of our lord the King Henry (the third), son of the King John. And this is the agreement made between the said R. Samuel and his brothers. R. Samuel shall dwell in the said house fifteen years, where he will have to take care of it, so that it shall not be damaged either by winds or by rain, so that the house shall remain in its present state when he leaves it. And he shall not remove anything which he has added to the upper rooms and lower rooms. After fifteen years the brothers reserve their right to give him notice to leave the said house, which he will do without any dispute, and R. Samuel will only claim the part of inheritance which is due to him. These men have taken the oath before us on the Law and according to the rite that they will keep the above-mentioned condition without any subterfuge. What we have seen and what they asked us we have signed with our seal, so that the document should be in the hand of each as a proof, and as righteous witnesses we have written and taken possession, according to the regulations of our rabbis, for their brother R. Samuel according as it is explained above, by laying hand upon a piece of money (manâ), fitted by regulation for a confirmation of deeds.

"Judah, son of R. Isaac.
"Joseph, son of R. Joshua."

CAPT. GILL, R.E.

Unfortunately the reports which have been current for some weeks of the death of Capt. Gill have now been confirmed, and, though all hope of Prof. Palmer's safety is not yet abandoned, there can be no doubt that both Capt. Gill and Mr. Charrington have perished. For some years Capt. Gill has held a foremost place among geographers. Endowed by nature with an ardent taste for exploration, and by training with the power of making the fullest and best uses of his discoveries, he was eminently qualified for the self-imposed task of unravelling geographical puzzles and of filling up the blank spaces on our maps.

In his first journey of exploration he travelled through parts of Persia in company with Col. Valentine Baker. The two officers left England in the beginning of 1873, having for their main object the exploration of the Atrek valley. In this they were partially disappointed, though they succeeded in laying down the upper course of the river. They visited, however, Tiflis, Baku, Astrabad, and Teheran, and brought back with them route surveys through the intervening districts which have added considerably to our knowledge of the geography of the country. Shortly after their return to England, Col. Baker published an account of their travels in his work entitled 'Clouds in the East.'

But Capt. Gill's travels in China were beyond comparison his most memorable achievement, both as regards the results obtained and the magnitude of the undertaking. In September, 1876, he landed in China, and after making some excursions in the country to the north-east of Peking he returned to Shanghai to make preparations for an adventurous journey through more than the breadth of the empire into Burmah. After having sailed up the Yang-tsze-kiang to Chung-ching, a distance of upwards of 1,500 miles, he struck northwards by land to Cheng-tu, and on to the "Northern Alps," which form the watershed of the Min and other rivers. Returning to Cheng-tu, he started westward, in the vain hope of being able to reach Kashgaria through Tibet. But the Tibetan Lamas were as inhospitable to him as to others, and he determined therefore to strike southward from Batang to Talifu and so on into Burmah. The geographical, ethnological, and linguistic results of this journey are of the first importance, and are fortunately preserved for us in the extremely interesting account of his travels which he published in his 'River of Golden Sand.'

After his return from China Capt. Gill was sent on a special mission to Constantinople. Subsequently, having obtained six months' leave of absence, he hurried out to Afghanistan, and arrived in time to join General Macgregor's campaign in the Marri country, but too late to follow the march from Cabul to Candahar. On the outbreak of hostilities in Northern Africa he went to Tripoli, but was there also met with the same kind of insuperable opposition which prevented his penetrating into Tibet. The particulars of his service in Egypt and of his last fatal journey are too fresh in the memories of all to need recapitulation.

Capt. Gill twice stood in the Conservative interest, once for the borough of Hackney and once for Nottingham, but in each case he was unsuccessful. To his many friends his death is an irreparable loss, and it has left a conspicuous blank in the world of science. His personal qualities were such as to draw many to him, while his quiet determination and cool intrepidity in moments of danger fitted him admirably for the work of exploring the dark places of the earth.

Literary Gossip.

It is unfortunately true that the Hamilton collection of manuscripts has left this country. But the German papers are wrong in two particulars. The collection has been sold in its entirety to the Prussian Government by Messrs. Sotheby, Wilkinson & Hodge, and the price paid is not that mentioned in the Berlin journals.

Mr. William Allingham is preparing a volume of poems for publication.

The title of Mr. Walter Besant's story for the Christmas number of *All the Year Round* is 'Let Nothing you Dismay.'

Messrs. Chatto & Windus will publish at the end of this month 'Gideon Fleyce,' a novel by Mr. H. W. Lucy. The book has been described in some quarters as a political novel, a designation which we understand the author himself does not adopt. Mr. Lucy has taken advantage of exceptional opportunities to describe some political episodes and to sketch some types of political character; but the novel depends for its main interest upon a wider range of incident and characterization.

Mr. Allardyce's 'Life of Lord Keith' is to be followed immediately by another naval biography. Messrs. W. H. Allen & Co. hope to issue before Christmas a 'Life of Admiral Lord Hawke,' by Prof. Montagu Burrows, of Oxford. The family papers have been placed at his disposal, and there will be as frontispiece an engraving from a picture of the admiral in the possession of the family. He has included in the book two independent treatises: (1) upon the origin of the English wars in the reign of George II.; and (2) upon the state of the royal navy in that reign. The courts-martial upon Admiral Mathews and his officers, on General Sir John Mordaunt, and upon Admirals Byng and Keppel will receive some illustrations from original sources in the body of the work, which will also give an account of the career of the leading naval officers of Lord Hawke's time.

The Index Society is crying out for more subscribers to enable it to print off the materials it has on hand. Mr. Harrison's index of the topographical literature of England and Wales, arranged alphabetically under the names of places only, is ready for the press. An index of kindred character applied to the whole of Europe is in contemplation. The titles of the best descriptions of countries and cities will be placed under the name of the place described, and the place-names will be arranged in an alphabet. An index is likewise projected of all the memoirs known in English literature from Grammont to Charles Greville. This work must of necessity be divided, but whether into reigns of the kings and queens or into more regular periods of years it is not yet determined. Fellow helpers in the work are wanted almost as much as additional subscribers.

Mr. Ebsworth is working hard at the 'Roxburghe Ballads.' Part xi. will be issued before the end of the year, and parts xii. and xiii. (the "Monmouth Group") are promised for the spring or early summer. Such editors as Mr. Ebsworth are rare, and we heartily wish him health and strength to successfully carry out his important undertaking.

The first volume of Mr. Cornelius Walford's work, 'Fairs, Past and Present,' is just on the point of completion, and will form part of Mr. Elliot Stock's "Antiquarian Library."

The Clarendon Press will publish shortly 'The Gospel of St. Mark in Gothic, according to the Translation made by Wulfila in the Fourth Century,' edited by Prof. Skeat. This work is intended to serve as a Gothic primer, and to introduce the beginner to larger works on the subject. The introduction gives all necessary elementary information concerning the MS., the author, and the sources of the alphabet, with some account of the pronunciation, phonology, and grammar. The glossary not only explains all the words occurring in St. Mark's Gospel, but is extended so as to explain all the more important words of the language, especially such as are most required by the student of English etymology, for whom some knowledge of Gothic is absolutely indispensable.

There will be published next week by Messrs. Simpkin, Marshall & Co. a little gift-book entitled 'The Book-Lover's Enchiridion.' It will consist of a selection of thoughts on the "solace and companionship of books," gathered from the writings of between one and two hundred authors, ranging from Solomon and Cicero to Carlyle and Ruskin. The object of the compiler has been to present the wisest and most pithy thoughts of the best authors on the subject of books, and what they do for us as companions, friends, and counsellors. Besides the selections from British writers of the seventeenth, eighteenth, and nineteenth centuries, the best thoughts of some of the most distinguished American authors

* The streets formerly called Stockwell (East and West) contain now the greatest part of St. Martin's Lane and Angel Lane (see Philip Morant's 'History and Antiquities of the County of Essex,' London, 1768, vol. i. p. 114).

† This word is left in the Hebrew document in English.

XUM

are also given. The size and form of the volume will resemble the Elzevir classics of the seventeenth century. It will be handy for the pocket, and transmissible by post for twopence. The compiler has gone to the original sources for his matter.

THE Rev. W. Walker, author of biographies of Dr. Jolly, Bishop of Moray, and Dr. Gleig, Bishop of Brechin, is preparing an extended memoir of the Rev. John Skinner, Dean of Aberdeen and father of the bishop of that name who wrote the 'Annals of Scottish Episcopacy.' The elder of the two divines is still remembered for his 'Tullochgorum,' 'The Monymusk Christmas Ba'ing,' 'The Ewie wi' the Crookit Horn,' and other humorous poems in the Scottish dialect. He was a correspondent of Robert Burns. The memoir of this persecuted pastor, who died in Aberdeen after a ministry of sixty-four years at the obscure village of Longside, in Aberdeenshire, and who passed his days in a cottage of two rooms, besides containing fresh biographical matter, will furnish an analysis of his theological and other writings, an account of the religious controversies and persecution of the time, and a collection of his early poems hitherto supposed to be lost. The work will be published by subscription.

THOSE who are interested in Prof. Blackie's efforts to establish a chair for Celtic Languages and Literature in Edinburgh will be glad to see the following note, read before the University Council last week:—"I crave the liberty to state, for the information of all concerned, that the Celtic chair is now in the hands of the University; and that I understand a meeting of the curators will forthwith take place for proceeding to elect a professor, with the customary intimations."

WE learn through a private source that the Russian bibliography, the publication of which was suspended last March, will reappear in 1883.

A BIOGRAPHY of John G. Whittier, with a full bibliography of his works, has been prepared by Mr. W. Sloane Kennedy, and will soon be published by Mr. S. E. Cassino, of Boston, U.S.

THE *Library Journal* asserts that it is well known in Washington that the author of 'Democracy' is Mr. Clarence King. But we have reason to doubt this.

'LEGION; OR, THE MODERN DEMONIAC,' is the title of a new work by Mr. William Gilbert, which will be published this month by Messrs. Tinsley Brothers. The same publishers have in the press a new novel by the author of 'Cynthia,' entitled 'Lemuel; or, the Romance of Politics.'

Two new serial novels will be commenced in *Tinsleys' Magazine* for January: 'Under a Ban,' by the author of 'Lady Ottoline,' and 'The Waters of Marah,' by the author of 'Wild Rose.'

WE greatly regret to announce the death of a well-known journalist, Mr. William Sawyer, F.S.A., from typhoid fever, in the fifty-fifth year of his age. He was editor of the *South London Press* and *Funny Folks*, and he was the author of 'Thought and Reverie,' 'Ten Miles from Town,' 'The Legend of Phyllis,' and 'A Year of Song.' His amiable character made him exceedingly popular, and his loss will be much felt by a large circle of friends. He died on Wednesday night.

THE Rev. M. H. Lee, of Hanmer, Salop, has nearly ready for publication by Messrs. Kegan Paul & Co. a volume containing a considerable number of the diaries and letters of Philip Henry (father of Matthew Henry, the commentator), which have hitherto remained unprinted.

THE son of Dr. Orestes A. Brownson will edit a complete edition of his father's writings, extending to seventeen octavo volumes of more than five hundred pages each. Dr. Brownson was in early manhood a Unitarian minister and a leader in the transcendental and socialistic movements of New England, but in 1844, at the age of forty, he became a Roman Catholic, and his *Quarterly Review* was the chief organ of that church in America. He is best known in England by a work he tried to suppress in America, 'Charles Elwood; or, the Infidel Converted.'

A CORRESPONDENT writes with reference to our remark regarding a German translation of Mr. Hatch's Bampton Lectures:—

"It may interest your readers to know that the Boyle Lectures of Canon Barry have also 'been considered worth reproducing in Germany for the benefit of German theological students.' English works of fiction are frequently enough translated into German, but it certainly may be considered a distinction if English theological lectures are issued in a German version."

A NEW Greek magazine called *Kosmos* has appeared at Constantinople.

MESSRS. WEIR & KNIGHT will shortly publish a new tale by Miss Rosa Mackenzie Kettle. The scene is laid among the Shropshire highlands.

THE King's College lectures for ladies are prospering. The entries this winter are considerably larger than they were in October, 1881, although the last session showed a considerable advance on the year preceding. The building fund is steadily increasing, about 7,000*l.* having been promised.

SCIENCE

SCHOOL-BOOKS.

Elementary Chemical Arithmetic, with 1,100 Problems. By Sydney Lupton, M.A. (Macmillan & Co.)—There is reasonable ground for the opinion, largely prevalent, that natural science studies do not adequately replace the older methods of mental training in a school course. Chemistry and what used to be called natural philosophy are the subjects generally taken up on the modern side of a school, and even these, notwithstanding their acknowledged usefulness and obvious interest, often fail to develope the accuracy and definiteness of thought that result from classics and mathematics. The haziness—we had almost said superficiality—which seems compatible with attentive assiduity in the science class or lecture-room is best dispelled by a course of chemical arithmetic such as Mr. Lupton has just given to the school world. It is pleasant to find the attention of schoolmasters directed to this side of science teaching, and they will not easily find a more serviceable *vade mecum* than that now before us. The earlier pages of the introduction deal with and explain purely arithmetical processes. "The following sections are devoted to the cases in which chemistry calls in the aid of arithmetic," and "common mathematical formulæ are simply given as facts to be remembered." This introduction is not designed to supersede either oral teaching or reference to more comprehensive works. In it certain chemical and physical laws are stated, and the methods of calculation depending upon them are explained with laconic brevity. A certain amount of amplification would have been advantageous; for Mr. Lupton, in his anxiety to save words, has at times rendered his meaning hard to understand. The main utility of the book consists in the numerous well-selected problems, to which happily, after "some doubt and deliberation," the answers are given. These problems cover so much ground and are of so many kinds and degrees of difficulty that a student who successfully works any considerable number of them may be quite sure that his scientific knowledge, so far as it goes, is sound and available. A boy's interest in the subject-matter of a lecture sometimes disguises his insufficient grasp of it, but an arithmetical problem furnishes a test not to be eluded. Mr. Lupton gives in the tables at the end of the volume many facts and figures frequently wanted in calculations, but not too readily accessible in larger treatises.

Outlines of Zoology for Junior Classes. By William F. Collier, LL.D. (Dublin, Sullivan Brothers.)—The aim of this book, the author says, is to give to "*beginners* in zoology—say pupils about ten years old—an outline of the subject in a pleasant and interesting form, divested of all scientific terminology, except what is absolutely needful." Dr. Collier has no doubt written many passages which will please and interest his readers; but unfortunately he seems to us to have succeeded in imparting in the ninety pages of his little manual the smallest possible amount of real scientific teaching. Even an outline—other than a mere table of classification—of vertebrate and invertebrate zoology is not to be compressed into a small volume of this size. Either great division of zoology, if so treated as to be attractive and instructive to readers of ten years old, would occupy a volume of at least the size of the one before us; and the compilation of such a small treatise would be a task requiring great zoological attainments and singular literary skill. The earlier part of the book, that treating of invertebrate animals, is the less satisfactory. The classification adopted is hardly the best, and the descriptions are so insufficient and indefinite that the "junior classes" for whom they are intended will gain more bewilderment than information from them; while the general reader, for whom Dr. Collier considers he gives "a sufficiently easy view of the classes and orders of the animal world," will certainly not get beyond the first few paragraphs, unless, indeed, the plentiful illustrations, many of which are good, tempt him idly to turn over the remaining pages. A graver defect even than the meagreness of the scientific instruction to be gleaned from these 'Outlines' is Dr. Collier's frequent inability to express his meaning in English, for to this only, we imagine, can be due such a statement as that the shields of tortoises and turtles are joined at the edges, "but at each end a hole is left for the head and the tail." We never saw a chelonian or other vertebrate animal with two heads and two tails, as is thus implied; and it is clearly inexpedient to make the too credulous "pupils about ten years old" believe in the existence of so weird a creature.

Animal Physiology for Elementary Schools. By Mrs. F. Fenwick Miller. 3 vols. (Collins, Sons & Co.)—These little school-books treat of the three stages of animal physiology presented in Schedule IV. of the New Code of 1882. Mrs. Fenwick Miller's treatment of her subject is extremely felicitous; she gives such sound teaching in physiology as is adapted to the requirements and capabilities of young scholars, and escapes the two faults which beset compilers of manuals for use in public elementary schools—she neither soars away far above the heads of her readers

nor tries to satisfy them with childish superficialities. The elements of physiology are put clearly and concisely—in fact, they are arranged by a person who knows how and what to teach, and who fully realizes the difficulties of teaching elementary science to very young people. The only defect in the purely physiological part of these books is one for which Mrs. Fenwick Miller is not responsible, as it is obvious in the schedule of the Code. The scholars are taught to refer to diagrams in illustration and explanation of the text, not to the organs, &c., themselves. There is, of necessity, unreality in any natural science teaching which is not based on observation of the things studied, and it is much to be regretted that this principle was not recognized by the framers of the schedule of specific subjects in the Code. Mrs. Fenwick Miller is laudably accurate in the use of physiological terms, and sternly reproves the loose way in which they are used in ordinary parlance; but she herself is inaccurate in the terminology and definitions of allied sciences. We refer to these blemishes not by way of empty verbal criticism, but because the elementary notions which a child acquires in his education should be rigidly accurate if the further stages of instruction are to afford him a maximum—and anything less is unsatisfactory—of information and mental discipline. In discussing walking and standing Mrs. Miller has much to say about the centre of gravity, and gives, by way of illustration, drolly ingenious diagrams; but no scholar will gather from either figure or explanatory text what is meant by the "centre of gravity." Again, in giving certain necessary chemical information, Mrs. Miller tells us that "nobody will have seen either oxygen, hydrogen, or nitrogen by itself"; she ignores, apparently, the results of well-known recent experiments in the condensation of so-called permanent gases. We are further told that gases are vapour-like—*i. e.*, like steam or smoke (*sic*); this statement is grossly inexact. The difference between mixture and combination is one of the facts first insisted on in chemistry; Mrs. Miller, however, lays great stress on the misstatement that "if oxygen and hydrogen are mixed together water is formed." Many similar instances of inaccuracy might be adduced. The scholars who take up physiology may be working at mechanics or chemistry or physics, and their progress, and consequently the progress of their classes, will be impeded if facts in one branch of study are associated with fallacies in another.

GEOGRAPHICAL NOTES.

Mr. Stanley has just left London for Brussels. His survey work for some five hundred miles of the Lower Congo, accomplished during the last weeks of his late mission, is very complete and full of geographical interest.

Mr. Joseph Thomson will leave England for Zanzibar at the end of the present month, to organize the expedition which the Royal Geographical Society are about to send, under his command, through the hitherto unexplored Masai country to the eastern shores of Victoria Nyanza. The expedition will not start from the coast for some months; mean time Mr. Thomson will make a preliminary journey inland to inquire as to the best and most practicable route. Of the two mountains in this region which rise above the limits of perpetual snow he will direct his attention preferably to Mount Kenia, as the less known. There appears to be a much larger area above the snow-line on this than on Kilimanjaro, and a possibility of glaciers on its western side.

A letter from M. J. M. Schuver, dated Famaka, July 12th, 1882, has reached the editor of Petermann's *Mittheilungen*. The Dutch traveller left Fadasi towards the end of March, and as soon as his health permitted started from Famaka on an exploring trip into the region between the Blue Nile, the Abyssinian frontier, and the Upper Dinder. This journey occupied no less than fifty days. In the course of it M. Schuver penetrated eastward as far as Mount Kienien, traced the Kisin or Bolasa down to its confluence with the Blue Nile, and reached the headstreams of the Dinder. On a lofty mountain, three days' journey to the east of Famaka, he discovered the Sienetjo, a "yellow" tribe, differing in language from all the neighbouring negro tribes. Incidentally M. Schuver states that Gessi and Matteucci never passed beyond Fadasi, as alleged by them. A letter of older date, together with a map, has apparently fallen into the hands of the insurgents, who, according to our latest information, are closely pressing the governor-general of the Sudan at Khartum. This insurrection makes us look anxiously for news from other Europeans now on the Upper Nile. Nothing has been heard of Dr. Emin Bey since he left Khartum in March last, and the latest letters from Dr. Junker and Capt. Casati were written on the Welle in December last.

In connexion with the centenary commemoration of the annexation of the Crimea to Russia and the foundation of Sevastopol, which is to be celebrated next year, it is purposed to establish a local committee to investigate the peninsula, which not only abounds in the remains of antiquity, but is rich in botanical and mineralogical interest.

The Geological Map of the Balkan Peninsula, by Dr. Franz Toula, published in Petermann's *Mittheilungen*, summarizes in a very acceptable manner the researches carried on by numerous geologists since Ami Bouë, some forty years ago, published his 'Esquisse Géologique de la Turquie d'Europe.' The same number of the *Mittheilungen* contains a copy of the valuable map of the Russo-Persian frontier first published in the *Isvestiya* of the Caucasian Geographical Society; a paper on the geographical distribution of the aurora borealis in the United States, by H. Fritz; and a translation of the Rev. W. S. Green's account of New Zealand explorations, from the *Alpine Journal*.

We are in receipt of School Maps of Europe and of England and Wales, both by Mr. T. Ruddiman Johnston, of Edinburgh. These wall-maps belong to the "Universal Series"; they are clearly printed in colours as to political divisions, but fail almost completely in the hill features, which are so faintly indicated as hardly to be visible from a distance.

ASTRONOMICAL NOTES.

The great comet (*b*, 1882) will be visible for some time longer, but during the remainder of its appearance it will be best seen in the southern hemisphere. Prof. E. Weiss communicates a paper to *Astronomische Nachrichten*, No. 2465, in which he points out the importance of following it as long as possible, as it is not likely that another comet will appear for some centuries which will approach the sun so closely, and thereby enable astronomers to trace by its motions the effects of the resisting medium in the sun's neighbourhood. Much interest is of course still felt in the question of the possible identity of this comet with those of 1668, 1843, or 1880. We mentioned last week how uncertain was our knowledge of the orbit of the comet of 1668, in consequence of the roughness of the few observations made of it; and Prof. Weiss's later investigations have not tended to increase the probability of its identity with the present comet. And he now considers that we must give up the idea that this is a return of the comet of 1843, which is probably identical with that of 1880 (*a*). The following positions, given in *Nature* for October 26th from Dr. Hind's elements, will indicate the comet's course during the next fortnight, after which the whole care of it must rest with the astronomers in the southern hemisphere. These places are for six o'clock on each morning, mean time at Greenwich:—

Date.	R.A. h. m.	N.P.D. °
Nov. 7	9 45·8	111 47
,, 11	9 38·3	113 9
,, 15	9 30·1	114 27
,, 19	9 21·1	115 40
,, 23	9 11·3	116 47

The distances of the comet from the earth and from the sun are now very nearly the same, about 140,000,000 miles, both increasing.

We have already mentioned that, so far as is known, this comet was first seen by Mr. Finlay at the Royal Observatory, Cape of Good Hope, on the 8th of September. On the day of perihelion passage, on which it was detected close to the sun by Mr. Common at Ealing (Sunday, September 17th), Mr. Gill states that it "was followed by two observers with separate instruments right up to the sun's limb, where it suddenly disappeared at $4^h\ 50^m\ 58^s$ Cape mean time." Allusion has also been made (*Athenæum*, October 21st) to Dr. Julius Schmidt's discovery at Athens of a cometary body a short distance from the great comet, moving with the same velocity, and suggesting the idea of its being a companion comet, as in the case of Biela's. He obtained two measures of the position of this body on the mornings of the 10th and 12th of October, and found its apparent motion to be slightly more rapid than that of the great comet, its distances from the nucleus of the latter being on those two mornings 3° 24′ and 5° 21′ respectively; on the following morning (October 13th) the "companion" was scarcely to be discerned with certainty.

Since the above was written, the number of the *Observatory* for November has been published. It contains a letter from Mr. Ellery, by which it appears that the great comet was seen at Melbourne on the 7th of September, one day therefore *before* Mr. Finlay noticed it at the Cape. No positions, however, of it could be obtained at Melbourne until the 10th, at 5.20 A.M. The comet was well seen in the telescope until within one minute of sunrise; its intrinsic light was considered to be equal to that of Jupiter.

Dr. Hind has also computed elements of Barnard's comet (*c*, 1882). He finds that the perihelion passage will take place on the 13th inst., at the distance from the sun of 0·95 in terms of the earth's mean distance. It will continue to be observable for some weeks in the southern hemisphere, the calculated intensity of light even on January 9th being half as great as it was on September 14th, when it was discovered at Nashville about three o'clock in the morning. On the day of perihelion passage (November 13th) its southern declination will be $66\frac{1}{2}°$, and the right ascension being about $13^h\ 17^m$, it will be near the star η in the constellation Musca.

The principal astronomical event of next year is a total eclipse of the sun, which takes place on the 6th of May. At some points on the central line the totality will last nearly six minutes; but so forgetful is the eclipse of the convenience of astronomers that this line, the whole of which is included in the South Pacific Ocean, only touches land on a small island situated north of the Society and west of the Marquesas group. This is a low coral formation less than ten miles in circumference, and is called Caroline Island. Its exact position is south latitude 9° 57′, west longitude 150° 25′.

The *Sidereal Messenger* for last month gives a summary of a paper by Mr. C. H. Rockwell, of New York, which was read before the American Association for the Advancement of Science, calling special attention to this matter, and to the desirability of sending an expedition to Caroline Island for the purpose of observing the eclipse. The paper erroneously attributes the discovery of the island in question to Capt. Nares in 1874. The real discoverer was that famous navigator William Robert Broughton, who, after taking part with Vancouver in his voyage of discovery in 1790–1, commanded a similar expedition sent to the Pacific in 1795, in the course of which he discovered this island

and named it after the eldest daughter of Lord Spencer, then First Lord of the Admiralty.

SOCIETIES.

ARISTOTELIAN.—*Oct.* 23.—Mr. S. H. Hodgson, President, in the chair.—Mr. W. R. Dunstan read a paper 'On Spinoza,' which was followed by a discussion.

MEETINGS FOR THE ENSUING WEEK.

MON. Royal Institution, 5.—General Monthly.
— Musical Association, 5.—'Fallacy of the Repetition of Parts in the Classical Form,' by Mr. F. Praeger.
— Aristotelian, 7½.—'Leibnitz and Wolf to Kant,' Miss M. S. Handley.
— Royal Academy, 8.—'Anatomy,' Mr. J. Marshall.
— Institute of British Architects, 8.
TUES. Society of Biblical Archæology, 8.—'Demotic Papyrus containing the Malediction of an Egyptian Mother on her Son embracing Christianity,' 'Two Demotic Documents of the Reign of Darius referring to a Marriage Contract,' M. E. Révillout; 'Some recent Discoveries bearing on the Ancient History and Chronology of Babylonia,' Mr. T. G. Pinches.
WED. Microscopical, 8.—'Observations on *Stephanoceros*,' Mr. T. B. Rossiter; 'Organisms found in the Excrement of the Domestic Goat and the Goose,' Dr. R. S. Maddox.
THURS. Mathematical, 8.—President's Address; 'In- and Circum-scribed Polyhedra,' Prof. Forsyth; 'Explicit Integration of certain Differential Resolvents,' Sir J. Cockle; 'Compound Determinants,' Mr. R. F. Scott; 'Quartic Curves in Space,' Dr. Spottiswoode; 'Derivation of Elliptic Functions Formulæ from Confocal Conics,' Mr. J. Griffiths.
— Telegraph Engineers, 8.—'Munich Electrical Exhibition, 1882,' Mr. W. H. Preece.
FRI. Royal Academy, 8.—'Demonstrations,' Mr J. Marshall.
SAT. Physical, 3.—'Three Historical Notes on Physics,' Prof. S. P. Thompson; 'Conservation of Energy and the Theory of Central Forces,' Mr. W. R. Browne.

Science Gossip.

THE following is the list of changes proposed to be made in the Council of the London Mathematical Society for the ensuing session: Prof. Henrici to be President in the place of Mr. S. Roberts, who, with Sir J. Cockle as his colleague, is recommended for a vice-presidentship; Mr. E. B. Elliott and Dr. J. Hopkinson have been selected to fill the places of the retiring members, Prof. Rowe and Mr. Lloyd Tanner. Mr. Roberts's address will be upon mathematical terminology and the philosophical bearing of recent mathematical speculations concerning the realities of space. His principal thesis is that mathematics are essential in philosophy. He will also announce to the Society the establishment of the De Morgan memorial medal and the conditions of its award.

A MEETING of the junior members of the University of Cambridge was held last Monday in the debating hall of the Union Society to express their sense of the loss sustained by the University in the death of Prof. Balfour. It was resolved that a subscription list in support of the memorial to the late professor should be opened at the Union. The hall was well filled with undergraduates, and the speeches were received with much enthusiasm.

PROF. NEWTON informs us that he "has not relinquished his intention of continuing his edition of Yarrell's 'British Birds.' But for the accident which befell Prof. Newton in June last, a portion would have now been on the point of appearing; and he hopes before long to bring out an account of the British pigeons and game-birds, which will complete the second volume according to his original plan."

THE first meeting of the one hundred and twenty-ninth session of the Society of Arts will be held on Wednesday, the 15th inst., when the opening address will be delivered by Dr. C. W. Siemens, F.R.S., Chairman of the Council.

DR. H. C. SORBY delivered at the Firth College, Sheffield, on Saturday the 21st of October, a lecture on 'The Microscopic Structure of Steel.' The lecture was illustrated by a large number of specimens of steel prepared under different conditions, the microscopic structures of which were curiously unlike each other. We are unable to give the space required for any description of the variations in the molecular arrangement; we therefore must refer our readers to the lecture itself, which we are told will be published. Alloys of iron and nickel were prepared by Dr. Sorby, and examined with the microscope in connexion with meteoric iron. The inference drawn from these examinations is that meteoric iron crystallized very slowly, at a temperature below fusion.

PROF. T. C. ARCHER having offered a place in the Edinburgh Museum of Science and Art to the famous old locomotive "Wylam Dilly," the Messrs. Hedley have agreed to send the engine direct from Tynemouth to Edinburgh.

HERR FRISCHEN, chief engineer of the firm of Siemens & Halske, described at a recent meeting of the Polytechnic Society in Berlin the first attempt to employ the electric railway for industrial purposes in a mine near Dresden. The line is 260 mètres underground, and laden coal waggons travel on it.

WE have received the Indian Meteorological Tables for the months of October and November, 1881. Perhaps we may be permitted to suggest the advantage of printing upon the first page, which contains the month and year only, a title by which this vast work of the Indian meteorological staff might be recognized.

MAJOR-GENERAL W. B. HAZEN, chief signal officer of the U.S. Army, sends No. VII. of the *Professional Papers* of the Signal Service, which is a report on the character of six hundred tornadoes by Sergeant J. P. Finley. The deductions from these tables are of considerable interest, and they must lead, especially if attention is given to the rules by which these investigations should be regulated, to most important results.

FOREIGN journals announce the death of the celebrated physicist Prof. Palmieri, who made the observatory on Vesuvius famous throughout the civilized world. This distinguished man had quite recently observed that oils conduct electricity at rates considerably different from each other, and he had constructed a diagometer for the purpose of investigating this property and applying it in the examination of oils in commerce.

M. DAUBRÉE, in presenting to the Academy of Sciences, on the 2nd of October, the 'Catalogue de la Collection des Météorites du Muséum d'Histoire Naturelle au 1er Juillet, 1882,' which is edited by M. G. Masson, observed that catalogues of the collection have been successively published in 1863, 1864, 1868, and 1878, and now in 1882, and that the number of specimens described amount to 306.

MR. JOHN COLLETT, State Geologist, has just published his Geological Report on Indiana for the year 1881, which includes a memoir by Prof. James Hall 'On the Fauna of the Niagara Group of Central Indiana'; and Dr. White gives several descriptions of the Illinois fossils, four of which are new species.

FINE ARTS

The EIGHTEENTH ANNUAL EXHIBITION of WATER-COLOUR DRAWINGS by ARTISTS of the BRITISH and FOREIGN SCHOOLS is NOW OPEN at Thomas McLean's Gallery, 7, Haymarket.—Admission, including Catalogue, 1s.

SHEPHERD'S WINTER EXHIBITION of PICTURES by BRITISH ARTISTS is NOW OPEN.—Choice Works by Vicat Cole, R.A., B. W. Leader, J. S. Noble, E. Verboeckhoven, W. Shayer, H. Dawson, George Cole, E. J. Niemann, John Syer, &c.—Shepherd Brothers, 27, King Street, St. James's.

PHOTOGRAPHIC SOCIETY'S EXHIBITION, at the GALLERY, 5 Pall Mall East, NOW OPEN DAILY, from Ten till Dusk, 1s. Monday Wednesday, and Saturday Evenings, Seven to Ten, 6d.

DORÉ'S GREAT WORKS, 'CHRIST LEAVING the PRÆTORIUM,' 'CHRIST ENTERING JERUSALEM,' and 'MOSES before PHARAOH,' each 33 by 22 feet, with 'Ecce Homo,' 'The Ascension,' 'Dream of Pilate's Wife,' 'Soldiers of the Cross,' 'A Day Dream,' &c., at the DORÉ GALLERY, 35, New Bond Street. Daily, Ten to Six.—1s.

THE DUDLEY GALLERY.

THIS exhibition, notwithstanding all that has been said to the contrary, has, in a double sense, taken a new lease of life. It was, indeed, desirable that this gathering should not come to an end in its fifteenth year. There must be a demand for the small and agreeable paintings which form the bulk of these exhibitions.

The influence of Paris, either direct or indirect, is even more obvious than before. We shall notice, in the order of the Catalogue, the noteworthy examples out of some 450, and believe that no valuable one has escaped attention. M. de Bréanski's *A Pier-head* (No. 5) represents with spirit a storm on the west pier-head at Whitby. The breaking sea is good; the drenched pavements sparkle.—Mr. T. Graham's *Over the Downs* (38) is a figure of a girl with a milk bucket, clad in warm white, and would be more agreeable if the face were not lifeless. Warm colour and good harmonies of tone compensate in some measure for flimsy workmanship. —An illustration of 'The Raven' (48), by Mr. E. G. H. Lucas, is a good piece of still life, but shows little sympathy with Poe's poetry.—In spite of its hackneyed subject, Mr. W. M. Loudan's landscape *Evening* (59) evinces sympathy with nature and considerable knowledge of pictures of the modern French school.—A broad, meritorious, Rembrandtish study from the life, by Mr. P. J. Jansen, is called *A Cornish Lad* (79).—If F. Walker had never painted naked boys in sunlight and bathing in blue water with richly toned mists suffusing the air, Mr. H. Macallum's *A Summer Half-holiday* (80) would have been more striking than it is. We do not, however, think that Walker, if alive, would care to claim copyright in Mr. Macallum's achievement.

But for its empty forms and flatness, Mr. D. W. Wynfield's *An Expected Visitor* (106) would be able to boast of greater merits than a dashing design and broad and effective tones impart to it. It is very clever, but very slovenly.—Mr. F. D. Thomas's *Mapledurham Mill* (130), though a little hard, is full of light, clearly and neatly touched. —One of the very few well-considered designs and fairly painted pictures here is Mr. T. Davidson's *Words to express his Thoughts* (131), a gentleman seated at an escritoire, reading the draft of a letter. This picture, conceived in the mood of Mieris, contains a broad effect of interior light and some dexterous and clever painting of furniture. The figure is good and expressive.—The *Roses* (151) of M. Fantin, though dirty in the shadows, glows with rich colour. It is mannered. The same artist's *Autumn Flowers* (181) is varied in tone and good in all respects but the shadows. —A figure leaning on a staff, called *A Peasant Girl* (166), by M. G. Claussen, shows courage in reproducing the manner and some of the lesser merits of M. J. Breton's treatment and conception of similar subjects, but it has none of M. Breton's pathos.—Mr. E. J. Lambert's *On the Brent* (227) displays care, but lacks refinement and brilliancy.—Though the distant sky of Mr. H. Moore's *Scarborough Fishing Boats running in a Breeze* (244) has dignity, softness combined with splendour, and that beauty which belongs to sumptuous light striking on cloudland, the rest of the work contains little that is new, and is somewhat painty.—The *Chrysanthemums* (246) of Miss J. Hayllar, a modern house corridor with flowers, is bright, firm, pure, and full of light.—*A Wood Gatherer* (254), by Mr. Val. Prinsep, is very prettily conceived and solid, if somewhat opaque in the carnations and deficient in richness of tones. Though burdened heavily with sticks, this is a young lady.

In publishing these notes we do so rather in obedience to custom than on account of the attractions of the exhibition. Its fatal defect is lack of earnestness in studies, of devotion to art, and of thoroughgoing loyalty to the beauty of that nature for which it is obvious many of the contributors really care, though they pay her no more than perfunctory homage.

THE FRENCH GALLERY.

THE miscellaneous gathering of pictures which on Monday last was opened to the public in Mr. Gambart's old gallery in Pall Mall comprises 175 works. The most important is Madame Henriette Browne's *Alsace*, 1870 (No. 153), the not very happy title of a life-size and intensely pathetic figure of a sad and stately Alsacienne in her national costume, with a charger placed

on a table before her to receive gifts for the benefit of sufferers in the devastation of 1870. She stands, as many nobly born French ladies stood at that time, in the entrance of the *Salon*, the white stone walls of the Palais des Champs Élysées serving as a background to her dark attire. Clad in mourning, she turns to us with a profoundly expressive yet mute appeal. As we noticed this painting when reviewing the *Salon* of 1872, of which it was perhaps the greatest ornament, we need not now say more than suffices to affirm that it is a modern *chef-d'œuvre*.

Un Bon Vivant (2) is a lively little picture by M. V. Chevilliard, whose laughing curés have made half the world laugh. It is rather more metallic and black in the half-tints than usual.—*The Smiling Spring* (7), by Herr Heffner, represents his art and his mannerisms with fairness, but it is a comparatively unimportant and uninteresting example.—*Dolly's Dressmaker* (11), by M. Duverger, is, except technically, sufficiently well described by the title. It is a very pretty, warm, and pleasing work by the excellent artist who produced *A Partial Critic* (18), the companion to the last, in which a child looks at a picture through a magnifying glass. For breadth, neatness, and pleasantness it is precious.—M. J. Dupré's *In the Fields* (15), a man and a woman carrying hay, is painty, but full of action.—Still better is the richly coloured and toned *Heartsease* (31), a young matron, by M. Scanes, who works with taste and genuine pathos, but with a rough touch which is not agreeable.—*Rent Day in Germany* (42), by Herr Oehmichen, must not be compared with Wilkie's representation of a similar event in Scotland. The conception of the subject is dull and without pathos or humour. Some character is delineated, but the forms are empty and the touch is heavy.—Herr Seiler's *A Freischütz Bargain* (56) shows cleverly painted figures of foresters in an old chamber. The design and actions are spirited.—*The Guardian of the Sacred Well* (60) has no discoverable *raison d'être* or animating motive. It is one of those purely artificial and professorial paintings for which the learned world is indebted to Prof. L. C. Müller.—There is some vitality in M. E. de Blaas's *From the Sunny South* (72), a study of a luscious girl's head of rich carnations, black hair, and ruddy lips. It is admirably modelled and dexterously drawn.—*A Flemish Bird-stuffer* (76) is M. Lagye's tribute to the merits of the art of his master, Baron Leys.—The *Hermione* (146) of Mr. T. F. Dicksee is a smooth, modern, somewhat doll-like figure, and even its sentimentality is weak. Its very prettiness is feeble.

The following names are in the Catalogue, but the pictures assigned to them do not call for notice: T. Weber, C. Sell, E. Duez, W. Wyld, E. Crofts, Mrs. Anderson, H. Goodwin, E. Ellis, and A. de Bréanski.

MINOR EXHIBITIONS.

In Mr. McLean's Gallery in the Haymarket are 180 drawings. Among them are *A Waif* (No. 4), by Mr. Herkomer, a comparatively trivial work; the pretty *Provence Roses* (12) of Mrs. Cecil Lawson, which is rich, warm, and flushed with rosy light; a finely drawn, animated group of *Stag-Hounds* (22), by that admirable and masculine draughtsman M. Melin; the showy and meretricious *Gold Bracelet* (8), by Mr. Lundgren; and Mr. B. Foster's characteristic *Spring Time* (45), a ford and rustic bridge, with figures, the whole executed in what may be called the vermiculated touch of this agreeable painter, which presents a mosaic-like result. With these may be seen the sunny and broad *Southwold Beach* (66), with boats and bright herbage, by Mr. Aumonier.—Heer J. Israëls's *Waiting and Watching* (69), a Dutch fisherman's family looking, full of anxiety for their father, from a cottage window, is familiar to us: a good but mannered instance of art in a rudimentary stage.—Mr. L. E. Lambert's *Happy Family* (96) is a most charming, soft, humorous, and natural group of a cat and kittens.—Mr. A. W. Hunt's *Land of Antique Slate* (105), a fine Welsh study, is pathetic, dignified, and beautifully drawn and painted with exquisite skill.—There is lack of pathos and even the beauty of homeliness in the dull face of Mr. Dobson's *Farmer's Daughter* (112), whose features are lachrymose and peevish, their execution dull, heavy, and reddish.—J. F. Lewis's splendid single male figure, in a brilliant red jacket and white robes, standing at a wooden doorway, is called *An Egyptian Pipe-bearer* (154), and is made precious by the famous artist's crisp, masterful touch, scintillating illumination, and exquisitely clear modelling of draperies. We notice in the catalogue of this collection the following names of artists: Messrs. H. Heilbuth, John Varley, J. L. Browne, F. Tayler, J. Orrock, J. Hardy, J. F. Skill, G. Bach, E. K. Johnson, E. M. Wimperis, L. Harpignies, C. Jacque, L. Leloire, G. Jacquet, A. Gow, Mesdag, S. Whiteford, E. Frère, and G. G. Kilburne. Besides these are to be found the under-mentioned names of ladies: Lady Coutts Lindsay, Mrs. Angell, Mdlle. R. Bonheur, and Mrs. Allingham.

In Mr. A. Tooth's Gallery in the Haymarket are some works by MM. Sadée, A. Gow, De Nittis (a capital picture called *Connoisseurs*, 22), L. J. Pott, F. Holl, A. Hughes (the *Eve of Palm Sunday*, 56), Heywood Hardy, José Frappa (*Les Indiscrets*, 66; which we noticed at the last *Salon*), De Bréanski, and S. E. Waller (the cleverly sketched and designed *Flown*, 76). With these is the animated *Playing Bowls* (91), by M. Sorbi; F. Roybet's energetically conceived and vigorously painted figure of *The Burgomaster* (93); M. Lambinet's clear, sunny, and silvery *Fishing on the Loire* (105); M. G. Jacquet's *Spring* (124); and Heer Jan van Beers's *Near St. Germains* (128). The only remarkable picture is M. J. Bastien Lepage's *Le Père Jacques* (60), to which we have already several times referred.

ART NOTES FROM ITALY.

A Correspondent writes from Florence:—

The Gallery of the Uffizi has just had the good fortune of making one valuable and one very valuable purchase. The first consists of a couple of niches, formerly existing in the Palazzo Leperello, and at present deposited in the lumber-room of the Bargello. They are attributed to Benedetto da Rovezzano (1480–1550), an artist, by the way, who ought to have left some work in England, since Vasari tells us that, after the siege of Florence in 1530, he was called by Henry VIII. to London, where he lost his sight in consequence of the fogs. The niches in question, doubtless intended for figures of saints in a chapel, are of very simple design, but most charming and delicate ornament, especially in the network of foliage which covers the lower half of the pillars, and strongly recalls some of the finer work of Sansovino at Venice, and of Marrina and others at Siena.

The second purchase consists of a small square picture, or portion of a picture, bought at Padua, and most probably formerly belonging to the Cittadella family. A certain resemblance in one of the figures to a man-at-arms in one of the St. Christopher frescoes at the Eremitani of Padua is the only conceivable reason for the statement by the former owner that this beautiful piece of work is by Mantegna. Of Mantegna it has, however, neither the very characteristic and exaggeratedly bossy modelling nor the equally characteristic reminiscence of sculpture in the seemingly damp, clinging draperies and the fleece-like clotted hair; nor does the colouring of Mantegna, even in his great altar-piece at Verona, approach to the splendid glow of this picture. The attitudes and faces of the three or four men-at arms or pages, in magnificent dresses and elaborate fuzzy wigs of the late fifteenth century, immediately recall the ambassadors in Carpaccio's St. Ursula series; and the whole scale of colour, particularly the kind of atmosphere of pale gold which permeates the whole picture, so that hair, flesh, and linen seem steeped in it, seems to make it highly probable that it really is by Carpaccio. It is, if so, doubly valuable in Florence, as no other specimen of the master exists here. The fact that the group of which the picture consists is absolutely inactive and (with respect to story, always so important in Carpaccio's work) meaningless, and also that one of the figures is cut in two by the frame, makes it evident that this can be but a portion of a picture—unless, indeed, we suppose, as is possible, that it formed part of a kind of panel decoration running all round a room, in which the paintings would be interrupted by carved wooden pilasters. The subject also is doubtful. Commendatore Donati, director of the Florentine galleries, seems to incline to the belief that the group is one connected with the history of the discovery by St. Helena of the True Cross; but as the beam in the foreground is very cavalierly bestridden by a page, it can scarcely be a holy relic, but a mere meaningless accessory; and the group of youths is extremely suggestive of the attendants of one of the three kings, or of the listless crowd about the crucified Saviour. This beautiful work, at present under lock and key in the director's room, will soon be hung in the Venetian Room of the Uffizi Gallery, where various changes of plan are intended.

A vague rumour is about of another fresco by Botticelli, discovered during the summer in the Villa Incontri, near Florence, and already sold and dispatched to America. As the Villa Incontri is near the Villa Lemmi, the removal of whose frescoes to the Louvre caused some sensation last winter, and both of these country houses are near the Medician villa of Careggi, the suggestion arises that Botticelli may have painted in other houses of that neighbourhood, and that some more works, as unknown to Vasari as both the Lemmi and the Incontri frescoes, may still be awaiting us.

ANTIQUITIES AT NABLUS.

Jerusalem, Oct. 15, 1882.

At Nablûs some excavations have recently been made, which if they could be followed up might lead to important discoveries. Outside the walls of the city, near the south-east corner of it, and close under Gerezim, a native commenced to build a house, and at a depth of eighteen feet came upon a large slab of stone, which was ten feet long, about seven feet wide, and more than two feet thick. One edge was finely carved, and dentils and egg-shaped ornaments existed in abundance, and some of the fragments have acanthus leaves. The block may have formed a part of some rich cornice. The workmen had no means of raising the slab to the surface excepting by breaking it in pieces, which was accordingly done, and the fragments were brought up and placed by themselves, where they now lie. Finely faced walls, carved work, capitals and columns in large numbers, mosaics of different patterns, large blocks of stone, and flights of steps are among the things reported as having been found at various points at the depth before indicated. Among the objects discovered were a bullock's head, which has since been stolen, and a statue of a man, which has been preserved. This is of choice marble, and is covered with drapery which left the right shoulder and breast bare. The right arm is broken between the shoulder and the elbow, and the left arm, which was entirely covered by drapery, is broken at the wrist. It is headless, and the head has not been found. From the base of the neck to the bottom of the feet the figure measures fifty-six inches. The pedestal, or a pedestal, was found which stood on four feet: one of the feet has been preserved. The platform of the pedestal, which is thirty inches square, is seven inches thick, and the

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feet were fourteen or fifteen inches long. The sides of the pedestal were richly ornamented, and its top was about twenty-two inches above the ground. The feet of the statue were attached to a block (as a background) which was thirty inches wide. Above this block the statue proper had a width of eighteen inches.

Hearing of these discoveries I rode up to Nablûs last Wednesday and returned to Jerusalem on Friday. I learned other particulars which I cannot state in this note. They convince me, however, that very important remains exist beneath the surface at or near the place where this statue was dug up. The remains may be those of a theatre or of a beautiful temple. Every reader will see at a glance why it is important that excavations should be made here at once. SELAH MERRILL.

Fine-Art Gossip.

THE Dudley Gallery has, so far as its constituency is concerned, vanished, and the Dudley Gallery Art Society has taken its place, and under these new auspices the current exhibition has been opened. The lease of the premises to the former society having terminated, the tenancy has been renewed to the new one, which consists, or is to consist, of a hundred oil-colour painters and a hundred water-colour draughtsmen, each paying four guineas a year, who are severally invited to contribute works to two exhibitions annually, appointed for the same dates as before. It is stated that since 1865, when the Dudley Gallery started into existence, nearly 100,000*l.* has been obtained for pictures there exhibited. We wish the new society good luck, and trust the managers may be able to carry into effect the proposed improvement in lighting the gallery. It is indispensable that the depressing, if not ignominious, entrance to this exhibition should be entirely altered.

MR. A. W. BLOMFIELD has been appointed architect to the cathedral of Salisbury, a post which G. E. Street held for some years.

IT is proposed to buy by public subscription the whole of the remaining drawings of John Leech and present them, in sections, to Liverpool, Leeds, Sheffield, Nottingham, and other large towns, Manchester having the first group. To secure such works by this means and thus distribute them is surely more laudable than to forestall the small grant from the Treasury to the Print Room, as was lately done with regard to the purchase of the whole of J. Doyle's original drawings for the "H. B. Sketches," to obtain which the department has been crippled. Ten of the Doyles would have been quite enough to show their quality; 50*l.* might have procured these, leaving 950*l.* for the acquisition of desirable works of art.

DECIMUS BURTON'S ill-starred arch is now in course of removal from its original excellent site to a lower spot on Constitution Hill, where it cannot possibly be so well seen nor so conveniently placed. Still, relieved of the burden of the duke's statue, and completed by the addition of the bronze chariot group on the summit, and the attendant standing figures intended by the architect to enrich his work, the arch may be, comparatively speaking, happy yet. Wellington and his horse are to be, we trust, re-erected on an appropriate pedestal where they can be seen. Meanwhile, we should like to see in the Academy Winter Exhibition the original models for this arch and its enrichments and other designs by Decimus Burton which remain in possession of his family. We do not see why the delightful and instructive exhibitions for which we owe the R.A.s so considerable a debt should not include with works of painters and engravers those of architects and sculptors.

A BUST of Robert Burns, the cost of which has been defrayed by small subscriptions, will, it is said, shortly be placed in Poets' Corner, in Westminster Abbey, near the memorials of his fellow poets and countrymen, Campbell and Thomson.

MANY readers who study the history of English art will like to know that Messrs. S. Low & Co. intend to publish in *The Year's Art for* 1883 a complete list of the Members and Associates of the Royal Academy from the foundation to the present time, giving the dates of the births, elections, and, as to deceased artists, the deaths of each man and woman. With this will be given a summary of the contents of the principal art-museums in the country, a report of the Hamilton Palace sale, and, in addition to a directory of artists' names and addresses, those of exhibitors in various provincial galleries. We have found former issues of this book simply invaluable.

CORPUS CHRISTI COLLEGE, Oxford, has paid Mr. A. W. Hunt, the well-known landscape painter, the compliment of electing him to an honorary fellowship. Mr. Hunt was formerly a Fellow of Corpus, being one of the very few artists of our day who combine literary culture with artistic accomplishment. The other Honorary Fellows of Corpus are Mr. Ruskin, Sir H. S. Maine, Archdeacon Palmer, and Mr. Shadworth Hodgson.

MR. W. B. RICHMOND has resigned the Oxford Slade Professorship of the Fine Arts.

THE Institute of Water-Colour Painters is preparing to remove from Pall Mall to Piccadilly, and has consequently decided not to open the usual winter exhibition. A "scratch" collection of works in oil and water by past and present members of the Society and others, including some of John Martin's pictures, will be opened on Monday next in Pall Mall.

THE French journals record the death of M. Charles Bonnegrâce, historical and portrait painter, who was born at Toulon in August, 1812, and entered the École des Beaux-Arts, and afterwards became a pupil of Gros. His first appearance was in the *Salon* of 1834. From this date he exhibited many pictures, most of which represented religious subjects. He produced a great number of portraits, including several likenesses of literary and other celebrities. He was employed to decorate the Chapelle St.-Denis and other churches. He obtained a third-class medal in 1839, a second-class medal in 1842, and the Legion of Honour in 1867.

HERR EDUARD MANDEL, the famous engraver of Berlin, died lately in that city, where he was born in 1810. A pupil of Buchhorn, he was a great master with the burin. His most renowned works are the portrait of Bindo Altoviti and the 'Vierge à la Chaire' ("Colonna Raphael"), both by Raphael; the portraits of Charles I. and Van Dyck, by Van Dyck; the 'Mater Dolorosa,' by Carlo Dolci; Titian's portrait of himself; and 'Christ weeping over Jerusalem,' by A. Scheffer. He was appointed Professor of Engraving in Berlin in 1842, and was a very frequent contributor to the *Salon* and elsewhere, on which account he obtained numerous French distinctions, including a medal of the third class in 1840; medals of the second class in 1844 and (at the Exposition Universelle) 1855; *rappels* in 1857 and 1861; and a medal of the first class and the cross of the Legion of Honour at the Exposition Universelle of 1867.

THE next *Salon* is not, it is said, likely to be made attractive by pictures by MM. E. Detaille and De Neuville, who are both occupied in painting a panorama for Vienna representing the great fight in the neighbourhood of Metz, at Rezonville.

M. E. CHESNEAU has nearly finished a 'Histoire de la Peinture Anglaise,' which is to be published by M. Quantin in his "Bibliothèque de l'Enseignement des Beaux-Arts."

WITHIN the past few weeks considerable alterations have been made in the arrangement of the pictures at the Museo at Madrid. The director, Señor Madrazo, commenced by lowering the line in the whole of the long gallery; this necessitated rehanging the pictures, and the opportunity was taken to arrange them in more systematic order. Special prominence has been given to some of the more celebrated masterpieces by isolating them. These are Raphael's 'Pasmo de Sicilia,' and Velazquez's 'La Familia' and his 'Surrender of Breda,' or 'Las Lanzas.' Many works that previously could scarcely be seen are now brought to the level of the eye. The improved arrangement will be appreciated by all, but will especially receive the commendation of students of arts.

MUSIC

THE WEEK.

CRYSTAL PALACE.—Saturday Concert.
ALBERT HALL.—Gounod's 'Redemption.'

THE concert given last Saturday at the Crystal Palace possessed more than one feature of special interest. It opened with Beethoven's Overture to 'Leonora' known as No. 1—a work less grand than the "No. 3," which has eclipsed it, but hardly less interesting or characteristic of its composer. It was played at the German opera performances at Drury Lane last summer, on the nights when 'Fidelio' was given; but it had not been heard at the Saturday Concerts since 1877. It was followed by Schumann's Symphony in D minor (No. 4), a work for their acquaintance with which amateurs may thank Mr. Manns, seeing that it is scarcely ever to be heard elsewhere than at Sydenham. In spite of the irregularity of its form and the occasional thickness of its instrumentation, the work is one which, when adequately performed, never fails to produce a deep impression, from its masculine energy and its interesting workmanship. It is probable that no composer except Schumann would have selected for treatment a subject apparently so unpromising as that which opens the first *allegro;* yet from themes which in themselves may almost be called trivial the composer has constructed a movement which never allows the hearer's attention to flag for a moment. The Romance is a perfect gem; Schumann has written nothing more tender and poetical; while in the *scherzo* and *finale* the vigorous character of the opening movement is resumed. The performance of this great work on Saturday was one of the finest conceivable—indeed we may say the finest within our recollection. Nobody conducts Schumann's music with truer appreciation of its spirit than Mr. Manns; and on this occasion he won a genuine triumph both for himself and for his orchestra. Mr. Carrodus had been announced to play Mendelssohn's Violin Concerto; but a telegram was received at the last moment to the effect that he was too ill to come. At a very short notice Weber's Concerto in F minor for clarinet was substituted, the solo part being played by Mr. G. A. Clinton, the first clarinettist of the Crystal Palace band. The concerto in question is one of a series of works which Weber wrote for his friend Heinrich Baermann, a distinguished *virtuoso* on the clarinet. The instrument was always a special favourite with the composer, and no other of the great masters has so fully availed himself of its resources. The *adagio* of the Concerto in F minor is especially

noticeable for the tone of dreamy romanticism so characteristic of Weber, while the opening *allegro* and the *rondo* offer to the soloist splendid opportunity for legitimate display. Mr. Clinton's performance of this very difficult work was remarkable not only for finished execution, but for artistic phrasing. He has always been a master of his instrument from a technical point of view; but it is no more than just to him to say that his experience at the Crystal Palace has developed higher qualities in his playing, and that his rendering of the concerto was not less satisfactory æsthetically than mechanically.

The Prelude to 'Parsifal,' which followed the concerto, and which was heard for the first time in England, was naturally one of the great attractions of this concert. Wagner's orchestral introductions to his music-dramas are always so closely connected with the works to which they serve as preface that they must necessarily lose much of their effect when heard apart from their context. In the case of the 'Parsifal' prelude, however, thanks partly to the impressive character of its themes, partly also to the excellent analysis of the music written by Mr. C. A. Barry for the book of the words, much less is lost than we had anticipated. Of course the effect produced on those who had heard the work at Bayreuth was greater than on those to whom the music was unfamiliar; but even on a first hearing it cannot fail to move all who are susceptible to musical impressions. The performance, with the preparation of which Mr. Manns had taken enormous trouble, was excellent. It was impossible to reproduce the mystic effect of the concealed orchestra at Bayreuth; but the various points of the music were so clearly brought out that but little of the effect was lost. The ballet airs from Goldmark's 'Königin von Saba,' which concluded the concert, are extremely pleasing, full of originality, and charmingly scored for the orchestra. Mdlle. Carlotta Badia was the vocalist of the afternoon.

The first performance in London of a work of such significance as Gounod's oratorio 'The Redemption' must be regarded as an event of importance, although the discussion on its merits has been already carried almost as far as it can well be carried. Public interest in the work appears to be every whit as great in the metropolis as in the provinces, even the vast capacity of the Albert Hall proving too small for the accommodation of all who desired to be present on Wednesday evening. Some disappointment may have been felt that the composer was unable to fulfil his engagement to conduct his cherished *opus;* but this feeling had no influence over the general curiosity to hear it. In the absence of M. Gounod the direction could not have been in better hands than in those of Mr. Joseph Barnby, who, there is reason to believe, must be in sympathy with the music. This is a point of considerable importance, as it would be fruitless to anticipate a perfect representation of a great musical composition under a conductor to whom its style and manner were distasteful. Expectations of a meritorious rendering of 'The Redemption' were not, on the whole, disappointed, though there were some points to which exception had to be taken. With regard to the principal singers there is little to observe—Madame Albani, Mr. Edward Lloyd, and Mr. Santley repeated their Birmingham and Bristol successes; and Madame Fassett, Miss Santley, and Mr. Pyatt lent efficient aid in the smaller parts. It should be mentioned that Mr. Santley sang the music of the bass narrator as well as that of Christ—a procedure to be explained on the ground of economy, but certainly inartistic and unjustifiable under the circumstances. The efforts of the chorus deserve the heartiest praise that can be given. They had evidently been trained with the utmost care, and their singing was noteworthy for precision, delicacy, and intelligence. The orchestra was satisfactory so far as it went, but it was too small in comparison with the chorus. The magnificent sweep of the strings, which proved so effective at Birmingham, was missed, and frequently the body of tone was thin and ill balanced. This was inevitable, for whereas the proportion of band to chorus at Birmingham was about 1 to 2·5, here it was not more than 1 to 7. A greater display of liberality in the instrumental department may be recommended on subsequent occasions. Mr. Barnby conducted with much skill, and, except for a slip made by one of the harps, the general performance was irreproachable; but he has not entirely conquered his old failing of hurrying the *tempo*. Nearly every movement in the first part was taken quicker than under M. Gounod, the whole occupying sixty-three instead of sixty-nine minutes. The composer must, of course, be the best judge as to the pace at which his music should be played, and doubtless Mr. Barnby's alterations were unintentional, resulting possibly from nervousness—a fruitful source of errors of this description alike in conductors and executants.

Musical Gossip.

In the programme of last Monday's Popular Concert were some minor pianoforte pieces introduced for the first time by Mdlle. Janotha. The first of the group was Beethoven's set of Variations in C on 'God save the Queen'; the next a well-written and pleasing Nocturne in G, in the style of Chopin, by Herr Henschel; and the third a Valse Brillante in E, of no great value, by Herr Jules Janotha. These were all given with perfect technique and much charm of style by the Polish pianist. The other works performed were Mendelssohn's Quintet in B flat, Schumann's Pianoforte Trio in D minor, and Max Bruch's Hebrew melody 'Kol Nidrei,' for violoncello. Miss Marian McKenzie sang very acceptably an air from Handel's opera 'Faramondo,' and a song "Farewell," by Edward Bache. To-day an otherwise familiar programme includes a new song by Signor Piatti, "Hymn to God the Father," to be sung by Mr. Santley.

The annual performance of the 'Messiah' for the benefit of the funds of the Royal Society of Musicians of Great Britain will take place at St. James's Hall on Friday evening, the 24th inst., under the direction of Mr. Joseph Barnby. The solos will be sung by Miss Mary Davies, Miss Jessie Jones, Madame Isabel Fassett, Miss Hilda Wilson; and Messrs. Edward Lloyd, W. H. Cummings, Frederic King, and Hilton. Mr. J. T. Carrodus will lead the band, Mr. T. Harper will be solo trumpet, and Dr. E. J. Hopkins will preside at the organ.

Four performances are to be given of the 'Ajax' of Sophocles in the original Greek at St. Andrew's Hall, Cambridge, on the evenings of November 29th, 30th, and December 1st, and the afternoon of December 2nd. The choruses and incidental music have been written by Prof. Macfarren, and will be performed by an orchestra and a chorus of undergraduates. On the evening of December 2nd, after the last performance of 'Ajax,' a concert will be given by the University Musical Society, under the direction of Mr. Villiers Stanford, the programme of which will include Bach's cantata, 'Halt in Gedächtniss Jesum Christ' (for the first time in England), a part of Palestrina's 'Missa Papæ Marcelli,' a symphony by Emanuel Bach, and Mr. Stanford's hymn, "Awake, my heart."

Mr. Kuhe's twelfth annual musical festival will be given at the Dome, Brighton, during the coming week. The vocalists announced are Madame Albani, Miss Ella Lemmens, Miss Santley, Miss Robertson, Madame Antoinette Stirling, Miss Emily Dones, and Madame Trebelli; Messrs. E. Lloyd, J. Robertson, F. King, Albert McGuckin, Lucas Williams, and Santley. As usual, Mr. Kuhe gives English music a fair share of attention. The festival commences on Tuesday evening with Sullivan's 'Martyr of Antioch,' followed by Cowen's 'Scandinavian' Symphony, both works being conducted by their respective composers. On Wednesday morning a classical concert will be given, conducted by Mr. Manns; 'Elijah' will occupy Thursday evening; a popular concert (Mr. Kuhe's benefit) will be given on Friday evening; and the festival will conclude on Saturday morning with a performance of Gounod's 'Redemption,' conducted by Mr. Randegger.

It is said that Richard Wagner is engaged upon a new and important literary work, of which the subject is not yet announced.

Mr. Charles Halle commenced his twenty-fifth series of concerts at the Free Trade Hall, Manchester, on the 26th ult., when the principal items of the programme were Haydn's Symphony in D, No. 2, Beethoven's Concerto in E flat, and the Overtures to the 'Midsummer Night's Dream' and 'Guillaume Tell.' Madame Marie Roze was the vocalist.

A new school of music has been opened at Bedford Park in connexion with the Chiswick School of Art. Mr. Charles J. Hargitt has been appointed director, with Mr. Wilbye Cooper as principal of the vocal department.

Mr. Walter Bache will give a pianoforte recital at St. James's Hall on Monday afternoon, when his programme will be entirely selected from the compositions of Franz Liszt.

We have received the prospectus of the ninth season of the Glasgow Choral Union concerts to be given under the direction of Mr. Manns. Those who are familiar with the difficulties attendant on the establishment of any high class musical enterprise will readily comprehend the temptations to abandon an effort of this kind in Glasgow which followed upon the inauguration of the scheme. However, after the severest vicissitudes the turning point has been reached, and the success of the past two seasons has induced the promoters to enlarge the field of operations. During the coming season, which will extend from December 12th to February 14th, four choral and eight orchestral concerts will be given. The works selected for the former are Gounod's 'Redemption,' Berlioz's 'Faust,' and Handel's 'Samson' and 'Messiah.' The orchestral programmes will include a goodly list of symphonies, concertos, and other works, with a fair proportion of English compositions by Messrs. Cowen, Mackenzie, Stanford, and Wingham. The orchestra will be increased to seventy performers, and the list of vocal and instrumental soloists includes many eminent names, with Madame Albani and Herr Joachim at the head of each department.

Rather more than a year ago we noticed in these columns the appearance of the first volume of Madame Ramann's work on 'Franz Liszt.'

We have now received from Messrs. W. H. Allen & Co. an English translation of the same, in two volumes, by Miss E. Cowdery. It is with much regret that we find it quite impossible to speak of the translation in any terms but those of condemnation. Miss Cowdery's knowledge of the German language appears to be limited, while with music she has evidently no acquaintance at all. A few examples will prove the truth of both these statements. In vol. i. p. 68, we read of "Caroline Unger, for whom Beethoven at that time *was writing* his 'Melusine.'" As every musician is perfectly aware, Beethoven never wrote a 'Melusine' at all. We therefore turned with some curiosity to the German original, and there found (p. 42), "für welche Beethoven in jener Zeit die 'Melusine' *schreiben wollte.*" Such carelessness is altogether unpardonable. Again, on p. 296 of vol. i. the name of the final movement of Berlioz's 'Symphonie Fantastique,' which is really the "Witches' Orgy," is translated "Midsummer Night's Dream"! As to technical mistakes, the volumes fairly swarm with them. We read of such musical impossibilities as "a concert [*concerto* is obviously meant] in E *sharp* by Ferdinand Ries" (i. 39); "Hummel's Rondo in A *sharp*" (i. 134); a sonata in "F *flat*" (i. 135); and so on, all through both volumes; while misprints of proper names, &c., are so frequent that it is impossible to keep account of them all. Madame Ramann's book is so full of interest, that we strongly advise the publishers to cancel the present edition, and to reprint the translation after having had it carefully revised by somebody who has a knowledge of music. In its present form it is simply worthless.

DRAMA

THE WEEK.

TOOLE'S THEATRE.—'Girls and Boys,' a Comedy in Three Acts. By A. W. Pinero.

To Mr. Pinero playgoers have commenced to look as the coming dramatist. So great knowledge of stage requirements is in his work combined with so much freshness of style, that the hope that he would take the place vacated by Robertson seemed reasonable. That Mr. Pinero will not yet occupy the position indicated may not be said. His last step is, however, backward. What is of still more evil augury is that the faults traceable in his earlier work are accentuated in the later. 'Girls and Boys' is the least reasonable, least comprehensible, and least sympathetic piece that has been put upon the stage during recent years. Claiming to be comedy, it has scarcely cohesion enough for farce; and approaching in the character of its incidents to domestic drama, it is false to all traditions of the stage in its substitution of cynicism for sentiment. Mr. Pinero seems, indeed, to forget that in order to impress an audience it is desirable to appeal to the emotions rather than the intellect, the heart rather than the brain. In most of his pieces some trace of cynicism has been apparent. More than one of the characters in 'Girls and Boys' is so heartless as to be positively repellent. Take a single instance. Mark Avory is the adopted son of Josiah Papworth. No acknowledged tie of kinship exists, yet the old man has fed, clothed, and educated the younger, assigned him a liberal allowance, and made him his heir. The one care of Papworth, who is acquainted with the true character of his adopted son, is to keep him out of the way of women. Master Mark sees a girl who has been a circus rider, and at the end of a week elects to marry her. This scheme is with some passion opposed by Mr. Papworth. With a noble "indignation" the youth throws off his trammels and goes abroad to win a fortune by his labour. This conduct may be defensible enough; yet the objection to sanction a match with a circus rider is sufficient to obliterate all memory of past kindnesses, and the news that the old man has all but died of grief does not move Mark in the least. With one exception the characters use the strongest language they can find, and in the contest of invective it is difficult to know where to award the palm. Add to these things that eating seems the great aim with every one, and some idea of the mistake Mr. Pinero has made is afforded. A feeling that ridicule is aimed at ourselves is experienced when we find a lady, who has the moment before been exchanging kisses and assumably vows with a young lover, acknowledge her readiness to marry any man who can secure her hot meals. One of the earliest questions put to the prodigal son upon his return is whether he has had hot meals; and the woman he loves, when on the point of marrying another man, seeks to console him by the cates put on one side for the marriage feast.

Had Mr. Toole been one whit less popular than he is, or had the character of Solomon Protheroe taken by him been less cleverly played, the piece would scarcely have survived the first representation. Mr. Toole, however, who was admirably made up, acted with a mixture of drollery and pathos that carried all before it. It may be doubted whether any piece in which Mr. Toole has been seen gives a higher idea of the range of his talent. On the strength of his impersonation, of a comic performance by Mr. Garden, and of a piece of very sympathetic acting by Miss Ely Kempster, the whole obtained a favourable reception. Mr. Pinero's future career seems to depend on his capacity to put heart into his pieces.

Dramatic Gossip.

A NEW drama by Mr. W. G. Wills, similar in character to 'Olivia,' has been accepted by Mrs. Bernard Beere, and is to be produced at the Globe Theatre after the withdrawal of 'The Promise of May.'

'BETSY,' Mr. Burnand's adaptation of 'Bébé,' first produced at the Criterion in August, 1879, has been revived at the Criterion. Such alterations as have been made in the cast are not improvements, and the whole performance is more obstreperous than before. The power of the piece to amuse is not lost, however, and the whole goes with much spirit. Mr. Matthison's two-act play 'Brave Hearts' has also been revived, with Mr. Beerbohm Tree in his original character of the Marquis.

'MORE THAN EVER,' described as a "concentrated tragedy in one horror," by Arthur Matthison, produced at the Gaiety Theatre on Wednesday afternoon, is a genuine burlesque. The characters and incidents of melodrama—the wicked baronet, the nephew deprived of his rights, the forged will, and so forth—are whimsically parodied. An enthusiastically favourable reception was accorded the novelty, which will probably find its way into the regular bill at the Gaiety.

TO CORRESPONDENTS.—R. E. L.—W. J. N. L.—J. C.—C. E. P.—S. W. S.—L. D.—H. D. M.—C. P.—K. R. M.—A. F.—T. T.—received.

No notice can be taken of anonymous communications.

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LITERATURE

Memoir of Augustus De Morgan. By his Wife, Sophia Elizabeth De Morgan. With Selections from his Letters. (Longmans & Co.)

Mrs. De Morgan states in her preface that she has not attempted to write a "scientific memoir" of her husband. Such a memoir, if it be ever written, will require a biographer who is at once a mathematician, a logician, a bibliophile, an astronomer, and an antiquary, for in all these departments of knowledge De Morgan has left his mark. He was certainly the most learned authority of his time upon the history of astronomy and mathematics, and also as a bibliophile he was *facile princeps*. But there is no need in this journal to dwell upon these facts; his critical wit, his good sense and wide erudition, were sufficiently shown in the 'Budget of Paradoxes,' published in these columns, and since reprinted as a separate volume.

Mrs. De Morgan depicts the domestic life of her husband; he figures in her memoir as a friend and an agreeable letter-writer, who occasionally investigates spiritual phenomena and dearly loves a laugh, but is withal most serious and earnest whenever he feels that a principle is at stake. One closes the volume with a feeling of increased respect for the uncompromising philosopher who knew how to live his own life, a thoroughly unworldly man.

De Morgan was born in India in 1806; his father was a colonel in the East India service, and his grandfather and great-grandfather had both fought under Warren Hastings. But probably it was from the maternal side that he inherited his mathematical powers. His mother was a granddaughter of James Dodson, author of the 'Anti-logarithmic Canon,' a pupil and friend of De Moivre's. Dodson was mathematical master at Christ's Hospital, and De Morgan records that

"when quite a boy he asked one of his aunts who James Dodson was, and received for answer, 'We never cry stinking fish'; so he was afraid to ask any more questions, but settled that somehow or other James Dodson was the 'stinking fish' of his family; and he had to wait a few years to find out that his great-grandfather was the only one of his ancestors whose name would be held deserving of record."

De Morgan was a fine healthy boy, but he suffered from a grievous infirmity, the loss of one of his eyes, and this provoked all kinds of practical jokes among his schoolfellows. One lad was in the habit of coming up stealthily to De Morgan's blind side, and, while holding a sharp-pointed penknife to his cheek, would speak to him suddenly; De Morgan on turning round would receive the point of the knife in his face. At last the cowardly aggressor was caught and thrashed. Owing to his infirmity, De Morgan never joined in the sports of other boys; he seems to have spent his time in drawing caricatures and devouring books.

After passing from one private school to another, he went, at the age of sixteen and a half, to Cambridge, and entered at Trinity as a by-term man. At his first college examination he only stood at the top of the second class, but the next year there was more mathematics in the college examination, and he was found at the head of the first class. His tutor, in writing to his mother, who was very anxious as to his success, said, "He is not only in our first class, but far, very far the first in it." His mother was continually exhorting him in letters "not to disregard good advice," "not to be so wilful." The wilfulness consisted in mathematical reading beyond the bounds marked out by his tutors, and in the study of metaphysics and mental philosophy. He had not completed his twenty-first year when he gained the fourth place in the Mathematical Tripos of 1827, the order of the list being Gordon, Turner, Cleasby, De Morgan. His place, though it failed to declare his real power or his exceptional aptitude for mathematical thought, would have been sufficient to secure for him a fellowship; and he would no doubt have found a congenial field for work at the University, but conscientious scruples prevented his signing the tests which at that time were required from those who took their degree of M.A. as well as from all fellows of colleges.

On taking his B.A. degree he entered at Lincoln's Inn, and for two years read for the Bar. During this period he made the acquaintance of Mr. W. Frend, his future father-in-law. They met at the office of the *Nautical Almanac* in Gray's Inn, and were introduced by their common friend Lieut. Stratford, who had recently been appointed editor, and comptroller of the office. Mr. Frend had been a Second Wrangler and he possessed decided mathematical tastes, but between the two sympathy in matters of morals and principle formed a stronger bond than similarity of pursuit. Mr. Frend had sacrificed good prospects as a clergyman to his conscientious scruples, and he was an earnest advocate of religious liberty. He had been one of the first to propose the establishment in London of a university in which the highest academical teaching should be given to Jews, Dissenters, and others, without reference to religious differences; and in 1826, when at length the University of London was founded, Mr. Frend suggested to De Morgan that he should apply for the Professorship of Mathematics. He was one of thirty-two candidates, but the committee on whom the election devolved found amongst his testimonials letters of such weight that he was elected unanimously. In writing to Mr. Frend he says:—

"You seem to fancy that I was going to the Bar from choice. The fact is that of all the professions which are called learned, the Bar was the most open to me; but my choice will be to keep to the sciences as long as they will feed me. I am very glad that I can sleep without the chance of dreaming that I see an indenture of five parts or some such matter held up between me and the 'Mécanique Céleste,' knowing all the time that the dream must come true."

The classes opened in the following November, and De Morgan began, as he afterwards confessed,

"to teach himself to better purpose than he had been taught, as does every man who is not a fool, let his former teachers be what they may."

In May, 1828, he was elected a Fellow of the Astronomical Society; in February, 1830, he took his place on its Council, and in 1831 he was elected honorary secretary. It is not easy to say how much of the usefulness and prosperity of the Society during the years in which he filled this place was due to his energy and judgment at difficult junctures. His work at the Society brought him into immediate contact with all its transactions and with all concerned in them; and as he never left London and was known to be always at hand, much more than the routine duties of an honorary secretary fell to his share. He drew up documents, wrote letters and obituary notices, and passed the *Memoirs* of the Society through the press.

De Morgan's acquaintance with his colleagues on the Council of the Astronomical Society became in several cases intimate friendship; his chief friends were Mr. Baily, Sir John Herschel, Sir George (then Mr.) Airy, the Rev. Richard Sheepshanks, Admiral Manners, and Mr. Galloway. He had a strong regard for Mr. Sheepshanks. Among some descriptive remarks written after the death of Sheepshanks, De Morgan says:—

"He was the man from whom I learnt more than from all others of the way to feel and acknowledge the merits of an opponent. I have known many men cheerfully and candidly admit the good points of an antagonist, but hardly another besides Sheepshanks who would in the course of opposition systematically select them, bring them forward, and maintain them against those of his own side."

Mrs. De Morgan states that this reference to an opponent points to Sir James South. Sir J. South joined Mr. Babbage, who had accused some members of the Astronomical Society of being in a conspiracy against him, and this accusation elicited from De Morgan the following description of his relations with three of his friends:—

"The only conspirators named were MM. Airy and Sheepshanks. These two and myself lived together in intimate friendship, officers of the Astronomical Society through a long course of years,.....we three, and each for himself, deciding that he was a rational and practicable man, and that the other two, no doubt worthy and rational, were a couple of obstinate fellows. Francis Baily thought the same of all three. I suppose we were an equi-tenacious triangle. But never a sharp word, I am sure, passed between any two of the four. Men of science are not always quarrelsome."

The reason of Babbage's hostility was that he had obtained grants from the Government for the construction of a calculating machine. Through the influence of scientific friends and of Sir Robert Peel and the Duke of Wellington one thousand

pounds after another had been granted, until a sum of over twenty thousand pounds had been spent, but the engine was not constructed. Babbage was continually enlarging and altering his plans, and the drawings for his engine were not even completed. The Government at last refused to pay any more, and Babbage spent the rest of his life in abusing the Government and in quarrelling with the scientific men who would not recommend the Government to continue their grants. Sir James South was also an advocate of the endowment of research who thought himself ill-used by his contemporaries. He had obtained a pension of 300*l.* a year from the Civil List, but desired further aid. This, together with a lawsuit with respect to the cost of an astronomical instrument, caused him to withdraw from the Astronomical Society. Sir J. South's dislike to De Morgan was so great that it led him to challenge the professor to a duel—a challenge which, of course, was not accepted.

In 1846 Adams and Leverrier, independently of one another, solved the inverse problem which led to the discovery of Neptune. Opinion on the Council of the Astronomical Society was much divided as to the award of their gold medal; after long discussion no decision was arrived at, and the award went by. But the body of the members would not leave things as they were, and a special general meeting was called to discuss the propriety of suspending the by-laws and of reconsidering the whole question. De Morgan wrote:—

"The Society has given to both M. Leverrier and Mr. Adams the full value of twenty medals, or rather a prize of a higher order than any medal. All the bases of the discussion take for granted that both these gentlemen possess more than the ordinary share of merit to which under usual circumstances medals are awarded. In all but the mere gold which goes to the manufacture the discoverers have had their medals over and over again."

Ultimately testimonials were given by the Society, and the question of the medals was dropped. De Morgan had an objection to medals, and, indeed, to all honours which cannot be awarded without competition. In writing to Prof. Michael Foster with respect to University College, he says the existence of medals and scholarships is of very small importance compared with the evils of competitive examination; he considered the striving of one against another for the highest place amongst boys and young men to be among the crudities of an imperfect system, and as ineffectual in gaining the desired end as its moral tendency is bad. Hence his objection to marks in looking over examination papers. He was a most successful teacher, and he held that he could judge of the merits of a competitor from his whole work, but he always refused to reckon the merits by marks. He suggested that perhaps our ancestors' system of disputations, in which a man read a dissertation on a subject of his own choosing, and could be cross-examined on his own argument, was preferable to the method now in vogue. With such a system of examination many would be plucked for not understanding their own meaning. In 1848 he gave an introductory lecture on this subject at University College. Sir John Herschel wrote to him, "I was greatly delighted with your protest against the cramming system in your opening lecture"; and Dr. Whewell wrote:—

"I see you have been kicking against examination reading. So far good. But is your college going to do anything that will really diminish it? I should like to hear how any attempt of this kind prospers. I think the object an excellent one, and have some notions of my own as to the way in which it may be forwarded."

De Morgan doubted the advantage of the honours granted by learned societies, and thought that medals had never produced scientific work, but that the discussions with respect to them had frequently hindered it, bringing in feelings of rivalry or friendship which were injurious to science. Everything in the nature of show connected with scientific titles and honours he judged it better, so far as he was personally concerned, to avoid, even going so far as to refuse the president's chair at the Astronomical Society, which was earnestly pressed upon him; he also declined to allow himself to be put in nomination for the Royal Society. His views with respect to the constitution of the Royal Society and its influence upon science will be found in the 'Budget of Paradoxes,' and are well worthy of attention.

The amount of literary work accomplished by De Morgan may be judged of by the list of writings given at the end of the volume, where the titles of books, memoirs, and papers occupy fifteen pages. The articles which he contributed to the 'Penny Cyclopædia' are said to amount to one-sixth of the whole. It is to be regretted that no collection has yet been made of his articles on the history of astronomy published in the 'Companion to the Almanac' and elsewhere; they would form a most interesting and valuable volume of reference. The last of his articles written for Mr. C. Knight, the editor of the 'Companion to the Almanac,' on the question of the marriage of Newton's niece Catherine Barton with Newton's patron, Lord Halifax, was never published. The MS. seems still to be in the possession of Mrs. De Morgan; and it is to be hoped that it will be printed, as the subject is one to which De Morgan had given special attention.

De Morgan remained a firm supporter of University College and its principle of excluding religious tests till the year 1866, when the Council, in making an appointment to the Chair of Logic and Mental Philosophy, refused one of the candidates on account of his religious opinions, or rather on the ground of his religious status. Dr. Martineau was personally unknown to De Morgan; but, acting on the conviction that the institution to which he had devoted the best years of his life was forsaking the leading principle on which it had been founded, he felt it his duty to resign his professorship. The letters which passed between Prof. De Morgan and the Council of the college, the statement of the Senate, and other matters connected with this question, are very impartially given by Mrs. De Morgan. His retirement from the college with which he had been connected for nearly forty years, and to the welfare of which he had devoted so much energy, was a great blow to De Morgan, and the disappointment, together with grief at the death of a son who had inherited his mathematical talent, brought about the illness which terminated his useful life in March, 1871.

Household Stories from the Collection of the Brothers Grimm. Translated by Lucy Crane, and done into Pictures by Walter Crane. (Macmillan & Co.)

THESE fifty-two stories represent about a quarter of the entire number collected together by the joint exertions of the brothers Grimm and their invaluable assistant Frau Vichmännin. The lamented translator did her work, on the whole, with much spirit and intelligence, together with a fair amount of accuracy, though not unfrequently there is more evidence of mother wit than of knowledge, and words which are of importance to the story are omitted altogether. Difficult bits of idiom are sometimes excellently rendered, and at the next moment we come upon a passage which implies a total cessation of the writer's power of thinking. How, for example, could any one make such a blunder as to translate "die sieben jungen Geislein" "the seven goslings," and "eine alte Geis" "an old goose"?—an error persisted in even in spite of the strong hint which must have been conveyed to the translator when she had to write the words, "And the mother bleated goodbye, and went on her way with an easy mind." Miss Crane, however, let her goose bleat and proceed on her way, and went on with the story entirely untroubled by such a departure from a goose's ordinary habits; and she glided over the little difficulty which she must have encountered when she found that the parent bird had paws, and translated her last words of caution to her offspring, "Seid auf eurer Hut vor dem Wolf, wenn er herein kommt, so frisst er Euch alle mit Haut und Haar," by "He will eat you up, skin, bones, and all." Mr. Crane has fallen into the same error, and gives us very pretty head and tail pieces depicting the seven little goslings, quite regardless of the fact that such tiny creatures as these would have been as nothing to the wicked wolf, whose greediness in devouring six young kids at one fell swoop led to his own destruction; for he was so gorged by his meal that he rolled out of the house—not "strolled," as Miss Crane rendered it, but rolled heavily and painfully—and was not even able to return whence he came, but lay down under a tree hard by the home of his victims and fell into a sound sleep, snoring so loudly that the very branches of the tree beneath which he was lying trembled. His sleep was so profound that he was not even aware that on the mother goat's return she cut his body open and released her six children, who were still alive, for in his eagerness he had swallowed them whole. Having done this, she put heavy stones in their place that he might not miss them, and sewed him up again. As soon as he awoke he went to a well to drink, and the stones made him overbalance himself and fall in. When released from their captivity the little kids "herzten" their mother, but "herzten" ought not to be translated "comforted."

There are numbers of bits of careless translation, such as "Sie ward getröstet," "She became more trustful"; "Das möcht,

ich auch lernen," "I must learn to play too"; "Erlösen" is not to benefit, nor yet should "Ihre zwölf Brüder, die sie erlöst hatte," be changed into "Her twelve brothers that she had lost." "Aschenpattel gehorchte, weinte aber," does not mean "Aschenpattel, when she heard that, could not help crying"; and "Das ward dem König gemeldet" has a very different signification from "Now the king was angry." Still worse is it to render "seltsame" "the same." Here the idea in the translator's mind was evidently that "seltsame" had something to do with "selfsame." Such lapses as these might have been corrected had the accomplished translator lived to revise her work once more. Every one who reads German at all knows that "ofen" does not always mean "oven."

Miss Crane translated 'Der Machandel Baum,' a story which presents many difficulties, owing to its being in Platt Deutsch, much better than any one else who has yet attempted it. "Machandel Baum," though it seems natural enough to translate it "almond tree" (Mandelbaum) is, Grimm suggests, "Wachholder," the juniper, a tree credited by folk-lore with the possession of an unusual amount of alertness and life, and also with the power of restoring youth. Mr. Crane has apparently had doubts about the "Machandel Baum" being an almond tree, for the tree in his illustration has no resemblance to one. Marleenken, too, is Marianchen, or Marie Annchen. It would have been better to call her Marlinchen, for there is nothing German about Marjory. Miss Crane, in her version of this very fine story, lost sight of the sense of the continual presence and prompting of the Evil One, which adds so much to the force of the original. An overmastering fate seems to drive the wretched woman to crime. A point is missed in the story, too, by translating "Dö höörd een up," "Here one of the men looked up." In the original, twenty miller's men were at work when the bird began to sing, and its song was so beautiful that one by one they left off working altogether to listen. "De bäwelste Schuuflad" is the top drawer, and not the nearest. Miss Crane, however, succeeded better with this story than with 'Von dem Fischer un syner Fru,' in the Pomeranian dialect, in which she takes great liberties in the way of free translation and omission of difficult passages. "Zyraat" is not a gateway, any more than "Tüffel" is a foot or "Trabanten" are pages; and it is too much to change "De Mann was noch meist in'n Slaap, awerst he vörschrock sik so, dat he uut dem Bedd füll. He meend he hadd sik vörhöörd, un reef sik de Ogen uut, un säd," into "The man was so fast asleep that when he started up he fell out of bed. Then he shook himself together and opened his eyes, and said," &c.

With all these drawbacks, and though we cannot help feeling that these stories would have been not only prettier, but infinitely more valuable, if the poetical simplicity of the original had been more closely adhered to, Miss Crane's translation is still much better than any of those on which the infancy of the present generation was fed. It is very readable, and the dialogue is always brisk and lifelike. Her choice, too, fell on some of the best stories in Grimm's collection. What delighful stories they are, and what a strange world of almost abject homeliness intermingled with the wildest romance they take us into!—a world where every lovely princess can cook and wash and spin, or play the part of cow-herd, goose-girl, or scullery-maid, quite as well as the meanest of her father's subjects; and no matter how low her fortunes have sunk, she is always able to carry about with her three gorgeous dresses in a portable form, and that quite as easily as the fair heroines in Mrs. Radcliffe's novels transported the lutes with which they were wont to assuage their sorrows. It is a world where the tragedy of a lifetime is revealed to a king's daughter by seeing her brother's shirts at the great washing. It is the only world in which it is possible to eat your cake and have it. The random heroes of these stories set out in search of some almost unattainable good thing, disobey every direction which has been given for their guidance, yet win the longed-for prize at last. They give away all they have, and find it returned sevenfold into their bosom; they sell their children to the devil, but contrive not only to outwit him, but to retain the wealth with which he has endowed them. They offer up their lives or their children's lives in generous sacrifice; their heads are cut off or their limbs hewn asunder; yet somehow or other they are always restored to life and love, and that, too, with the object for which they sacrificed themselves attained.

We have left ourselves little space to speak of the illustrations, which are often very good. On the whole, we prefer the headpieces to the illustrations proper, though that to 'Mother Hulda' is remarkably graceful. We cannot help feeling, however, that the lilies which form the subject of the headpiece to the story of the 'Twelve Brothers' have been conventionalized until they have lost all resemblance to lilies or to anything else but bad and inefficient iron-work. Besides, they were not lilies at all. In the original we find, "Zwolf Lilienblumen, die man auch Studenten heisst." The flower really was either a narcissus or a small species of pink, sometimes called "Feder Nelke," and very often "Studenten Nelke" or "Studenten Lilie," because it is much worn by students in the button-hole of their coats. The book is prettily got up, and is sure to be a great favourite both with children and older folks.

Readiana. By Charles Reade. (Chatto & Windus.)

False modesty is not among Mr. Charles Reade's foibles, but he must not be accused of originating the idea of collecting the scattered fragments which compose the volume called 'Readiana.' He has, however, sanctioned its publication and even written a preface for it. But it was Mr. Chatto who "thought it worth while to ransack the files" for Mr. Charles Reade's "personal convictions on various subjects." The result is a curious mixture. The book is not only a collection of Mr. Reade's personal convictions, it contains also a number of letters on Cremona fiddles and on builders' blunders, some narratives of unremembered heroes of every-day life, and one short story. Mr. Reade's arguments upon the Tichborne case and upon the rights and wrongs of authors may fall under the head of convictions. In such a medley the value of the contents must necessarily be diverse. The letters on Cremona fiddles are the most instructive, and are, indeed, of permanent interest; but Mr. Charles Reade is no doubt right when he says in his preface, with pardonable vanity, that his honest and lasting convictions are worth something, and will be better learnt from this volume than discerned from a study of his novels. But it is because he is an able novelist that the public will care to hear his personal opinions—their intrinsic value he not unnaturally overrates. His position as a writer of fiction, though recognized in England, is perhaps underestimated. In America certainly he takes one of the foremost places among living English novelists, and in France probably he would be ranked almost as high. As no man is the best judge of his own attainments, it is not surprising to find Mr. Reade saying in a letter to the *Daily Telegraph* on the Penge murder:—

"Though I write novels at one time, I can write logic at another, and when I write a novel I give the public my lowest gifts, but I give them my highest when I write in a great journal upon life and death and justice."

This volume by itself contains enough to show that such a judgment is mistaken. Mr. Reade's energetic denunciations, with all their apparatus of logic and their exuberance of metaphor, are neither calculated to arrest one's attention nor to convince one's reason; but even in the little story called 'The Box Tunnel,' slight as it is, the reader feels at once that he is in the presence of a master of his art. Mr. Reade has not the gift of persuasiveness. Take the instance of his letters on the Tichborne case. His object was to convince his readers that the Claimant was beyond a doubt Arthur Orton. He treats the matter in a combative style, and groups the facts to fit in with his logical method, and yet it is obvious that he is not half so convincing as Lord Chief Justice Cockburn was. Mr. Reade despised the art of the story-teller, which was just what he ought not to have done. The Lord Chief Justice in his summing-up deliberately chose the narrative method and left his hearers to draw the irresistible conclusion, knowing that the right way to carry conviction to people's minds is to leave them something to exercise their minds upon. If Mr. Reade had recognized the fact that his greatest gifts were those of the novelist, he could have put the story of the Tichborne case in such a way as to make one almost willing to read it again. As it is, few readers will dare to face the elaborate study of the doctrine of coincidences.

The papers which have the most lively interest at the present moment are those on the rights and wrongs of authors, and Mr. Reade's defence of copyright—if its style be not too polemical to allow it to be called a defence—is really a powerful pleading. But it is irksome to read on account of the excessive vigour of the language in which it is written; and it is disfigured by such useless arguments as the following:—

"I will only say that if any statesman or practical lawyer, or compiler of law books, who either by word of mouth or in print has told the

public 'copyright' is a 'monopoly,' dares risk his money on his brains, I will meet him on liberal terms. I will bet him a hundred and fifty pounds to fifty copyright is not a monopoly and is property."

In his letters on Cremona fiddles Mr. Reade is admirable. Here is the true enthusiast giving the result of researches which have been delightful to him, and for once not seeking to crush us with his pitiless logic. He speaks now with a genuine tenderness, and his vigorous style only adds warmth to the expression of his affection for the marvels of the fiddle's mechanism, the delicacy of its curves, and the lost secret of the Cremona varnish. One tale of the romance of fiddle-dealing is charming. It is too long to give in full. There was a certain precious violoncello at Madrid. It was a genuine Stradiuarius. The local maker, one Ortega, had put in a new belly and sold it, keeping the old belly in his shop. M. Chanot, "the best judge of violins left now Tarisio is gone," lighted upon the old belly and bought it. Tarisio then discovered it, and pestered Chanot till he sold it for a thousand francs, and told him where the remainder of the fiddle was to be found. The owner was persuaded to part with it for four thousand francs, and Tarisio "sailed exultant for Paris with the Spanish bass in a case. He never let it out of his sight. The pair were caught by a storm in the Bay of Biscay. The ship rolled; Tarisio clasped his bass tight, and trembled. It was a terrible gale, and for one whole day they were in real danger. Tarisio spoke of it to me with a shudder. I will give you his real words, for they struck me at the time, and I have often thought of them since: 'Ah, my poor Mr. Reade, the bass of Spain was all but lost.' Was not this a true connoisseur? a genuine enthusiast? Observe! there was also an ephemeral insect called Luigi Tarisio, who would have gone down with the bass, but that made no impression on his mind. *De minimis non curat Ludovicus.* He got it safe to Paris. A certain high priest in these mysteries, called Vuillaume, with the help of a sacred vessel, called the glue-pot, soon re-wedded the back and sides to the belly, and the bass, being now just what it was when the ruffian Ortega put his finger in the pie, was sold for 20,000 fr. (800*l.*). I saw the Spanish bass in Paris twenty-two years ago, and you can see it any day this month you like, for it is the identical violoncello now on show at Kensington numbered 188. Who would divine its separate adventures, to see it all reposing so calm and uniform in that case? *Post tot naufragia tutus.*"

The Early Days of Christianity. By Frederic W. Farrar, D.D. 2 vols. (Cassell & Co.)

It does not happen to every scholar to write six big volumes of exposition, illustration, and commentary upon the New Testament within the limits of a few years. Some exhaust their power and spend most of their lives upon one part of the sacred volume, content to have produced something, however small in size, which throws fresh light upon inspired writings. But all are not equally gifted, neither do all minds arrive at satisfactory conclusions with like rapidity.

In the volumes before us Canon Farrar has attempted to set forth the distinctive characteristics of the work and writings of St. Peter, St. James, St. Jude, St. John, and the author of the Epistle to the Hebrews. To give a clearer conception of the letters he has sometimes furnished a close and literal translation, sometimes a free paraphrase, sometimes a rapid abstract, sometimes a running commentary. The materials are divided into five books, entitled "The World"; "St. Peter and the Church Catholic"; "Apollos, Alexandrian Christianity, and the Epistle to the Hebrews"; "Judaic Christianity"; and "The Earlier Life and Works of St. John." This is a wide field to traverse, presenting many difficulties; but the writer passes over it with steady step, conscious of his ability to perform his work, or, at least, of an honest purpose to do so. These volumes are the result of wide reading and independent thinking. All the talents of the author come out in it prominently—his pictorial power, rhetorical sweep, comprehensive knowledge of history ancient and modern, familiarity with the classics of Greece and Rome, liking for poetry. His descriptions attract because they sound grandly. Readers will hardly expect much evidence of acuteness or depth. Neither need they be disappointed in finding little deviation from traditional views. Cathedral canons are not the men to give out opinions widely divergent from the current creeds.

In the execution of his task Dr. Farrar is not equally successful throughout. Some books of the New Testament are excellently treated, others not. The Epistle to the Hebrews, which occupies the greater part of the first volume, is admirably handled. Adopting Luther's conjecture that Apollos wrote it, the Alexandrian character of the treatise and its differences from Paulinism are convincingly shown. In like manner the Revelation is satisfactorily discussed. Here the author coincides with the view of the best critics that the downfall of paganism is depicted, Nero being the Antichrist-beast whom the Christians at Rome had terrible cause to fear. The commencing chapters of the first book, especially the first on the moral condition of the world, are in the canon's happiest manner, for he shines in historical description. In the whole of the second book, comprising both epistles of St. Peter and that of St. Jude, the treatment is inadequate. The "Church catholic" can hardly be linked on to St. Peter. Neither can the description of St. James and his epistle be commended. It is admitted that he was a representative of Judaic Christianity; but that he was its leading representative in the apostolic time cannot be conceded. As to the epistles of St. John, all three are ascribed to one and the same author, the Apostle John. The discussion of St. John and his writings, his life, tendencies, and character, will not meet with the approval of competent scholars.

The attentive reader will observe how poorly the sufferings of the Christians addressed in St. Peter's first epistle are explained by the supposed spread of the Neronian persecution into the provinces—an idea which cannot be sustained, notwithstanding Orosius. And it is curious to notice how the character of James, bishop of Jerusalem, is drawn in connexion with the epistle assigned to him. He was half a Jew, an imperfect Christian; he differed from St. Paul in his conception of the new religion, yet the divergence was not fundamental. The canon has a salutary fear of attributing to the second century the writings with which he is occupied, and therefore he places them as well as he can in the first. He is aware of the opinions entertained by critics of no mean ability who judge the New Testament writings more by internal than by external evidence; but he cannot see as they do, and is sometimes disposed to treat them with contempt. He acknowledges his indebtedness to Baur and Pfleiderer, but is far from accepting any of their extreme conclusions. He makes concessions, but they are comparatively small. The traditional view is not abandoned in its essential parts.

Like many others, the canon avails himself of a process of balancing that may be readily abused, and we do not think he has rightly applied it in many instances. Thus the first part of the ninth chapter in book ii. gives the arguments against the genuineness of St. Peter's second epistle fairly and strongly, but takes refuge in the conclusion that though we have not here the words and style of the apostle, yet he lent to the epistle "the sanction of his name and the assistance of his advice," so that "it is still in its main essence genuine as well as canonical." We cannot congratulate Dr. Farrar on his estimates of authorities when he puts into the scale against Renan Schmid, Guericke, Windischmann, Thiersch, Alford, and Brückner, who are said to be as capable of deciding a point in criticism, in respect to learning and genius, as the Parisian scholar; Brückner all the while being wrongly cited because his opinion for or against the genuineness of St. Peter's second epistle is undecided. The reconciliation of the view of St. James and St. Paul about justification is unsatisfactory; but it is very easy in the hands of one who starts with the assumption that St. James uses the three words "faith," "works," "justification," in a different sense from St. Paul's. The conciliation of St. John as he appears in the Apocalypse and in the fourth gospel is also accomplished with little effort, in the face of De Wette's critical axiom that the author of the one could not be the author of the other. It is assumed that there was an immense development in the mind of St. John during the quarter of a century that elapsed between the Apocalypse and the gospel. The fall of Jerusalem, and with it the abolition of the old covenant, had been a revelation to the apostle, and the result was that the fiery Jewish Christian became the mild, deep-thinking, mystical preacher of love. The ideas of a man of sixty years of age or more, of a narrow and impetuous spirit, were revolutionized. None can object to the attempt to minimize the differences between the Apocalypse and the gospel; but these should be stated fairly, for it is incorrect to say that Christ is called "the Word" in both.

Much space is given to the first epistle of St. John, of which it is said, but not correctly, "The genuineness of the epistle may be regarded as beyond suspicion." Abler scholars than the canon have more than suspected it. He puts into it a good deal more than the author meant, and follows Haupt too much. But this is a thing to which he is prone, and it is observable enough in other instances. That the gospel and the epistle were written in Patmos, the one a practical accompaniment of the other, is most improbable,

though the conjecture was hazarded by Hug, Ebrard, and Berger.

Credit is due to the author for bringing out so clearly the divergences of the sacred writers. His pages demonstrate the fact that their types of thought differed considerably. He is careful, however, to state that the differences did not go so deep as to reach fundamental belief. Indeed, he can almost do away with dissonances by the light words, "When the apostles differed from each other, it was only in the spirit of mutual respect and affection in which Luther differed from Melancthon, and Bossuet from Fénelon."

Notwithstanding the extent of the work and its many excellences, we do not believe that a correct picture of primitive Christianity can be got from it. The author's remarks on the Ebionites, Nazarenes, St. Peter, and even St. James show that he does not apprehend the early state of opinion regarding Christ and his work upon earth. The appearance of the Gnostics is also misunderstood and antedated.

It is almost unnecessary to specify the suppositions and statements and details which are improbable or incorrect. Main facts are usually given faithfully, and mistakes are few. The references are also right, except in a very few instances. In vol. ii. p. 264 (note) N. de Lyra does not apply the fallen star to Arius and Macedonius, but to Pelagius. In the passage from Pirke Aboth (vol. i. p. 511, note) "maturity" is a wrong rendering. It is hazardous and even incorrect to say that "there are many distinct allusions to St. Peter's first epistle in the epistle of St. Clemens to the Corinthians." Gundert and Weiss may think so; but the dictum is without evidence. There is a very weak apologetic argumentation in vol. i. pp. 353–358; and the unwarrantably strong language in vol. ii. pp. 242, 243, 245, against opinions that have much in their favour, deserves reprobation. In considering the charge against the Christians of having been the authors of Rome's conflagration in the time of Nero, the hypothesis of Schiller, Renan, Hausrath, and Langen is adopted, viz., that it originated in the fanatical hatred of the Jews, favoured by Poppæa and Aliturus, which is most improbable, as is the interpretation of the second beast in the Revelation (chap. xiii.). In the fourteenth excursus there is a laboured attempt to get rid of the presbyter John at Ephesus by identifying him with John the apostle; but it is as unsuccessful as preceding efforts with the same object. It enables the canon, however, to attribute the second and third epistles all the more easily to the apostle. The second excursus, giving the patristic evidence for St. Peter's visit to Rome, shows how little value belongs to such testimony. The proof of that apostle's visit to the imperial city, like that of St. Paul's second imprisonment there, is insufficient. Still, if the author's imagination has sometimes carried him away, if he indulges in preaching, if he has turgid, irrelevant paragraphs, if the volumes could be abridged without material loss, if he has put into the sacred writings too much modern theology, these very features may commend the big work to a numerous class. The following is an example of the canon's style:—

"By Messianic exultation, by eschatological enthusiasms, by the sense of the glory and the dignity of redeemed manhood, by the revealed equality of all men in the sight of Him Who is no respecter of persons, by the conviction of the dwindling littleness of human distinctions in the light of eternal life, they might, if they were not warned, be naturally tempted to a demeanour which would seem contemptuous towards earthly authority. Nay, more; the fearful spectacle of the power of the world wielded by those who were but too manifest servants of the power of darkness—the sight of Antichrist seated in his infamy upon the world's throne—the daily proof of odious wickedness in high places—the constant expectation of that archangelic trumpet which would shatter the solid globe, and of that flaming epiphany which should destroy the enemies of Christ—might lead them into defiant words and contumacious actions."

Here and there the rebukes administered to the *odium theologicum* which inspires too many of the so-called religious newspapers and magazines of the day are praiseworthy. What can be finer than this?—

"There is something distressing in the swift instinct with which an unchristian egotism has first assumed its own infallibility on subjects which are often no part of Christian faith, and then has sped as on vulture's wings to this passage as a consecration of the feelings with which the *odium theologicum* disgraces and ruins the Divinest interests of the cause of Christ. It must be said—though I say it with the deepest sorrow—that the cold exclusiveness of the Pharisee, the bitter ignorance of the self-styled theologian, the usurped infallibility of the half-educated religionist, have ever been the curse of Christianity. They have imposed 'the senses of men upon the words of God, the special senses of men on the general words of God,' and have tried to enforce them on all men's consciences with all kinds of burnings and anathemas, under equal threats of death and damnation. And thus they have incurred the terrible responsibility of presenting religion to mankind in a false and repellent guise. Is theological hatred still to be a proverb for the world's just contempt? Is such hatred—hatred in its bitterest and most ruthless form—to be regarded as the legitimate and normal outcome of the religion of love? Is the spirit of peace never to be brought to bear on religious opinions? Are such questions always to excite the most intense animosities and the most terrible divisions? Is the Diotrephes of each little religious clique to be the ideal of a Christian character? Is it in religious discussions alone that impartiality is to be set down as weakness, and courtesy as treason? Is it among those only who pride themselves on being 'orthodox' that there is to be the completest absence of humility and of justice? Is the world to be for ever confirmed in its opinion that theological partisans are less truthful, less candid, less high-minded, less honourable even than the partisans of political and social causes who make no profession as to the duty of love? Are the so-called 'religious' champions to be for ever, as they now are, in many instances, the most unscrupulously bitter and the most conspicuously unfair? Alas! they might be so with far less danger to the cause of religion if they would forego the luxury of 'quoting Scripture for their purpose.' The harm which has thus been done is incredible:—

> Crime was ne'er so black
> As ghostly cheer and pious thanks to lack.
> Satan is modest. At Heaven's door he lays
> His evil offspring, and in Scriptural phrase
> And saintly posture gives to God the praise
> And honour of his monstrous progeny."

These are noble words, and he who utters them has the true spirit of a scholar, however insufficient his investigations. Some will regret that the magniloquent language peculiar to the writer indifferently conceals the weakness of the critical faculty, which, though possessed in a measure, is kept within the safe bounds of intelligent traditionalism. The tone is liberal, the charity abundant; but the main lines of conservatism are preserved. The results of a far-reaching criticism have no chance of acceptance, and are all but ignored in many cases; or, if they are not, they are treated as things outside the pale of a good ecclesiastic. The author has not advanced our knowledge of the weighty subjects which his book handles; rather has he contributed to stop free inquiry within the modern churches. Whether he *can* stop it need not be said. But we admire his courage, the extent of his reading, his swiftness of execution, his confidence in himself, his wealth of epithets, and his candid acknowledgment of indebtedness to heretics from whom he differs most widely. His work will be popular with preachers, for a good part of it approaches the nature of preaching.

NOVELS OF THE WEEK.

Lost in the Crowd. By the Author of 'Recommended to Mercy.' 3 vols. (White & Co.)

A Golden Bar. By the Author of 'Christina North.' 3 vols. (Hurst & Blackett.)

For King and Kent: a Story of the Great Rebellion. With Notes. By Col. Colomb. 3 vols. (Remington & Co.)

Katinka; or, Under the Veneer. By R. J. Langstaff Haviland. 3 vols. (Chapman & Hall.)

Under Orders. By the Author of 'The Invasion of India from Central Asia.' 2 vols. (Allen & Co.)

The Blackest of Lies. By Albany De Fonblanque. 3 vols. (Remington & Co.)

Julian Ormonde. By W. C. Maughan. 2 vols. (Paisley, A. Gardner.)

'Lost in the Crowd' is a commonplace sensational book, written with enough vivacity for its purpose, and interlarded with such scraps of French and other tongues as may gratify the literary taste of that section of the public which feeds on the sensational novel. The leading incident is of a very harrowing nature. Poor Claudine Montez is an octoroon who in early life has been sold by her own father to a wealthy young Englishman. She gets separated from him by an accident, and is supposed to be dead. Many years afterwards, when she has married a German prince, she discovers that her son by D'Arcy Mainwaring, who has been adopted as his father's heir, is in enjoyment of the family estates and position, and quite unconscious of the story of his birth. Gerald, for so the young man is called, has married a lady of great beauty, but ill brought up and, as the author puts it, an "ill-endowed-by-nature girl." She is not in love with her husband. Indeed, she thinks too often of a certain Lord Arthur, with whom she had some passages before marriage:—

"She could not banish from her memory the time when, had he but said *the word*, had he whispered in her ear the lover's prayer, 'Be mine, my sweet one—poverty with thee is better than the world's wealth without thee,' she would (and, ah! how thankful is she *now* that the temptation to give up 'all for love' had never with its maddening hopes, its soul-entrancing visions of future bliss, assailed her)

have flung herself upon the breast of the adored one and sobbed out there her promise to be his."

Some of the minor characters, such as Mrs. Brudenell and the American, are well drawn, though Gerald is a poor creature, and there is more bathos than pathos throughout.

'A Golden Bar' is a story of the slightest possible texture. The heroine's feelings of regret for her adopted grandfather are so strong as to prejudice her at once against his legitimate heir. Of course the veriest tyro at once perceives that to none but Bertram Heseltine will Iris Durant ever give her affections. But a weary interval of cross purposes intervenes before aversion blossoms into love. The formal little French boy is rather well described, as is a certain Letty, a hoiden who marries a grave baronet, and is the indirect cause of his brother's death by an accident. "Would you like to be married?" "Immensely!" is candid, and no doubt pleased Sir Louis. If there is little to remember, there is nothing to object to in this domestic story.

'For King and Kent' is a novel with a purpose, and the purpose, such as it is, is thoroughly carried out. Col. Colomb is as ardent a royalist as was any one of those who resisted to the death at "Bristol storm" or held Pontefract Castle "post mortem patris pro filio." Two hundred and thirty years have not cooled the ardour of party passion, and the colonel of to-day is as bitterly one-sided in his judgments as any refugee can have been at the time that Oliver was ruling at Whitehall. We have met with ladies and very young men who had got this strangely distorted view of history into their heads, but it is seldom that a gentleman who has a wide knowledge of the incidents of the time writes as if almost every Puritan—Presbyterian and Independent alike—was a scoundrel, and every one who fought for the king a pattern of heroic virtues. The notes to the tale show that its author has studied the history of Kent in 1648 in contemporary documents, printed and manuscript, with no ordinary care, yet the result has been that he has reached the conclusion that all the right was on the side of those who fought for the monarchy. This would be a serious matter if Col. Colomb were writing history. It is harmless in a novel—perhaps, indeed, adds something of psychological interest to the narrative. This was not needed, for as a tale of adventure 'For King and Kent' is a decided success. There is not much love-making in it, but what there is is straightforward, honest love with a charming seventeenth century flavour. Lady Anne and Margaret are mere shadows, but they are shadows of a very different tint, and are destined to cling to the memory long after the plot of the book has been forgotten. Rupert Lendall, the hero, is certainly no shadow. He draws his own character very clearly in what purports to be his autobiography. A London apprentice of gentle blood, he joins in the Kentish petition, serves under Goring, Lucas, and Lisle at Colchester, is concerned in the revolt of the ships, and is, indeed, mixed up in every affair of danger and blood in that part of the world during the fiercest time of the civil war. How often he was in peril of death we have not counted. Yet the story is so deftly put together that those who can get over the preliminary historical difficulties and consent to believe for a time that a good many very well-known people were almost exactly what we are sure they were not, will enjoy the hero's escapes by sea and land, his fighting and his love-making, almost as much as if they were reading a bit of genuine autobiography. Col. Colomb has introduced a novelty in dedication literature. We are accustomed to books each volume of which is inscribed to a separate person, but here we have the whole tale divided into short sections, every one of which is dedicated to some one whose ancestors fought for King Charles I.

There is much that is fresh and attractive in 'Katinka; or, Under the Veneer.' The significance of the second title is not very manifest, for the story has unusually little of the surface manners and conventionalities of society to which the word "veneer" has been applied. It deals with the fortunes of Katinka Hartholz, the supposed daughter of a circus clown, and its leading characters belong to at least seven different nationalities, so that its tone is essentially cosmopolitan. Katinka herself begins to learn the craft of a horse rider, and, being disabled in the circus, is taken in charge by a Russian colonel, an old friend and patron of her father's, who sends her to live with his sister at Nice. Here her life is for a time refined and happy. She is courted by a handsome Hungarian officer, whose love she returns; and she has scarcely a care in the world until her generous host is assassinated by a jealous young Jew, who persecutes her with his unwelcome attentions. After this she returns to her father, now acting at a theatre at Carlsbad. As he treats her brutally, and plays into the hands of the Jew, she flees to Vienna, and is there befriended by the Honourable John Chatteris, an English friend of her Hungarian lover. So much for the nationalities, of which the author is evidently rather proud. Scraps of the various languages, in addition to numerous Latin mottoes from "Horatius" and others, are freely introduced; and of course there are French scraps to follow suit. The style is that of an amateur, but not in a very obtrusive degree; and whilst the English is not always unexceptionable, and the spelling is occasionally strange (as in "payed" for *paid*), there is really plenty of substance in 'Katinka,' with no slight promise of better things. Mr. Haviland has a wide range of experience, and gives his readers the full benefit of what he has seen and heard.

In two exceptionally thick volumes the author of 'The Invasion of India from Central Asia' tells the story of an Anglo-Indian colonel, who, possessing rather too much zeal to please the officials of his time, finds that to be "under orders" may be much the same thing as to be under suspicion and under the ban. Col. Bellasyne, however, has his consolation in his own high sense of duty, and a true love at home who waits and suffers for him—Verona Aston. One Viscount Rockingham is the rather comical villain of the book. He lavishes pecuniary benevolence on Miss Aston's father, having set his mind on overcoming her repugnance to himself; and her mother backs him up in the stale old way by appealing to her to save the family from ruin, by suppressing Bellasyne's letters, and by constant petty persecution. In the end, however, she is constrained to abandon the struggle; but Rockingham does not. He even tries to kidnap the scornful beauty as she is on her way to join her betrothed husband in India. The second volume is chiefly concerned with Indian intrigues, and, being more the result of direct observation, is the most interesting part of the novel. The author proses a good deal, and makes his characters prose, but his book is, nevertheless, quite readable. He clearly stands in great awe of the Indian Viceroy, referring to him vaguely as "X." "From Simla," we read, "came a most flattering and courteous telegram from His Excellency the X." The veneration even extends to bricks and mortar, as, "Douglas dined at X—— House." Perhaps this is in accordance with Anglo-Indian etiquette, but it looks odd.

Mr. Albany De Fonblanque's new story is very prepossessing at the outset, not a little disappointing towards the middle, and fairly engrossing as it approaches the end. It is full of plot throughout, which constantly developes and ramifies, sometimes naturally, sometimes in a most improbable manner, but always in such a way as to sustain the curiosity of the reader. Many of the characters, again, are admirably drawn, with vigorous imagination, good taste, and consistency; but in two or three of them there is the same flaw of improbability as there is in the plot. The heroine is wrapt in more or less of mystery from the first chapter to the last. Introduced to us as a paragon of virtue and fastidious purity, she is soon afterwards represented to have been sadly besmirched in her early youth, and is found threatening to expose the villainy of the man who had ruined her. In all but this Pearl Herbert is well fitted to be a heroine of romance, and whatever her sins may have been in the past—they are not clearly signified—she is made to expiate them bitterly. Her later adventures, indeed, are sensational and fantastic in the extreme. She is kidnapped, chloroformed, drugged "by curare administered hypodermically," shipwrecked, saved by her former betrayer, all in the course of a few days. The characters of her lovers, and of the American Judge Ranlett, the father of one of these, are more naturally described. So, too, is Lady Pembury, one of the moths of society, whose elopement is a somewhat dramatic business. It is clear that Mr. De Fonblanque gives his readers abundance of incident and variety, but he must put a better check on his imagination if he would write a really powerful novel. His colours are too bright and his canvas too crowded for a satisfactory work of art. His style is trenchant as a rule, but he should correct his proofs more carefully. "Tiste" for *teste* and "Qui bono" are specimens of his printer's errors. There is no generally known educational theorist of the name of "M. Paul Burt." There is no bad grammar (as Mr. De Fonblanque says there is) in the phrase, "To treat me thus! *me!* who made him!" On the other hand, 'The Blackest of Lies' is rich in pungent quips and observations.

Mr. Maughan gives us in the form of a novel what is really little more than a passenger's log-book of his voyage round the

world. A few home scenes at the beginning serve to make us acquainted with the characters of the story, some of whom are thrown together on board the yacht Manzanita, and visit sundry parts of the earth under exceptionally pleasant conditions. There is room for plenty of romance and adventure within the limits here indicated, but Mr. Maughan does not care to make the most of his opportunities in this respect. What he wants, apparently, is facts, and he accumulates a great quantity of valuable information, economical and other, some of which ought to be incorporated in the next text-book of geography that is published. Thus at Batavia the travellers meet a merchant, who enlightens them on the coffee and sugar industries of Java. This implies three or four pages of "posting up," whereof one sentence may here suffice:—

"The duty at present upon all sugar exported, except what goes to Holland, is 3 per cent., and under the new tariff all sugar will pay an *ad valorem* duty of 1¼ per cent."

It must not be supposed that 'Julian Ormonde' is all like this. The romantic and the sensational are freely woven into the economical plot, and a couple of promising unions round off the narrative in conventional style. As the author observes in regard to one of these—

"A fair promise was given to the world that this auspicious event would merge in one clear flame the rays which, hitherto, had shone in two separate lights, whose orbit was now the same, and whose radiance was derived from no earthly source."

Of some novels it may be said that a moral or didactic purpose is revealed between the lines of the fiction; but in 'Julian Ormonde' the romance is conspicuously displayed between chapter and chapter of statistics.

CHRISTMAS BOOKS.

Red Cloud. By Lieut.-Col. Butler, C.B. (Sampson Low & Co.)

Holiday Time at Forest House. (Marcus Ward & Co.)

The Farm in the Karoo. By Mrs. Carey-Hobson. (Juta, Heelis & Co.)

Facing Death. By G. A. Henty. (Blackie & Son.)

In the King's Name. By G. Manville Fenn. (Same publishers.)

Rex and Regina. By Mrs. Marshall. (Nisbet & Co.)

THE author of 'The Great Lone Land' has furnished a stirring tale of the prairies to Christmas-keeping youth. It is impossible to criticize its incidents, which are minute in detail and beyond the reach of ordinary experience. The readers of Col. Butler's other works are aware that he rates the American Indian more generously than is usual in these days of reaction against Fenimore Cooper and his imitators. Red Cloud is a romantic Indian, last of his tribe, and a patriot in a wider sense than tribal feuds generally allow.

'Holiday Time at Forest House' is a pretty tale for young children. The events are of a purely domestic character. Of the *dramatis personæ*, one of the best is "the Bobby," and little Jackey is a most lifelike urchin. When his brother returns from school he hides in the hayloft. "'I thought you'd know where I should be, Artie,' he said, innocently, 'because I told you, before you went, I should be in the loft.' 'That's why I came,' said Artie, putting his arms round the little boy; 'but why did you hide, Jackey?' 'Because I thought you might be different, but you aren't,' said Jackey, as he blinked away a tear." He is only five years old, and a brave enough boy.

In 'The Farm in the Karoo' Mrs. Carey-Hobson has written a book of adventure for young people. The author, who has lived for many years in the Cape colony, has known how to utilize those parts of her experience which are calculated to fascinate the mind of an average boy. Her heroes are three English youths who are sent together to enjoy a twelvemonth's ramble in South Africa. One is a delicate student with a strong turn for botany, and the other two are spirited lads eager for sport of any kind. Their several idiosyncrasies invest the narrative with that sort of individual interest which prevents the more instructive chapters from assuming a too didactic character. The best part of the book is that which describes the inland journey made by the three friends in a bullock waggon, and their prolonged sojourn with a wealthy and hospitable settler in the Karoo country, through whom they gather a practical knowledge of ostrich farming, wild-cattle hunting, and other phases of pastoral existence at the Cape. The work, which contains an abundance of anecdote and personal incident, completely fulfils its modest aim.

'Facing Death' is a story of the Staffordshire mining district. The hero, who is equally remarkable for moral and physical courage and for strength, mining skill, and mathematical ability, is a wholesome and inspiriting example for boyhood, though it is not given to many boys to face the adventures he finds in and about the Vaughan pits. The tale is well written and well illustrated, and there is much reality in the characters, though the incidents are naturally rather thickly strung together.

'In the King's Name,' a sea story of the last century, will be a favourite. A young midshipman who is serving in a coastguard schooner falls into the hands of some smugglers and Jacobites, and has to make his escape from his impromptu prison near the Sussex coast. This he effects triumphantly, to the joy of certain comic sailors, who are a little overdrawn.

To christen a child "Of James" or "O James!" seems a strange freak of nomenclature, but this is what Mrs. Marshall has done to poor Hamish Stuart. It is well when it is desired to impart a Celtic ring to a name to see that one's declensions are right. Of course Shamus (Seumas) is the nominative case. The Stuarts are rather oddly quartered in the neighbourhood of Norwich, and the story, which is pleasant, though more suited to girls than boys, is partly connected with life on the Yare. The pictures are pretty.

OUR LIBRARY TABLE.

THE third annual appearance of Mr. T. R. Clifford's work *What Her Majesty's Inspectors Say* (Jarrold & Sons) sufficiently proves that the work supplies a want felt in the scholastic world. It is a methodically arranged pamphlet of about 200 pages, giving in convenient form the opinions of H.M. inspectors on the various subjects taught in the schools under their inspection, and detailing the changes, for better or worse, that have lately occurred. The new issue is adorned by a likeness of the present Vice-President, who, naturally enough, receives no stinted praise from the compiler. Mr. Clifford's preface, although rather heavy reading, gives an interesting *résumé* of the changes made in public elementary education since the period before 1861, in which happy time "the system of school inspection was simple and satisfactory," and "H.M. inspectors of schools were almost invariably distinguished for their educational abilities." Mr. Clifford is hardly satisfied with H.M. inspectors of the present day; and the prosiness of his introductory remarks is enlivened by the spite of a paragraph referring to inspectors, of whom some "were civil, careful, and considerate in their examinations, while others were curt, ill-tempered, and exacting in their demands." Mr. Clifford's pamphlet should have been freer than it is from typographical errors. One of H.M. inspectors, according to the summary, wonders whether certain human beings belong to the *genus home*, while others may reasonably object to having their names not only spelled wrongly, but in more than one way.

Two books that may be classed together are the elaborate *Charities' Register and Digest*, published by Messrs. Longman, and made more valuable by an excellent introduction from the pen of Mr. C. S. Loch, of the Charity Organization Society; and a sensible tractate on *Method in Almsgiving*, by Mr. W. M. Moggridge, which Mr. Murray publishes. The latter gives a great many useful hints.

Two editions of the *Arabian Nights' Entertainments* are on our table. The more important is a reprint of Lane's well-known translation, edited by Mr. E. S. Poole and published by Messrs. Chatto & Windus, who deserve the thanks of the public for producing a standard work at a very low price. The other is a well-printed and tasteful issue of the ordinary version of the *Thousand and One Nights*, which Messrs. Nimmo & Bain send us. The volumes are convenient in size, and those who prefer, as many do, the time-honoured version will not find a more convenient edition than this. It is illustrated with Lalauze's well-known etchings. The same publishers send us a nice reprint of *Vathek* and *Rasselas*, which together fill one handsome volume.

WE have several other new editions on our table. The most important of these is Mr. Forman's reissue of his "epoch-making" edition of *Shelley*. In the notes are embodied the results achieved by the editor's untiring investigations since the issue of the edition of 1876–7. Mrs. Shelley's notes and preface are now given in a connected form. Messrs. Reeves & Turner are the publishers.—Mr. J. D. Lewis has published a second edition (Trübner & Co.) of his excellent edition of *Juvenal*. The notes have been much enlarged.—Messrs. Ward, Lock & Co. send us an edition, in one volume, of *D'Israeli's Curiosities of Literature*; Messrs. W. P. Nimmo & Co. a collection of English letters under the title of *The British Letter-Writer*, a volume full of excellent reading.

MR. FROWDE has sent us two handsome volumes which do not call for detailed criticism, and yet are so carefully turned out that a brief notice seems somewhat unjust of them. The first is the *Parallel New Testament, Greek and English*. The Greek text adopted by the revisers of 1881 is printed on the right-hand page, with the various readings given by Archdeacon Palmer. On the left-hand page are printed, in parallel columns, the English versions of 1611 and 1881. The second contains the authorized version of the Old Testament, and after that the authorized and revised versions of the New printed in parallel columns. It is needless to say that the type and general "get-up" of these books are worthy of the high reputation of the Clarendon Press.—Mr. Clay has sent us a very handy little copy of the two versions of the *New Testament*, and also a *Parallel New Testament* similar to that sent us by Mr. Frowde, with the exception that the Greek text has been edited by Prebendary Scrivener. For the body of his text Dr. Scrivener has followed Beza's of 1598, while Archdeacon Palmer adopts that of Stephanus of 1550.

THE Report of the Free Public Library at Sydney, New South Wales, shows that the total number of visits to the library during 1881 was larger than in any preceding year, except in 1879, during which period the International Exhibition was open.

THE Artistic Stationery Company has sent us some note-paper for which we cannot profess to care, and some elaborate Christmas cards, many of which are excellent. Still better are the Calendars sent to us by

the company. They are graceful specimens of appropriate ornamentation.—Messrs. Hildesheimer & Faulkner have forwarded a number of prize designs for Christmas Cards by various artists. Madame Dubourg's flowers and those of Mr. W. G. Sanders deserve praise, and so do Miss Aumonier's landscapes. Mr. G. Marks's have suffered in the printing, and so have those of Mr. A. Glendinning, jun. Some of Mr. Mackley's floral designs are good. The contributions of Mrs. Duffield and Miss Ludovici are also excellent.

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Anderson's (W. H.) Fasti Apostolici, a Chronology to the Martyrdom of SS. Peter and Paul, cr. 8vo. 2/6 cl.
Copinger's (W. A.) Thoughts on Holiness, Doctrinal and Practical, 18mo. 2/6 cl.
Dod's (M.) Book of Genesis, cr. 8vo. 2/ cl.
Good News (The) in Africa, Scenes from Missionary History, by Author of 'Come to the Supper,' cr. 8vo. 3/6 cl.
Holy Thoughts on Holy Things, compiled by the Rev. E. Davies, 8vo. 7/6 cl.
Lindesie's (A.) Reconciliation, or Peace with God, an Argument for the Christian Faith, cr. 8vo. 5/ cl.
Plummer's (Rev. A.) The Gospel of St. John, 12mo. 6/ cl.
Walsh's (W. P.) The Decalogue considered with more Especial Reference to Sunday-School Work, 12mo. 2/6 cl.

Law.

Law of County Courts, compiled by S. Smith, cr. 8vo. 2/6 cl.
Robbin's (L. G. G.) Scottish Land Statutes, cr. 8vo. 18/ cl.

Fine Art and Archæology.

Cave-Browne's (J.) Lambeth Palace and its Associations, Introduction by Archbishop of Canterbury, illus., 21/ cl.
James's (M. E.) How to Decorate our Ceilings, Walls, and Floors, illustrated, cr. 8vo. 4/ cl.
Modern Etchings of Celebrated Paintings, with an Essay by J. W. Mollett, 4to. 31/6 cl.
Our Sketching Club, by Two of the Artists, with 100 illus., 7/6
Some Well-known Sugar'd Sonnets, by W. Shakspeare, Resugar'd, with ornamental borders, by E. J. Ellis and T. J. Ellis, 4to. 15/ bds.

Poetry and the Drama.

Kemble's (F. A.) Notes upon some of Shakespeare's Plays, 7/6
Leigh's (H. S.) Strains from the Strand, cr. 8vo. 5/ cl.
See Saw, a Book of Song, illustrated, and with Original Music by W. M. Hutchinson, fcap. 4to. 5/ cl.
Wilkinson's (T. C.) The Conquest, and other Poems, 12mo. 3/

Philosophy.

Mivart's (St. G.) Nature and Thought, an Introduction to a Natural Philosophy, 8vo. 10/6 cl.

History and Biography.

Diaries and Letters of Philip Henry, 1631-96, ed. by M. H. Lee, cr. 8vo. 7/6 cl.
Foster's (F. E.) Men of Note, their Boyhood and School Days, cr. 8vo. 2/6 cl.
Harris's (S.) Old Coaching Days, illustrated, 8vo. 16/ cl.
History of Antiquity, from the German of Max Duncker, by E. Abbott, Vol. 6, 8vo. 21/ cl.
History of the Year (The), from Oct. 1st, 1881, to Sept. 30th, 1882, cr. 8vo. 6/ cl.
Memoir of Annie Keary, by her Sister, cr. 8vo. 6/ cl.
Records of the Life of the Rev. W. H. Havergal, by his daughter, Jane Miriam Crane, cr. 8vo. 6/ cl.

Geography and Travel.

Baxter's (Right Hon. W. E.) A Winter in India, illus., 5/ cl.
Farrer's (R. R.) A Tour in Greece, 1880, illustrated by Lord Windsor, roy. 8vo. 21/ cl.
Hay's (W. D.) Brighter Britain, or Settler and Maori in Northern New Zealand, 2 vols. 8vo. 21/ cl.
Macgregor's (Major-Gen. Sir C. M.) Wanderings in Balochistan, 8vo. 18/ cl.
Poole's (R. S.) The Cities of Egypt, cr. 8vo. 5/ cl.
Roberts's The Holy Land, Vol. 2, 4to. 18/ cl.
Stone's (O. M.) Norway in June, illustrated, cr. 8vo. 15/ cl.
Whately's (M. L.) Behind the Curtain, Scenes from Life in Cairo, cr. 8vo. 3/6 cl.

Philology.

Ciceronis (M. Tulli) Pro C. Rabirio Perdvellionis Reo Oratio ad Quirites, with Notes by W. E. Heitland, 8vo. 7/6
Palmer's (A. S.) Folk Etymology, a Dictionary of Verbal Corruptions, &c., 8vo. 21/ cl.

Science.

Allen's (G.) The Colours of Flowers as illustrated in the British Flora, cr. 8vo. 3/6 cl.
Harley's (Dr. G.) Treatise on Diseases of the Liver with and without Jaundice, 8vo. 21/ cl.
Husband's (H. A.) The Student's Pocket Prescriber, 64mo. 3/
Kirby's (W. F.) European Butterflies and Moths, 4to. 35/ cl.
Landon's (F. G.) Algebra for the Use of Colleges, &c., 4/6 cl.
Morgan's (C. L.) Water and its Teachings in Chemistry, Physics, and Physiography, 18mo. 2/6 cl.
Ransome (A.) On the Relation of the Chest Movements to Prognosis in Lung Disease, 8vo. 7/6 cl.
Richter's (O.) Chemical Constitution of the Inorganic Acids, Bases, and Salts, 8vo. 3/6 cl.
Wilson's (A.) Chapters on Evolution, 7/6 cl.

General Literature.

Buckland's (A.) Story of English Literature, cr. 8vo. 5/ cl.
Carey's (R. N.) Wooed and Married, a Novel, cr. 8vo. 6/ cl.
Church's (A. J.) Stories from Livy, cr. 8vo. 5/ cl.
Corkran's (A.) The Adventures of Mrs. Wishing-to-Be, and other Stories, cr. 8vo. 2/ cl.
Crake's (Rev. A. D.) Fairleigh Hall, 12mo. 3/6 cl.
Dixie's (Lady F.) In the Land of Misfortune, illus., 8vo. 18/
Fenn's (G. M.) Poverty Corner, 12mo. 2/ bds.
Forrester's (Mrs.) I have Lived and Loved, 3 vols. 31/6 cl.
Gow's (G.) New Light through Old Windows, cr. 8vo. 2/ cl.
Handbook (The) of Plain and Fancy Needlework, cr. 8vo. 2/6
Hardy's (T.) A Laodicean, cr. 8vo. 6/ cl.
Hocking's (S. K.) Sea Waif, a Tale of the Sea, cr. 8vo. 2/6 cl.
Hooper's (M.) Good Plain Cookery, cr. 8vo. 2/6 cl.
James's (E.) Our Servants, cr. 8vo. 2/6 cl.
Jordan's (W. L.) The Standard of Value, cr. 8vo. 5/ cl.
Joynes's (J. L.) Adventures of a Tourist in Ireland, cr. 8vo. 2/6
Layton Croft, by the Author of 'The Torn Bible,' cr. 8vo. 2/6
Linton's (E. L.) Witch Stories, new edition, 12mo. 2/6 cl.
Mac Donald's (G.) Orts, cr. 8vo. 6/ cl.
Marryat's (F.) Phyllida, new edition, cr. 8vo. 3/6 cl.
Mitchell's (E. H.) The Diamond Ring, a Tale, cr. 8vo. 5/ cl.
Mongredien's (A.) Wealth Creation, cr. 8vo. 5/ cl.
Mulholland's (R.) Four Little Mischiefs, 12mo. 2/ cl.
Murray's (D. C.) Val Strange, 3 vols. cr. 8vo. 31/6 cl.
New Arabian Nights (The), Select Tales, not included by Galland or Lane, translated by W. F. Kirby, cr. 8vo. 4/6 cl.
On the Rock, and other Short Allegories, by Author of 'Under the Limes,' cr. 8vo. 2/6 cl.
Payne's (A. G.) Choice Dishes at Small Cost, 12mo. 3/6 cl.
Phillips's (E. C.) St. Aubyn's Laddie and the Little Wouldbe Soldier, illustrated, cr. 8vo. 2/6 cl.
Pitman's (E. R.) Florence Godfrey's Faith, cr. 8vo. 3/6 cl.
Play Hours and Play Time, printed in colours, demy 8vo. 3/6
Turner's (C. E.) Studies in Russian Literature, cr. 8vo. 8/6 cl.
Walsh's (J. H.) Modern Sportsman's Gun and Rifle: Vol. 1, Game and Wildfowl Guns, 8vo. 15/ cl.

FOREIGN.

Theology.

Salviani Presbyteri Opera, rec. F. Pauly, 7m.
Storz (J.): Die Theologie d. hl. Augustinus, 4m.

Fine Art and Archæology.

Belleforest (F. de): L'Ancienne Grande Cité de Paris, 20fr.
Bérain (Jean): Cent Planches Principales, 80fr.
Brivois (J.): Bibliographie des Ouvrages Illustrés du Dix-neuvième Siècle, 25fr.
Champier (V.): Modèles d'Art Décoratif d'après les Dessins des Maitres Anciens, 150fr.
Duplessis (G.): Œuvre de Lucas de Leyde, 250fr.
Lostalot (A. de): Les Procédés de la Gravure, 3fr.
Luthmer (F.): Joaillerie de la Renaissance, 100fr.

General Literature.

Ulbach (L.): La Confession d'un Abbé, 3fr. 50.

THE LATE PROF. PALMER.

THE intelligence received at the Admiralty from Col. Warren leaves, unhappily, no room for any further hope. Palmer and his party have been murdered. They were surrounded, captured, taken into the mountains, and then, after two or three days of captivity, they were done to death. For a long time his friends sought comfort in the gleams of hope afforded by possibilities and by conflicting rumours. There was a persistent report that two Englishmen had been killed—where, then, was the third? Alas! the third Englishman was the Sheikh Abdullah, Palmer himself, whom the murderers took for a Syrian effendi. Then it was reported that an Englishman had been seen in the Northern Desert: this Englishman might be Palmer; then it was argued that because Palmer had just gone through the desert alone and unprotected, relying on his knowledge of the people and their language, no harm would happen on a second visit. "It is impossible," said one who had witnessed his power of managing natives, "that any Arab should kill Palmer." There was also the report that he had escaped with the Sheikh Meter Abu Sofieh, and had been carried into Arabia. It is now, however, certain that he is dead; he was not betrayed by any of the Arabs whose friendship he had gained on his first journey, nor was he murdered for the money he had with him, for the murderers knew nothing of it, and the money escaped them. The authors of the crime have to be sought in Cairo, Nakhl, and El Arish. That they will be duly sought and punished, we entertain no doubt. The matter has been placed in the best hands; Col. Warren is no stranger to the wily Oriental. Mean time, the only consolation for this most terrible misfortune is the thought that no soldier ever died more bravely for his country than Palmer; that no more gallant achievement has ever been recorded in history than that first journey of his in which, alone and unprotected, he turned back the tide of fanaticism, and persuaded the countless hordes of the desert to sit down in quiet and become the friends of the Feringhee. A brief record of this journey, drawn up from day to day in letters to his wife, has arrived in England. An official report was drawn up by Palmer for Admiral Seymour, and will, perhaps, some day see the light.

Edward Henry Palmer was born at Cambridge on August 7th, 1840. I believe he was a posthumous child; in any case, his parents both died when he was quite young. He was privately educated, and did not attend the Perse Grammar School. His first master in Oriental languages was the Rev. George Skinner of Jesus, chaplain of King's College, one of the very few Cambridge men who in those days—there are not many now—took up a study for which the University offered no rewards. Perhaps to young Palmer it seemed as if there was no place for him and his favourite studies at Cambridge, while an opening seemed possible in London, probably through family interest. He therefore left Cambridge and came to town, with the view of entering upon a mercantile career. One knows little of his London life; there can be, indeed, little to tell of a young man's early work in a City house. He is said to have learned French and Italian during these years of City life, and it is certain that he carried on also his Oriental studies.

It was in the year 1863 that he determined to give up whatever chances he had in the City of the Golden Pavement, and entered himself at St. John's, Cambridge. He spent his undergraduate time in reading a great deal of Arabic and Persian, and as little Latin and Greek as possible. A third class in the Classical Tripos marked the extent of his attainments in those languages. Indeed, he never pretended at all to be a classical scholar. He took his degree in the year 1867, and it is very greatly to the credit of the Society of St. John's that they recognized his Oriental studies by electing him a Fellow in the same year. This election was, indeed, an endowment of research. The first chance of visiting the East occurred in 1869, when Capt. (now Sir Charles) Wilson went out on the Sinai Survey Expedition, accompanied by Capt. Palmer, R.E., the Rev. F. W. Holland, and E. H. Palmer. The business of the "pundit" was to investigate the traditions, dialects, and antiquities of the Sinai peninsula. He developed during this journey a wonderful power of quickly apprehending and acquiring dialectic differences, and took his first lessons in the art of managing the difficult tribes of Sinai. Soon after his return in 1870 he made arrangements with the Committee of the Palestine Exploration Fund for a journey of exploration in the very little known Negeb or South Country and the desert of the Tih. This he accomplished at very small expense in company with the late Mr. C. F. Tyrwhitt Drake, who was assisted by a grant made by the University from the Worts Travelling Bachelors' Fund. His report of the results of the journey was published in the *Quarterly Statement* of the Palestine Exploration Fund, and has been republished in the book of special papers belonging to the 'Memoirs of the Survey of Western Palestine.' He also wrote a popular account of the same expedition, called 'The Desert of the Exodus.' In the same year, by the resignation of Mr. Theodore Preston, who had long been non-resident, the Lord Almoner's Professorship of Arabic became vacant, and was given by the late Dean of Windsor to Palmer. This preferment, although only worth 40*l.* a year, enabled him to keep his fellowship and to marry. The stipend of the professorship was also increased by the University to 300*l.* a year on condition of his giving lectures in Persian and Hindustani. In the year 1874 he was called to the Bar, and although he never seriously considered the law as a profession, it was one of his chief pleasures to go on circuit, to conduct an occasional case, and to study the curious phases of life presented by a county assize. I believe, however, that he showed considerable power in the exercise of advocacy.

Between 1871 and the present year the real work of his life was done. It is wonderful to consider how vast a quantity of work he got through during these ten years. It must be remembered, too, that the work was accomplished in the face of ill health—he was always suffering from asthma—and domestic affliction caused by the long illness

and death of his first wife. A revision of Henry Martyn's translation of the New Testament into Persian; an Arabic grammar; an Arabic manual; a Persian dictionary; a report on the Bedawin of Sinai; a translation into Arabic of Moore's 'Paradise and the Peri'; an edition, with an English translation, of the Arab poet Boha ed Din Zohair; a translation of the Koran; a history of Jerusalem; a life of the Caliph Haroun al Raschid; the 'Song of the Reed,' chiefly from Arabic and Persian sources; a volume of verses in Romany, written with Miss Janet Tuckey and Mr. Charles Leland; and a translation of the Swedish poet Runeberg (with Mr. Erikr Magnusson), make up together a goodly show of work in a short ten years. But besides these books he wrote occasionally for the *British Quarterly Review*—one of his papers on 'The Secret Sects of Syria' was a very remarkable article—for the literary journals, for the *Saturday Review*, and for several of the monthly magazines. He translated and transliterated the long lists of names procured by Capt. Conder during the survey of Western Palestine, and he was appointed joint editor, with me, of the memoirs of that great work. He was also engaged in preparing a set of manuals and grammars for Messrs. Trübner & Co. at the time when he consented to go out to the desert for the Government. It is impossible for any one to be actively connected with the Palestine Exploration Society without being forced to take an interest in the manifold topographical questions which agitate the minds of the members. Palmer, who took strongly from the beginning a view antagonistic to that of Mr. James Fergusson, contributed for his share of the controversy an account, from the Arab historians' descriptions of the building, of the much disputed Dome. Concerning his linguistic attainments, it is difficult to enumerate the languages which he had acquired because he was continually learning new ones. Arabic, Persian, Hindustani, Urdu, are some of the Eastern tongues with which he was familiar. He knew Turkish, but not, I think, so well. As regards European languages, he knew French, German, Italian, and Swedish, with its cousins of Denmark, Norway, and Iceland. He knew some Polish and some Russian, but I do not know how far he could be called a master of these languages. He could talk Romany as well as any gipsy on the road. It is a curious fact that he once came across Romany-speaking gipsies in Moab. A striking illustration of his facility and mastery of language occurs to me. We were going together to visit the Foreign Sailors' Home at Limehouse. In the road, just before we arrived at that institution, he espied a friend in charge of a cart filled with baskets—one Stanley or Smith—with whom he exchanged five minutes of question and greeting in Romany. On the steps of the Home were two men basking in the sun: one of these was a Lascar from Calcutta, the other a burly negro who hailed from the Soudan, and talked some kind of Arabic. In the conversation which followed, both men having a budget of grievances to unfold, it was evidently little or no effort for Palmer to pass from Arabic to Hindustani and back again, turning from one to the other while both talked at once. It is not uncommon to find scholars who have so far mastered languages as to be able to read the literature of many tongues with ease and pleasure, but it is rare indeed to find a man who can speak with equal ease in all or any of the languages he has studied. Palmer was by no means a mere man of books; there was nothing in his ordinary speech, except his extraordinary flow of anecdote, to show that he was a scholar at all. He was a man of small stature, quiet manners, and gentle voice. Yet he was a man who at once impressed every one with whom he came in contact. Perhaps it would not be too much to assert that he had no business or private relations with any man who did not straightway become his friend. Therefore, because he was concerned in many things, he was a man of many friends. It is beyond any power of words to express the loss which those who enjoyed his intimate friendship have suffered by his untimely death.

Another thing: this rare linguist, this extraordinary scholar, possessed to a remarkable degree that power which enables men to become conjurors, thought-readers, so-called spiritualistic mediums. The science of legerdemain had no mysteries for him; he could cheat the senses so that you saw, and steadfastly maintained that you saw, the thing which was not. When he attended a séance Palmer's spirits would begin their own independent manifestations, to the unspeakable discomfiture of the professional who was preparing to fetch along his Katy and his Peter; he could read thought as well as Mr. Bishop, or you might blindfold his eyes and he would lead you to the spot where you had concealed the thing agreed upon; and all, as he was careful to explain, without any supernatural mystery, good spirits or evil spirits, whatever. No doubt the possession of this extraordinary sympathetic faculty stood him in the greatest stead in dealing with the Arabs of the desert. No one else, in fact, could do with these wild people what he could do. He had many methods: he laughed with them or at them; he refused to be moved by their threats; he ordered them; he assumed that they were going to do what he wanted; if necessary he cursed them—he had the gift of Ernulphus in cursing, he knew the whole armoury of Arab cursing; he cursed until they grovelled at his feet and implored him to remove those curses, when they would do all that the great sheikh demanded.

Again, he was an excellent actor: he could "render" a scene with the greatest fidelity and skill, he could multiply himself and personate alone a play of many characters, he could represent to the very life any man he chose to study. And latterly he developed a new power, that of drawing caricature portraits. There exists at his house a portfolio of water-colour drawings in which the features of many friends are depicted with the most good-natured and truthful satire. Another remarkable thing was that although he read very little English literature, and professed to be entirely ignorant of English poetry, he wrote verse with great ease and fluency, both translations and original verse. I hope that when his papers are examined there will be found the materials for giving a glimpse of this side of a many-sided man.

These few words are weak and feeble indeed. Had the man been of lesser power, of lower nature, I could doubtless have spoken more firmly. One wonders whether he ever knew or suspected in the least how great and rare a man he was—how much his friends respected him, and with what bitter hearts they would mourn his loss.

WALTER BESANT.

NOTES FROM OXFORD.

November, 1882.

As was to be expected, the first visible sign that the new statutes have become law has been the election to official or tutorial fellowships of tutors and lecturers who had by marriage forfeited those which they formerly held. In one college only has there been an unfortunate exception to the general rule. The refusal of the governing body of Christ Church to reappoint one of their ablest tutors indicates the existence of a spirit of intolerance almost unknown outside the precincts of the cathedral. It is certain that the annals of other colleges can furnish no precedent for the summary dismissal of a tutor of proved efficiency and experience on the strength of opinions expressed by him, not recently or in his capacity as tutor, but some years ago, and this, too, in the teeth of the known wishes of nearly all the educational staff. We had hoped that such *autos de fe* were out of date, and we welcome as an augury of better things in Christ Church the appeal for tolerance made by the Regius Professor of Divinity in a sermon recently published. The toleration he asks for is the toleration of orthodoxy by those who are not themselves orthodox, and the request is reasonable enough; but we hope that it may be taken as evidence that the professor is in favour of equal toleration on his own side, and that he at least heartily disapproves of the silly piece of academical persecution in which so many of his colleagues were engaged at the very time when his pathetic appeal was made.

It is pleasant to turn from this unfortunate scandal to other points in the working of the new statutes. Two of the recent vacancies in the professoriate have been filled up, and the appointments made form a good omen for the future. The new Regius Professor of Hebrew, Mr. Driver, is a sound scholar and a sincere and devoted student of his subject, who will, moreover, as a canon of Christ Church, exercise a wholesome influence in giving a more intelligent direction to the zeal of his brethren. Of Mr. Wallace it is perhaps enough to say that he is in every way a worthy successor of Prof. Green. For the Vinerian Professorship of English Law, which is to be filled up before Christmas, there are, it is believed, only two candidates: Sir William Anson, now Warden of All Souls' and formerly Vinerian Reader, and Mr. Albert Dicey, with either of whom the University would be more than satisfied. The election to the new Waynflete Professorship of Physiology, which has been founded by Magdalen College with such praiseworthy promptitude, will also take place this term; and early next year we may hope to see a successor to Sir H. Maine in the Chair of Jurisprudence. The foundation of the Lincoln Professorship of Archæology has been necessarily delayed, owing to the rejection by the House of Lords of the new statutes made for the college. We are not, however, without hope that all difficulties may be got over, and that classical archæology may at last have its official representative in the University.

Scarcely second in importance to the reinforcement and extension of the professoriate is the better organization of our ordinary teaching. The basis of such an organization has been supplied by the Boards of Faculties which the new statutes direct us to create. To these Boards the Commissioners entrust the duty of arranging and publishing lists of the professorial and other lectures to be given in the subjects of each faculty during term, and of calling attention to deficiencies in the provision made for instruction, and we may, therefore, fairly look to them for some relief from the confusion and waste involved in our present system. It will also be a considerable saving of labour if, as is proposed, the functions of the existing Boards of Studies are transferred to these new boards. Another step in the right direction has been taken by removing the examinations, as far as possible, to the very end of term, and thus leaving our short periods of work free from the distracting interruption of the "Schools."

There is, as usual, a good deal in the way of new building to be reported. At Magdalen the new wing is almost entirely roofed in, and the architect, Mr. Bodley, may be heartily congratulated on the skill with which he has reproduced the grace and symmetry characteristic of the most beautiful of Oxford colleges. In the Bodleian, besides the never ending external repairs, considerable internal alterations have been made in connexion with the appropriation by the library of the "Old Schools." At Lincoln the new sets of rooms are finished, and those at Brasenose nearly so; at the east end of Broad Street a wooden hoarding screens from view the first beginnings of the Indian Institute; and lastly, at Somerville (Ladies') Hall a new wing, containing twelve rooms, has just been completed and opened.

As a last item of news it may interest your readers to know that Mr. W. Ramsay, Fellow of Exeter College, intends before long to deliver

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in the hall of that college two lectures on the 'Early History of Asia Minor,' in which he will describe the results of his own and other recent researches in that country. It should also be added that the fund which the Council of the Hellenic Society is raising for the purpose of enabling Mr. Ramsay to continue his explorations now amounts to about 300*l*. More than this, however, is required for the purpose, and further donations are urgently needed. P.

THE JEWS OF COLCHESTER.

Eggesford, North Devon, Nov. 6, 1882.

MAY I make one comment on the interesting discovery that my friend Dr. Neubauer announced in these columns last week? The document that he has just unearthed cannot, I think, claim to contain the first mention of the Jews of Colchester. In 1240, eighteen years before its date, when Henry III. summoned a Jewish Parliament to Worcester, Aaron de Colecester, Arcel de Colecester, Isaac fil. Benedicti, and Jacob fil. Vinis (or Vivis) are entered in the list of members as representatives of the Jews of Colchester (the roll is printed at length in Margoliouth's 'Jews of Great Britain,' 1846, pp. 324–6). I believe that I have also noticed several references to the Jews of the town in State papers of earlier dates in the same reign, but I have not my notes at hand to verify this statement. A writ of 1268, quoted in Tovey's 'Anglia Judaica' (p. 40), mentions the Jewish schools of Colchester, and the fact sufficiently proves that the Jewish community there was of considerable standing. S. L. LEE.

THE HAMILTON MANUSCRIPTS.

As the purchase of this collection by the Prussian Government has excited the attention of amateurs all over the world, we may as well give a description of a few of the treasures belonging to it; but it must not be supposed that this by any means exhausts its riches:—An account of all the ceremonies performed at the funeral of Anne de Bretagne, entitled "Commemoration et Avertissement de la Mort de tres Chrestienne.....Souveraine Dame Madame Anne, deux foiz Royne de France, Duchesse de Bretaigne.....par Pierre Choque, Roi d'Armes de Bretaigne," a manuscript on vellum, executed about 1514, with 10 miniatures, containing full-length portraits of the queen and of distinguished personages in their robes of ceremony.—Alexandre de Macedone, a French romance of chivalry, ornamented with 98 miniatures representing events related in the romance, heightened with gold and silver: a work of great beauty.—Antiphonale, cum Notis, a truly splendid manuscript of the early part of the fifteenth century. This formed the fourth volume of a series of choral books belonging to some important church in Italy. It contains the Antiphons for Easter Day, and the first page is entirely occupied by a grand capital R, beginning the word "Resurrectio." Within this are representations of the resurrection of Christ, the descent of the Holy Spirit, and the Last Supper, surrounded by a grand border. There are three smaller paintings in the volume, all of equal beauty with the first. The first miniature, being the full size of the page, is no less than 2 feet in height by 16 inches in breadth.—Navigation d'environ le Royaume d'Ecosse de Jacques V., Roy d'Ecosse, par Nicolas de Nicolay, Sieur d'Arfreville, a manuscript on vellum, with the original mariner's compass let into the cover, and containing a folding map of Scotland. This manuscript appears to have been made for the Duke of Guise, whose arms are painted on the cover. The book was printed at Paris in 1583, and a copy of it was sold in the Beckford sale last June for 140*l*. This is probably the only MS. of the work in existence.—Le Blason de tous les Royaulmes et des Chevaliers de la Table Ronde, a vellum manuscript of the fifteenth century, with 1,540 drawings of coats of arms richly emblazoned.—A romance of chivalry, entitled 'Artus, Lancelot du Lac et les Chevaliers de la Table Ronde,' a manuscript of the thirteenth century on vellum, with 17 rude paintings of the events recorded in the romance.—La Cité de Dieu de Sainct Augustin, traduite en François par Raoul de Praelles, a fourteenth century manuscript on vellum, ornamented with 23 very fine paintings, with diapered backgrounds. The first miniature shows the translator presenting his work to Charles V. of France, surnamed Le Sage, for whom no doubt this splendid manuscript was executed.—Bedæ Venerabilis Historia Ecclesiæ Gentis Anglorum, a manuscript of the tenth century, with the name of the English scribe, "Gulielmus Clericus ad Manus suas me fecit."—Bestiarium: De Creatione Mundi; De Natura Bestiarum, Volucrum, Herbarum, Serpentium, Vermium, Apum, Arborum, et Hominum, a most important and interesting manuscript of the twelfth century, executed in England, and containing 106 most curious paintings of animals. On the fly-leaf is an inscription dated 1187, and giving a list of manuscripts presented by Philip, Chancellor of the Cathedral of Lincoln, to God and the Church of St. Mary and St. Cuthbert de Radeford for the use of the brethren, in which this Bestiarium is included. It is one of the earliest, as it is certainly one of the finest, manuscripts known of this kind.—Biblia, cioe tutto il Testamento Vecchio, a manuscript of an Italian version of the Old Testament Scriptures, dated 1396, decorated with a very fine full-page painting of the Serpent tempting Adam and Eve, and 11 other beautiful miniatures.—Boccaccio, Il Decamerone, a most valuable fourteenth century manuscript. The famous 'Decameron' is one of the rarest of all mediæval writings to be found in manuscript. It would, perhaps, not be too much to say that fifty manuscript copies of Dante or Petrarch might be found for one Boccaccio. This is accounted for by the destruction of copies which took place from time to time at periods of religious fervour and excitement. This fine volume is perfect and in excellent preservation. — Chansons, a volume of ancient French *chansons*, including: Le Chevalier Ancian, Anciano Enamorat, Enamorat Maquerelle, Regnault de Trye, Chambrillac, Duc d'Orleans, Lionnet de Coelmes, Jacques Dorliens, Jehan de Mally, Yuri, François Daubergicourt, and Bastart de Couci. It is decorated with 12 miniatures. This important ancient text appears to have belonged to René of Anjou, whose arms, partially obliterated, occur in the border to the first page. —Chronycle of Englonde, manuscript of the beginning of the fifteenth century. Inserted is a long holograph letter from Sir Walter Scott respecting the volume. He writes: "I cannot believe it has ever been printed"; and he goes on to say that although Caxton, in his 'Fructus Temporum,' has copied many passages, yet many others do not occur, especially that prophecy of Merlin "which is said to have spurred Glendower to his rebellion, related by Shakespeare, the 'Mirror for Magistrates,' and Holinshed," and which, he says, "I believe to exist nowhere else but in your manuscript." — Cnutonis Magni, Regis Angliæ, Gesta, a vellum manuscript written about 1036 by an English scribe. It is dedicated to Emma, the widowed queen of Canute, and has a drawing of the author presenting his book to her. This valuable manuscript originally belonged to the monastery of St. Augustine at Canterbury. It appears to have been written immediately after the death of the king.—Coustumes et Usages de Beauvoisins, par Philippe de Beaumanoir. The manuscript is dated 1283, and is ornamented with 74 miniatures in the early French style.—Cretin (Guillaume), Debat entre deux Dames sur le Passe Temps des Chiens et Oyseaulx, a poem on hunting, a manuscript on vellum of the fifteenth century.—Besides the famous Botticelli Dante there are in the collection no less than six very valuable manuscripts of the 'Divina Commedia,' four of which date from the fourteenth and two from the fifteenth century.—A French translation of the 'Paradiso' into verse, by F. Bergaigne, a beautiful little manuscript on vellum, of the sixteenth century, with 7 very beautiful miniatures. It is dedicated to Admiral Gouffier, and has his arms emblazoned in gold and colours. It has never been printed.—Du Guesclin: Le Roumant de Bertran du Glaisquin, jadis Chevalier et Connestable de France, in verse, manuscript of the fifteenth century.—Fabliaux et Poesies des XII. et XIIIe Siecles, a valuable manuscript of the fourteenth century, containing forty different poems. — Furness Abbey: Registrum Cartarum et Scriptorum Monasterii Sancta Mariæ de Furness, A.D. 1412, per Venerabilem Willelmum Dalton Abbatem, a most important and valuable volume. It is beautifully written on vellum, and has sixty-eight emblazoned coats of arms of the abbots of Furness, the benefactors of the abbey, and other eminent persons, and is altogether one of the most sumptuous volumes of the kind ever compiled. On the fly-leaf is a poem of sixteen lines, stating that this second part of the Register of Furness Abbey was compiled by William Dalton, the abbot, and that John Stell was the scribe. One line makes the following curious assertion with regard to the penmanship: "Hunc John Stell digitis monachus scripsit sine penna."—Le Pelerinage de la Vie Humaine, par Guillaume de Guilleville, a fine manuscript on vellum, dated 1457, and decorated with 281 remarkable miniatures. — Hieronymi (Sancti) Epistolæ, a beautiful Italian manuscript of the fifteenth century, enriched with an exquisitely painted first page, which represents the saint writing in his cell. This painting is of extraordinary excellence and beauty. A similar page, but much less elaborate and important in its character, occurred in a vellum printed copy of 'Augustinus de Civitate Dei,' which was sold in the first part of the Sunderland sale for 1,000*l*. This page recalls the work of Giovanni Bellini, or some other artist of the period of almost equal excellence.—Among the Horæ Beatæ Mariæ Virginis is one that is probably unique in its style. The whole of the vellum pages are gilt over with mat gold, the text is written in delicate Italic characters, and the work is richly decorated with 46 very beautifully painted miniatures.—Huon de Bordeaux: Le Roman du Loyal Comte Huon, in verse, a manuscript on vellum of the fourteenth century, being dated 1341. It is ornamented with 76 curious paintings illustrating the romance.—There are three fine specimens of the work of the famous calligrapher Nicolas Jarry, one of them, dated 1652, being especially beautiful, both as a specimen of his writing and as a most exquisite example of the binding of Le Gascon. The outside of the binding is a marvel of careful and tasteful tooling, only to be surpassed by the execution of the *doublure*, or inside tooling of the covers. This little gem was from the library of Count Macarthy, sold in Paris in 1789, and even in those days it sold for 1,210 francs, which would then have been esteemed an extravagant price. It is now probably worth nearly ten times that sum.—Judas Machabeus, a romance of chivalry in French verse, ornamented with 23 miniatures. — Languedocque, a manuscript of the thirteenth century, containing a collection of different pieces in the dialect of Languedoc.—Andry de la Vigne, Sacre de la Royne Anne de Bretagne, Epouse de Louis XII., son Entrée didens Paris, Couronnée, et Souper. This is ornamented with three large paintings of the coronation, entry into Paris, and public banquet. On the binding are the arms and device of Cardinal de Bourbon (Charles X. of the League).—St. Louis: Sainct Loys, jadis Roy de France, sa Vie et Canonisation, with four miniature portraits of the saint. A former possessor, M. Buquesnoy, describes it as "exemplaire unique, acheté de l'inventaire de M. de Senicourt pour 1,207 francs, 1766."—Marguerite de Valois, Royne de Navarre, ses

Nouvelles (l'Heptameron), a manuscript on paper made for Queen Catherine de Médicis, with her arms on the fine old blue morocco binding.—Missale secundum usum Fratrum Ordinis Beatæ Dei genitricis Mariæ de Monte Carmeli, a grand manuscript on vellum, written for the use of the Cathedral of Angiers and enriched with about 50 fine miniatures.—Le Livre du Roy Modus et de la Royne Racio, lequel fait mencion comment on doit deviser de toutes manières de chasses. It is in prose and verse, written about 1380, and is illustrated with 78 curious miniatures of field sports. This is the most ancient book in the French language on the chase. — Preparatio ad Missam in usum SS. Pontificis Leo X., a magnificent manuscript made for the use of Pope Leo X. in the celebration of the Holy Office. The first page is occupied by a grand miniature of Pope Leo X. seated on a throne beneath a canopy, surrounded by ecclesiastics, one of whom offers to him the golden shoes. Besides numerous other beautiful decorations, there are 29 exquisitely painted portraits of Leo X. in the various vestments employed in the celebration of the Pontifical Mass. This beautiful volume is attributed to the celebrated miniature painter Marco Attavante.

Space is not available for a further description, or much might be said of the codices of classical authors, many of which would probably be valuable to critics and scholars, but the interest and importance of which are only to be ascertained by a careful examination. We may say, however, that there are few Latin classical authors who are not well represented.

ENGLISH AUTHORS AND AMERICAN PUBLISHERS.

100, Harley Street, Nov. 7, 1882.

THE encomiums upon the liberality of Harper & Brothers in dealing with English authors, mentioned by your various correspondents in the last number of the *Athenæum*, will hardly be verified by the bulk of English literary people.

Last Christmas I published, through my good friends Messrs. Smith, Elder & Co., 'The Journals and Letters of Caroline Fox,' the exclusive right to publish which in the United States was bought by Messrs. J. B. Lippincott, of Philadelphia, who at once printed them in an attractive little volume at the cost of 1¼ dollars.

Long before those gentlemen could properly realize their venture, Harper & Brothers, without permission, payment, or previous communication with either editor or publisher, produced a vile reprint of the book for 20 cents, disfigured on its paper cover with an equally vile woodcut copy of Mr. Herkomer's finely etched portrait of the authoress, which they impudently add is "printed through the courtesy of Messrs. J. B. Lippincott & Co.," whatever that may mean.

The book as properly printed and issued by Messrs. Lippincott would probably have had as great a success in America as it has had here; but the vaunted liberality of Harper & Brothers (in helping themselves to what does not belong to them) has effectually prevented this.

HORACE N. PYM.

November 6, 1882.

WITH reference to Mr. Clark Russell's letters, if the testimony of so obscure an author as myself is worth anything, I should like to record it in favour of Messrs. Harper.

Some three years ago those gentlemen republished in America my novel, 'Tom Singleton, Dragoon and Dramatist.' No first sheets were sent to them—I had never had any communication with them, direct or indirect; yet they sent me an honorarium. There was no legal obligation upon them to do this, and I consider that they acted with generosity.

W. W. FOLLETT SYNGE.

MR. W. K. SAWYER.

LAST week's *Athenæum* contained the announcement of Mr. Sawyer's sudden death from typhoid fever; but it is fitting that something more than the brief notification of his decease should be stated of so well-known, able, and popular a representative of London journalism, the more so that by far the larger, and probably the more valuable, portion of his work was one that has not been, and could not be, known to more than a few fellow toilers. Born at Brighton on the 26th of July, 1828, William Kingston Sawyer became a journalist whilst quite a boy, educating himself in the columns of a small local paper by various kinds of journalistic work. Amid less ambitious labours he issued, in 1846, a little volume of verse entitled 'Stray Leaves,' said to have attracted the notice of Horace Smith, and which was followed in 1849 by another collection of verse, styled 'Thought and Reverie.' Meanwhile the young author's local reputation was considerably increased by slight dramatic pieces and political satires. In 1861 Mr. Sawyer obtained the editorship of a London journal, and from that time to his death, on the 2nd of this month, he continued to edit various metropolitan publications of more or less importance, the best known of which were the *South London Press*, *Funny Folks*, and the *Mirror*. To the public, however, Mr. Sawyer was only known as an active contributor to many leading magazines, and as the author of two popular volumes of poetry. 'Ten Miles from Town,' published in 1866, met with a very favourable reception, and ran through two editions. It contains some charming pieces, such as the Heinesque little lyric 'Nymph and Satyr,' 'The Painted Window,' 'At the Opera,' and 'Victory in Defeat.' 'The Legend of Phillis,' published in 1872, was Mr. Sawyer's last volume, and fully sustained his reputation as a writer of highly cultivated and thoughtful verse. Early in life Mr. Sawyer wrote and published several serial stories, some of which were reprinted in the United States; but of late years such of his labour as was not absorbed in editing was put into brilliant essays of a biographical or antiquarian cast, or expended in humorous articles for comic publications. Some of his songs have attained considerable popularity, and his lighter verse may be found in all collections of *vers de société*. A selection from his writings is about to be made, and will be issued in an *édition de luxe*. Mr. Sawyer was buried in the extra-mural cemetery of his native town on Monday, the 6th, in the presence of a large gathering of literary friends. We who have known him for more than twenty years have never heard an ill word of him; he was invariably genial and considerate, always ready to encourage the youthful aspirant who displayed any trace of talent, and was a friend whose ready aid and practical advice might always be relied on in the hour of need.

THE SUNDERLAND SALE.

THE sale of the fourth portion of the Sunderland Library was begun by Messrs. Puttick & Simpson on the 6th inst. The following are the prices fetched by a few of the most important works sold on Monday, Tuesday, and Wednesday:—Martinus Polonus, La Cronique Martiniane de tous les Papes, folio, Paris, Anthoyne Verard, 1503, 39*l*. Peter Martyr, Opus Epistolarum, vellum, folio, Compluti, Michael de Eguia, 1530, 61*l*.; Peter Martyr, De rebus Oceanis et Orbe Novo decades tres, Thomas Maioli's copy, folio, Basil, Jo. Bebelius, 1533, 50*l*. Maximilianus Transylvanus, De Moluccis Insulis, Colon, Cervicornus, 1523, and two other tracts, 34*l*. Valerius Maximus, Factorum et Memorabilium libri novem, folio, Moguntina, per Petrum Schoyffer de Gernshem, 1471, 32*l*.; Valerius Maximus, another copy, printed on vellum, 1471, 194*l*. La Mer des Histoires, Paris, Pierre le Rouge, 1488, 21*l*. 10*s*. Milles et Amys, small folio, Paris, Ant. Verard, *s.a.*, 112*l*. Missale ad usum insignis Ecclesiæ Sarisburiensis, folio, Paris, Joa. Amazeur pro G. Merlin, 1555, 40*l*. Jan Edouard du Monin, Nouvelles Œuvres, 12mo., Paris, Jean Parant, 41*l*. The Works of Sir Thomas More, Knight, black letter, Sir William Roper's copy, small folio, London, 1557, 21*l*. Thomas Morton, New English Canaan, Amst., Jac. Fred. Stam, 1627, and one other tract on Virginia, small 4to., 24*l*. Musæus, Opusculum de Herone et Leandro, small 4to., Venetiis, Aldus, *circa* 1494, 39*l*.; Musæus Les Amours de Leander et Hero, par Clement Marot, small 8vo., Paris, Charles l'Angelier, 1541, 49*l*. Naberat, Sommaire des Privileges octroyez a l'Ordre d. S. Jean, Anne of Austria's copy, folio, 1629, 80*l*. Nicolas I., Maximi Epistolæ, John Grolier's copy, old calf, small folio, Romæ, Franciscus Priscianensis, 1542, 215*l*.

Literary Gossip.

WE are glad to hear that there is in preparation a 'Dictionary of National Biography,' in a large number of volumes, to be published quarterly by Messrs. Smith, Elder & Co. Mr. Leslie Stephen has accepted the arduous duty of editing this important work, and many of the readers of the *Cornhill Magazine* will regret to learn that this new claim on his time and attention will necessitate his relinquishing the editorship of a magazine which he has for many years successfully conducted.

MISS RHODA BROUGHTON'S new novel is to be called 'Belinda.' The first chapters will appear in the January number of *Temple Bar*.

WE understand that not only one, as we announced last week, but three new volumes by Mr. Allingham are shortly to appear, two —'Evil May Day, and other Poems,' and 'Ashby Manor: a Play'—next month, the third early in the new year. The form of publication will have some novelty.

PROF. NICHOL, of Glasgow University, has in the press a work on American literature which, in the form of an historical sketch, will bring under review the writers of America from the colonial period down to the present time. It will be published by Messrs. A. & C. Black.

MESSRS. SAMPSON LOW & Co. will publish Mr. Archibald R. Colquhoun's account of his travels and explorations in Southern China, of which we gave a description a fortnight ago.

MESSRS. CASSELL & Co. will shortly publish the conclusion of Sir Gavan Duffy's 'Young Ireland,' under the title of 'Four Years of Irish History, 1845–49.' It deals with memorable incidents in the modern history of Ireland—the secession by which the authority of O'Connell was overthrown, his compact with the Whigs, the great famine, and, for the first time, the secret history, minutes of council, and private correspondence connected with the abortive insurrection headed by Smith O'Brien. The book is written not only from personal knowledge, but is founded on unpublished documents and the correspondence of nearly every one deeply concerned in these transactions.

MESSRS. TRÜBNER & Co. have in the press a translation of Spinoza's 'Ethics' by Mr. W. Hale White. It will be accompanied by a short preface and a subject-index.

XUM

THE executors of the late Rev. N. P. M. Lushington Pilson are in the awkward position of being charged with a bequest which neither of the universities of Oxford or Cambridge, to whom he offered it, appears willing to accept. But the fashion of leaving considerable sums of money to the universities for the advocacy of sectional interests does not seem to have been extinguished by the abolition of university tests, for the will of the deceased gentleman, dated in 1875, requires the appointment of a preacher of strictly Evangelical or Low Church views to preach in the university pulpit at least two sermons annually upon the past history and religion of the Jewish nation, and the prophecies relating to its return to Judea and its restoration to its former glory.

ST. DAVID'S COLLEGE, Lampeter, which has been already affiliated to Oxford University, has applied for affiliation to Cambridge also. It is not generally known that this college has the power to grant the B.A. degree. Although specially designed for the education of persons intended for the ministry of the Church of England in South Wales, it is open to Nonconformists.

IN the last Cambridge Higher Local Examination, in Group A (English) the work done showed much improvement, yet one-third of the candidates in this group failed. In Group B (Languages) the Latin and French papers are favourably reported on, while the Greek and German were decidedly inferior. The examiner in German protests against the German character being maintained in writing. The power to apply the principles of arithmetic is still said to be weak. In Group D the answering in both logic and political economy was, on the whole, inferior; but in constitutional history it was more satisfactory. The papers in the natural science subjects were fairly well done. In music a deficiency in harmony is commented on by the examiner. The 961 candidates (mostly women) obtained 167 first classes, 294 second classes, 589 third classes, and there were 360 failures.

SEVERAL theological works are announced for the present season. Messrs. T. & T. Clark promise the 'Life of Jesus Christ,' by Prof. Bernhard Weiss, and the second volume of the 'New Testament Theology' of the same author; 'A History of Charity in the Primitive Church,' by G. Uhlhorn; the Schaff-Herzog 'Encyclopädie of Religious Knowledge' (on the basis of Herzog's 'Real Encyclopädie'), edited by Prof. Schaff; 'A Commentary on St. Paul's Epistle to the Romans,' by Principal David Brown (forming part of the series of "Bible Class Handbooks"); and 'A History of the Apostolic Church,' by Prof. Schaff. Messrs. Griffith & Farran have in the press a book on 'Parish Work,' by the Rev. E. Collett, Vicar of Bower Chalke; and Messrs. Kegan Paul, Trench & Co. a work on the Papacy by Mr. J. N. Murphy, author of 'Terra Incognita.'

THE Leopardi family have sent to every person who has written upon their illustrious ancestor a fine portrait of the poet, taken from a bust that has been executed by Prof. Luigi Guglielmi. This bust, which is to stand in the portion of the family library devoted to the works of and on the poet, is unfortunately no likeness taken from the life, but a creation of the sculptor's, evolved from the death mask of Leopardi and a sketch taken of him in his youth by Lolli, and pronounced faithful at the time of its execution. Prof. Guglielmi's bust does not show the poet's deformity contracted after his sixteenth year, and hence at the very first aspect the bust differs widely from that on the Pincian Hill. The face is emaciated, but there is none of the pained suffering look with which the world is more familiar, and which caused a striking resemblance between the portraits of Heine and Leopardi. Prof. Guglielmi presents us rather with Leopardi the philologist than Leopardi the poet. It is a sweet and noble face, but as he represents it, it is devoid of the divine afflatus.

MR. RICHARD COOKE, who for the past five years has conducted the *Galloway Gazette*, has been appointed to the editorship of the *Hull Packet* and *Hull and Lincolnshire Times*. He is succeeded by Mr. Roderick Innes, who has been on the staff of the *Glasgow News* since 1873.

MR. RENNELL RODD, a young writer who has been a good deal ridiculed for the manner in which his first book was brought out, is about to publish immediately a new volume of poems. He is anxious to disclaim any connexion with the "æsthetic" school, with which he has been identified. He had, it seems, nothing to do with the odd garb in which his former volume appeared.

THE death is announced of a distinguished Italian philologist, Prof. Napoleone Caix.

SCIENCE

Ancient Scottish Lake-Dwellings or Crannogs. With a Supplementary Chapter on Remains of Lake-Dwellings in England. By Robert Munro, M.D., F.S.A.Scot. (Edinburgh, Douglas.)

MAN in the early days of his history was so constantly exposed to bodily dangers, that when he began to build houses he selected the most favourable localities for such protection as he needed, and he found none more favourable than lakes and the tops and slopes of mountains. Vestiges of a very large number of these abodes are existing in different parts of the world; they exist, in fact, in the four quarters of the globe. With the ruins of hill-dwellings we have been long familiar, for the simple reason that they are recognizable without difficulty; but the submerged remains of lacustrine habitations have only received attention in the second half of the present century. In our schoolboy days we read of them in classical authors, and we cannot but wonder now that the information thus acquired should have lain so long disused, and led to no active antiquarian researches in this direction, notwithstanding the references to Irish crannogs which have been made from time to time since the middle of the eighth century.

The author of the work before us says that the Scottish crannogs were first brought to the notice of antiquaries by Mr. Joseph Robertson in 1857, who read a paper upon them to the Society of Antiquaries of Scotland, which paper was not printed in their *Proceedings* until 1866. This, however, was not the earliest discovery of such remains, for Mr. Robertson's paper called forth a communication to the same society from Mr. J. Mackinlay, who stated that in 1812 he had found two artificial islands in the small mossy lake called Dhu-Loch, Bute. This discovery was made forty-one years before an unusually dry summer brought to light the ancient station at Meilen, on the Lake of Zurich. Since 1854, when Mr. F. Keller began his explorations in Switzerland, a considerable number of lake-villages have been met with in every direction in that country and in other countries, our own included.

Dr. Munro describes the construction of two classes of artificial islands in Scotland: 1. Wooden platforms secured and protected by piles driven into mud-shallows, on which huts were erected; 2. Dwellings constructed upon heaps of stones dropped upon a solid bank beneath the waters. These two kinds may have been, he thinks, contemporary, the one or the other kind having been resorted to according to the nature of the shoal on which they were erected, whether soft or compact. Both classes were connected with the shore by means of an artificial causeway and drawbridge.

Two hundred and seventy illustrations accompany the text, and represent the excavations as well as a variety of articles found during their progress. By means of these we are enabled to institute a comparison between the crannogs of Scotland and the lake-dwellings of Switzerland, from which comparison it appears that the former belong to a much later period than the generality of the latter. It has been observed that in Switzerland some of the artificial islands were occupied by men of the stone age only, others by men who used both bronze and stone implements and no iron, and that others yielded iron articles in addition to stone and bronze. In Scotland the crannogs were erected, according to the author, by "one and the same people for a special purpose, and about the same time, or at least within a comparatively limited period"; and we are led to conclude, from the character of the exhumed relics, that the period of their erection was not much, if at all, earlier than the Roman invasion, and that the lake-dwellers had been influenced by Roman civilization, and their habits moulded by it.

It may occur to some minds that these island homes must have been indefensible in severe winters when the lakes were frost-bound. It is possible that this may have been the case, and Dr. Munro remarks accordingly that hill-forts are not unfrequently found in their neighbourhood, which may have served as places of refuge at these times, and as an example he refers to Machermore, Glenluce.

The canoes, some of which were the hollowed trunks of large oaks, point to a period when trees of large size were growing in the districts where they have been found. Oaks of such a size, the author says, do not now grow in these districts, yet he does not deduce from this fact that the period was very remote; on the contrary, he believes that, although it might be prehistoric in one sense, it was close upon the dawn of European history when Britain was extensively covered with forests.

Dr. Munro has incorporated in this readable volume "a *résumé* of the observations made by previous writers," in order that it may comprise "all that is actually known of ancient British lake-dwellings up to the present time"; and as he says in the preface that he is indebted to several gentlemen, whom he names, and whose archæological attainments are well known, for assistance rendered in various ways, our readers may be assured that they will find very much to interest and instruct them in the perusal of the work.

ASTRONOMICAL NOTES.

In the *Athenæum* for October 7th (p. 467) we referred to the spectroscopic observations of the great comet by MM. Thollon and Gouy, and the interesting circumstance of the existence of the double sodium band (D_1 and D_2) in the spectrum, observed by them at Nice on September 18th. In a later communication to the French Academy (*Comptes Rendus* for October 23rd) they state that the cloudiness of the sky at Nice prevented their obtaining any more spectroscopic observations until the 9th of October, and then, about an hour before sunrise, they were able to examine the spectrum again, and found that the sodium rays as well as the other brilliant rays (all which were also noticed on September 18th by Mr. Lohse at Lord Crawford's Observatory, Dun Echt, as mentioned in the *Athenæum* for September 23rd, p. 406) had disappeared:—"On ne voyait que les quatre bandes ordinaires du carbone; la bande violette se distinguait parfaitement, bien qu'elle fût très faible; les autres étaient très brillantes, particulièrement sur le noyau." Prof. H. C. Vogel, Director of the Royal Observatory at Potsdam, communicates to *Astronomische Nachrichten*, No. 2466, some spectroscopic observations of the comet made early in October, by which it appears that the sodium bands were still visible on the morning of the 8th, although they had become very faint in comparison with the carbon bands. MM. Thollon and Gouy, after another interruption from cloudy weather, again observed the comet's spectrum on the morning of October 16th, about four o'clock, when the spectrum, seen in a splendid sky, was of the same character as on the 9th:—"Les bandes avaient diminué de longueur, mais leur éclat avait à peine changé. Le spectre cométaire, comparé à celui d'une flamme d'alcool, montrait avec ce dernier la plus frappante ressemblance." As if to reassure total abstainers, they are careful to add that this does not in any way imply the presence of alcohol amongst the constituent elements of the comet; for all the compounds of carbon give the same bands, and they have merely selected alcohol as the most convenient example.

Dr. Oppenheim, of Berlin, has computed an orbit of the small comet discovered by Dr. Schmidt near the great comet on October 8th. Some of the elements present a similarity with those of the great comet, but there are also considerable differences in others, and the question of a direct connexion between the two comets would thus appear to be doubtful. The perihelion passage of the small comet he finds to have taken place on September 24th, about midnight. An orbit of it has also been computed by Dr. Hind.

ANTHROPOLOGICAL NOTES.

The Society of Northern Antiquaries of Copenhagen has issued to its foreign members, as for 1881, a translation of a paper by Mr. F. Schiern, entitled 'An Ethnographic Enigma of Antiquity.' The enigma is, Who were the "Indians" said, in a passage quoted from Cornelius Nepos by Pomponius Mela and also by Pliny, to have been given to Q. Metellus Celer, Proconsul of Gaul (62 B.C.), by the King of the Suevi? Various answers have been given: They were Slavs, Picts from Britain, Caribs or other individuals of American race, genuine Indians, Finns from Lapland. To the last-named opinion, which is that of Huet, Bishop of Avranches, Mr. Schiern inclines, and he supports it by learned arguments.

The *Journal* of the Anthropological Institute for November contains the conclusion of Mr. E. H. Man's excellent paper, in the nature of a monograph, 'On the Aboriginal Inhabitants of the Andaman Islands.' Mr. Man corrects many statements as to these people, especially in connexion with their social and marital relations, which have been too hastily made by former travellers, and which his closer acquaintance with them has shown to be untrue. He asserts that, judging these savages by the standard of their treatment of their women, they are qualified to teach a valuable lesson to many of our fellow countrymen; self-respect and modesty characterize their intercourse with one another; the young are early instructed in the duties of hospitality, while the aged and helpless are objects of special attention. The statements "that the Andamanese have no proper names," "that their girls are distinguished by the wearing of flowers," and "that the communal marriage system prevails"; the loose accusations of promiscuous intercourse and incest; and the opinion that they make no lamentation at death, are among those shown by Mr. Man to be unfounded. He gives also much original information as to their beliefs, traditions, and customs.

Messrs. John E. Price and F. G. Hilton Price furnish an account of their excavations of tumuli on the Downs at Brading, in the Isle of Wight. Among the objects found was a portion of the antler of a red deer, perforated to receive a handle and form a hammer. This affords a rare and interesting illustration of the application of animal products in prehistoric times to the construction of implements.

Mr. A. L. Lewis contributes a schedule of eighteen of the stone circles of Southern Britain, observed with relation to external objects and the points of the compass. This has a value of its own, apart from the generalization he seeks to deduce from it with regard to the relation of these circles to the east and north-east, from which, indeed, he would derive the eastward position of our English churches.

Dr. Beddoe has investigated about fifteen thousand English surnames belonging to various classes of the population, with a view to ascertain the light they throw on the admixture of races, and furnishes details of the results. Mr. Park Harrison has, for the same purpose, entered upon an elaborate study of the facial outline.

SOCIETIES.

Geological.—*Nov.* 1.—Mr. J. W. Hulke, President, in the chair.—Prof. L. Lartet, of Toulouse, was elected a Foreign Correspondent of the Society.—The following communications were read: 'On the Hornblendic and other Schists of the Lizard District, with some Additional Notes on the Serpentine,' by Prof. T. G. Bonney,—and 'Notes on some Upper Jurassic Astrorhizidæ and Lituolidæ,' by Dr. R. Häusler.

Archæological Institute. — *Nov.* 2. — Lord Talbot de Malahide, President, in the chair.—The Chairman spoke of the loss the Institute had sustained in the deaths of Mr. E. P. Shirley and Mr. Carthew, and referred in terms of great satisfaction to the meeting that had lately been held at Carlisle. —The Rev. H. Whitehead sent a paper on an ancient paten from Hamsterley, co. Durham, which he exhibited, and which would appear from the date-letter to be the earliest piece of hall-marked plate that has hitherto been noticed, and to bear the mark of the year 1439, seven years earlier than the Pudsey spoon. —Mr. R. S. Ferguson exhibited and sent a paper on a parchment pedigree of Chambers of Raby Coat, co. Cumberland.—Mr. W. M. F. Petrie read a paper, the first of a series, on the domestic remains of ancient Egypt, in which he considered the condition of the mass of the people as shown by their dwellings and remains, describing the barracks of the Pyramid masons uncovered by him at Gizeh, the private houses at Memphis and Tel el Amarna, the barracks of the Theban garrison, and the Ptolemaic and Roman sites near Gizeh. Examples of very rude stone implements from the last-named sites were exhibited. The general parallel of the histories of Italy and Egypt was also sketched, and attention drawn to the great changes in ancient Egyptian history and the importance of studying it at first hand and not through the medium of Greek ideas.—The Bishop Suffragan of Nottingham sent some notes on the discovery of three tree coffins in Grimsby churchyard, which he thought were probably either of the Saxon or Danish period.—Precentor Venables laid before the meeting a sketch of a Roman sepulchral inscribed stone recently found in Hungate, Lincoln, with notes upon it by himself and the Rev. J. Wordsworth, the inscription reading:—

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ASTOR · VIXIT
ANNIS · LXX

The second ala of the Astures was stationed on the Roman wall at Chesters (Cilurnum). Mr. Venables also sent a sketch of an early sepulchral slab, exhibiting interlaced work, lately found in lowering the ground at the west front of Lincoln Cathedral, with remarks upon this memorial.—Mr. S. Knill exhibited a drawing of excavations in Leadenhall Street, showing considerable remains of a Roman pavement lately discovered.—Mr. J. H. Middleton exhibited a drawing of a chalice at Little Farringdon, *circa* 1470, and made some remarks thereon.—Among other objects exhibited were a bronze mortar lately found at Colchester with Roman remains, by Mr. E. Peacock; a British urn of great size, fragments of two others, and a quantity of bones, discovered a short time ago at Acton, by Mr. Hedges; a beautiful knife-handle, decorated with nielli of Italian character, found in the moat at Kirkstead, co. Lincoln, by Mrs. Cartwright; five old swords, by Mr. H. Hems; drawings of the font at St. Peter's, Ipswich, by Miss M. Burton; and a drawing of the west end of Ashford Curbonell Church, co. Salop, showing an arrangement of a very unusual kind, by the Rev. J. S. Tanner.

Linnean.—*Nov.* 2.—Sir J. Lubbock, Bart., in the chair.—Prof. J. C. Ewart, Mr. G. Fry, and Lord Walsingham were elected Fellows.—Mr. A. P. W. Thomas drew attention to a series of specimens under the microscope and diagrams illustrative of the life history of the liver fluke (*Fasciola hepatica*). His experiments show that the embryos of the fluke as free cercariæ burrow into and develope within the body of *Limnæus truncatulus*, and thereafter pass with the herbage into the stomach and ultimately liver of the sheep. Salt added to the sheep's diet is found to act as a prophylactic.—Mr. W. T. Thiselton Dyer exhibited a specimen of, and made remarks on, the plant producing *Cassia lignea*, and on the native implements used in the collection and preparation of the cassia bark in Southern China.—Mr. C. T. Druery showed two proliferous forms of *Athyrium filix fœmina*, a family hitherto remarkable for its unproliferous nature. Both examples appeared simultaneously, not the least significant feature being their extreme precocity, since bulbil-bearing ferns are proliferous only on their ripe fronds and when much further developed.—Mr. F. Crisp exhibited preparations in illustration of the views of Drs. Loew and Bokorny on the difference between dead and living protoplasm, viz., the power of the living organism to reduce silver salts in a very dilute alkaline solution.—Prof. E. Ray Lankester exhibited and made remarks on a series of marine organisms dredged by him last summer in the fjords of Norway.—Mr. T. Christy exhibited specimens of the plant producing menthol.—Mr. J. G. Baker showed a specimen of *Lycopodium complanatum* collected in Skye by Prof. Lawson.—Sir J. Lubbock then read his tenth communication 'On the Habits of Ants, Bees, and Wasps.' Two queen ants have lived with him since 1874, therefore are eight years old, and they laid eggs last summer. His oldest workers are seven years old. Dr. Hermann Müller's objection to the author's experiments on the colour sense of bees had been anticipated. The preference of bees for blue is strongly indicated by Müller's own observations on flowers. Sir John also now records further experiments with reference to the power of hearing. Some bees were trained to come to honey which was placed on a musical box on the lawn close to a window. The musical box was kept going for several hours a day for a fortnight. It was then brought into the house and placed out of sight, but at the open window, and only about seven yards from where it had been before. The bees, however, did not find the honey, though when it was once shown them they came to it readily enough. Other experiments with a microphone were without results. Bees are popularly, and have been ever since the time of Aristotle, supposed to be influenced by clanging kettles, &c. Experienced apiarists are now disposed to doubt whether the noise has really any effect, but Sir John suggests it

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as possible that the bees hear only the higher overtones at the verge of or beyond the range of human hearing. He timed a bee and a wasp, for each of which he provided a store of honey, and he found that the wasp began earlier in the morning (at 4 A.M.) and worked on later in the day (till 8 P.M.). It might be that the wasps are less sensitive to cold. Moreover, though the bee's proboscis is admirably adapted to extract honey from tubular flowers, the wasp on the other hand appears able to swallow it more rapidly.—A paper was read 'On Medicinal Plants of North-West Queensland,' by Mr. W. E. Armit. Among these are a species of *Aristolochia* and a croton; also *Grewia polygama*, a specific for dysentery; *Careya arborescens*, used for poultices; *Erythræa australis* and *Andropogon citriodora*, tonics in febrile complaints; and *Euphorbia pilulifera* and *Datura australis*, valuable in cases of asthma.—A remarkable malformation of the leaves of *Beyeria opaca*, var. *linearis*, from Yorke's Peninsula, South Australia, was described by Mr. O. Tepper. —Dr. F. Day exhibited specimens in illustration of a paper read by him 'On Variation in Form and Hybridism in *Salmo fontinalis*.'—Afterwards Mr. H. N. Ridley read 'Some Teratological Notes on a Carex, a Grass, and an Equisetum.'

CHEMICAL.—*Nov.* 2.—Prof. Abel, V.P., in the chair. —It was announced that a ballot for the election of Fellows would take place at the next meeting (November 16th).—The following papers were read: 'On Dihydroxybenzoic Acids and Iodosalicylic Acids,' by Dr. A. K. Miller. The author has succeeded in preparing the sixth dihydroxybenzoic acid, five being already known. It was obtained by heating salicylic acid and iodine in alcoholic solution. Two iodosalicylic acids were formed, which yielded two distinct dihydroxybenzoic acids when heated with potash.—'On Crystalline Molecular Compounds of Naphthalene and Benzene with Antimony Trichloride,' by Messrs. W. Smith and G. W. Davis. By melting three parts by weight of antimony trichloride with two of naphthalene minute crystals were obtained, $3SbCl_3$, $2C_{10}H_8$; similarly with benzene a body $3SbCl_3$, $2C_6H_6$ was prepared.—'Additional Evidence by an Analysis of the Quinolin Molecule that this Base belongs to the Aromatic Series of Organic Substances,' by Messrs. W. Smith and G. W. Davis. The authors have studied the effect of exhaustive perchlorination (by heating with antimony pentachloride) on quinolin; perchlorethane, perchlorbenzene, and nitrogen were obtained.—'On Orcin and some of the other Dioxytoluols,' by Mr. R. H. C. Nevile and Dr. A. Winther.—'On the Varying Quantities of Malt Albumenoids extracted by Waters of Different Types,' by Messrs. E. R. Moritz and A. Hartley.—'On the Derivatives of Ethylene-chloro-bromide,' by Dr. J. W. James.

ROYAL INSTITUTION.—*Nov.* 6.—Hon. Sir W. R. Grove, Manager and V.P., in the chair.—Capt. W. de W. Abney and Mr. G. W. Rendel were elected Members.

SOCIETY OF BIBLICAL ARCHÆOLOGY.—*Nov.* 7.—Dr. Birch, President, in the chair.—The papers read were: 'Some Recent Discoveries bearing on the Ancient History and Chronology of Babylonia,' by Mr. Theo. G. Pinches.—and 'On a Demotic Papyrus containing the Malediction of an Egyptian Mother on her Son embracing Christianity,' by M. E. Révillout.

MEETINGS FOR THE ENSUING WEEK.

MON. Education, 7½.—'How Examinations can be made of Greatest Use in School Work,' Mrs. Bryant.
— Surveyors' Institution, 8.—President's Opening Address.
— Royal Academy, 8.—'Demonstrations,' Mr. J. Marshall.
— Geographical, 8½.—'Exploration through Southern China, from the Mouth of the Sikiang to the Banks of the Irawadi,' Mr. A. R. Colquhoun.
TUES. Horticultural, 11.—Scientific and Fruit and Floral Committees.
— Photographic, 8.
— Civil Engineers, 8.—'Recent Hydraulic Experiments,' Major A. Cunningham.
— Zoological, 8½.—'Report on the Additions to the Society's Menagerie,' the Secretary; 'Supplementary Notes on the Anatomy of the Chinese Water-Deer (*Hydropotes inermis*),' Mr. W. A. Forbes; 'Habits of the Aye-Aye of Madagascar in its Native State,' Rev. L. Baron; 'Natural Position of the Family *Dipodidæ*,' Mr. G. E. Dobson.
WED. Meteorological, 7.—'Certain Types of British Weather,' Hon. R. Abercromby; 'Use of Kites for Meteorological Observation,' Prof. E. D. Archibald; 'Meteorology of Mozufferpore, Tirhoot, 1881,' Mr. C. N. Pearson.
— Royal Academy, 8.—'Demonstrations,' Mr. J. Marshall.
— Society of Arts, 8.—Opening Address by Dr. C. W. Siemens.
— British Archæological Association, 8.—'Hoard of Bronze Bracelets at Brading, Isle of Wight,' Mr. C. Roach Smith; 'Antiquarian Features of the recent Meeting of the Horners' Company,' Mr. J. Compton.
— Geological, 8.—'Drift-beds of the North-West of England and North Wales, Part 2, Their Nature, Stratigraphy, and Distribution,' Mr. T. M. Reade; 'Evidence of Glacial Action in South Brecknockshire and East Glamorganshire,' Mr. T. W. E. David.
THURS. Royal, 4½.
— Linnean, 8.—'Flora of Madagascar,' Mr. J. G. Baker; 'Cerebral Homologies in Vertebrates and Invertebrates,' Prof. Owen; '*Passifloræ* from Ecuador and New Granada,' Dr. M. Masters; 'Pinsch's Fruit Pigeon,' Mr. E. P. Ramsay; 'Mollusca of Challenger Expedition, XVI.,' Rev. H. Boog-Watson.
— Historical, 8.—'Pestilences, their Influence on the History of Nations,' Mr. J. F. Palmer.
— Chemical, 8.—Ballot for the Election of Fellows; 'Chemistry of Tartaric and Citric Acids,' Mr. B. J. Grosjean; 'Contributions from the Jodrell Laboratory, Kew,' Messrs. C. F. Cross, E. J. Bevan, and S. S. Webster; 'Constitution of some Bromine Derivatives of Naphthalene,' Mr. R. Meldola.
FRI. Royal Academy, 8.—'Demonstrations,' Mr. J. Marshall.
— Philological, 8.—'Deficiencies in the Anglo-Saxon Dictionary of Profs. Bosworth and Toller,' Mr. J. Platt.

Science Gossip.

THE session of the Royal Society will commence on Thursday, the 16th inst.

AT the anniversary meeting of the Royal Society, on St. Andrew's Day, the Fellows named in the following list will be proposed for election as Council and Officers:—President, W. Spottiswoode; Treasurer, Dr. J. Evans; Secretaries, Prof. G. G. Stokes and Prof. M. Foster; Foreign Secretary, Prof. A. W. Williamson; other Members of the Council, Prof. W. G. Adams, J. Ball, Dr. T. L. Brunton, Prof. H. Debus, F. Galton, Prof. O. Henrici, Prof. T. H. Huxley, Prof. E. Ray Lankester, Prof. J. Lister, Prof. J. Prestwich, Prof. O. Reynolds, Prof. H. E. Roscoe, the Marquis of Salisbury, O. Salvin, W. W. Smyth, and E. J. Stone.

THE Delegates of the Clarendon Press have determined to issue a series of translations of important original papers in foreign languages on biological subjects, and have committed the editing of these memoirs to Dr. Michael Foster, Dr. Pye-Smith, and Dr. Burdon Sanderson. It is proposed that the series should begin with a single volume of about 750 pages, to be divided into three parts: the first to comprise the treatise of Prof. Heidenhain on 'The Physiology of the Process of Secretion'; the second a series of four papers by Prof. Goltz on 'The Functions of the Brain,' and a memoir by N. Bubnoff and Prof. Heidenhain on 'Excitatory and Inhibitory Processes in the Motor Centres of the Brain'; and the third a series of memoirs by Prof. Engelmann on 'The Structure and Physiology of the Elementary Contractile Tissues.' It is intended that each part shall be complete in itself.

PROF. GEORGE M. MINCHIN will publish very shortly at the Clarendon Press a work on 'Uniplanar Kinematics of Solids and Fluids, with Applications to the Distribution and Flow of Electricity.' It aims at supplying a deficiency in the course of mathematical physics usually pursued by the higher class students in our colleges and universities, by enabling them to enter into the study of kinetics with clear notions of acceleration and other leading conceptions which belong to the province of kinematics.

THE President and Council of the Geological Society will hold a conversazione in the rooms of the Society on Wednesday, the 29th inst.

DR. CAMERON, M.P., is about to republish a paper he lately read before the Philosophical Society of Glasgow, in which he pointed out the strong analogies in, and close relations between, the minute organisms that have been shown to be the active causes of fermentation, putrefaction, and disease.

THE *Journal* of the Scottish Meteorological Society, with table for the eighteen months ending June, 1880, has been received. It contains several papers of general as well as of local interest.

REFERRING to Prof. Newton's communication to the *Athenæum* of last week, Mr. Van Voorst informs us that the copyright of Yarrell's 'History of British Birds,' both as to letterpress and illustrations, is vested in him. Anything that Prof. Newton may write will therefore not be "Yarrell." The agreement as to the editing of the fourth edition of that work was cancelled in May last. Part xv., containing the conclusion of vol. ii., by Prof. Newton, followed by the pigeons and some of the game birds by Mr. Howard Saunders, who has undertaken the completion of the work, is now ready.

MR. LYNN desires to correct the reference in his letter to us of the 28th ult. to a work of Kitchiner. The quotation there given is from the second part ('Of Telescopes,' published in 1825) of 'The Economy of the Eyes,' and the mistake was made owing to this being bound up in the copy at the Royal Astronomical Society with the 'Practical Observations on Telescopes,' &c. Mr. Lynn is obliged to Mr. W. H. Wesley, assistant secretary of the Society, for pointing this out. The Mr. Ward referred to in his letter is Mr. Thomas Ward, of Northwich.

MR. J. H. BLAKE, President of the Norwich Geological Society, sends us his address delivered at the anniversary meeting, 'On the Conservancy of Rivers, Prevention of Floods, Drainage, and Water Supply.' This address so carefully summarizes all that has been said on these important questions that we are glad to direct attention to it.

M. JULES SIMON will, it is stated on good authority, succeed M. Mignet, Perpetual Secretary of the Academy of Moral Sciences, who has recently resigned, after having held the office since 1835.

PROF. THORPE on the 24th of October delivered, as President of the Yorkshire College Students' Association, an address on 'The Story of the Origin of the Metric System.' The syllabus of the society, which was founded in 1877, gives a list of many excellent papers to be read during the present session.

FINE ARTS

The EIGHTEENTH ANNUAL EXHIBITION of WATER-COLOUR DRAWINGS by ARTISTS of the BRITISH and FOREIGN SCHOOLS is NOW OPEN at Thomas McLean's Gallery, 7, Haymarket.—Admission, including Catalogue, 1s.

Closes November 16th.

PHOTOGRAPHIC SOCIETY'S EXHIBITION, at the GALLERY, 5, Pall Mall East, NOW OPEN DAILY, from Ten till Dusk, 1s. Monday, Wednesday, and Saturday Evenings, Seven to Ten, 6d.

DORÉ'S GREAT WORKS, 'CHRIST LEAVING the PRÆTORIUM,' 'CHRIST ENTERING JERUSALEM,' and 'MOSES before PHARAOH,' each 33 by 22 feet, with 'Ecce Homo,' 'The Ascension,' 'Dream of Pilate's Wife,' 'Soldiers of the Cross,' 'A Day Dream,' &c., at the DORÉ GALLERY, 35, New Bond Street. Daily, Ten to Six.—1s.

The Graphic Arts: a Treatise on the Varieties of Drawing, Painting, and Engraving, in comparison with Each Other and with Nature. By P. G. Hamerton. Illustrated. (Seeley, Jackson & Halliday.)

THIS is one of the most carefully prepared books of the year. Author, illustrators, printers, and publishers have vied with each other in the production of a volume which is in every respect solid, tasteful, and complete. It is dedicated to Mr. Robert Browning, in whom the author sees "the representative of a class that ought to be more numerous—the class of large-minded persons who take a lively interest in arts which are not specially their own." There is, of course, a considerable number of gentlemen who take "a lively interest in arts," yet owe their knowledge of them to their inner consciousness, and treat fine art as if it were subordinate to letters, and designed to supply material for logical distinctions and learned criticism. These critics are the heirs of the *cognoscenti* and *dilettanti* who exasperated Hogarth, and goaded poor Haydon to furious speeches. Mr. Browning's sympathy with art, it is needless to say, is of a very different sort.

So far as a book can effect such an object this one will do much to educate the public. Those who choose to read it may learn what an etching is and what an engraving; "silver point" need be no mystery to the critics of the time to come; and the learned Theban who refused to see the difference between a port-crayon and a pencil-case may be led to doubt the authority of his dictionary. But that terrible word "chiaroscuro" will still perplex amateurs, and "ordonnance," "tone," and

"tint" remain to be explained to the general public. Our author confines himself in the first portion of his book to the various modes of delineation in black and white, such as pen and ink, washes, silver point, and lead pencil, then follow red, black, and white chalks and charcoal. He affects the French term *sanguine* for red chalk, and this we think a needless distinction. The remaining sections treat of water and oil monochrome painting; pastel; tempera; fresco, and its substitutes; painting in oil and varnish, and water colours; and "painting on tapestry" (it should be "painted tapestry"); wood engraving; etching and dry point; line engraving; aquatint; mezzotint; and lithography. These are the graphic arts of Mr. Hamerton. We think he might have conveniently grouped them in two classes: (1) those which affect varieties of colour, and (2) those which are monochromatic, or exercised in black and white, singly or together.

"Painting on tapestry"—or rather "painted tapestry," for we prefer the usual designation—is, roughly speaking, executed in tempera on unprimed canvases. Mr. Hamerton has overlooked the fact that the process is ancient, its accepted object being to imitate, at a very cheap rate and readily, the effect of woven tapestries. In employing this method the artist has no need of the services of the weaver, but paints his design at once. He thus commands an altogether higher process than that which flourished at Arras, Brussels, and Beauvais. Its disadvantages are great—liability to injury by damp and friction, the difficulty of cleaning at all, and the impossibility of cleaning well. It is a mere abuse of the mode to employ it to imitate woven tapestries. That it is by accident only that Mr. Hamerton has overlooked the antiquity of painted tapestries is shown by his reference (p. 299) to M. Godin's treatise on the old as well as the modern employment of this mode of decoration—a book which mentions the fine series of such examples in the Hôtel Dieu at Rheims, to which M. Vitet first called attention as comprising not fewer than twenty-seven examples, to say nothing of others in the Garde Meuble, Paris. We reviewed M. Godin's work in *Athen.*, No. 2719, p. 732, and there mentioned more than one example of tapestry-painting in England. Surely that is a mistake which states, "The colours (pigments) for tapestry-painting are all used as glazes."

Apart from the amount of knowledge systematized in this book—apart from the facsimiles, woodcuts, etchings, and line engravings—the reader of its four hundred pages may find pleasure in the careful and concise definitions, the clear arguments, and the illustrations of each mode of draughtsmanship and painting. Of course we are far from accepting every one of Mr. Hamerton's dicta. For instance, in the earlier pages it is stated:—

"It is impossible to shut one's eyes to the incapacity of graphic art for reasoning with the spectator; and this, from the educational point of view, is a very serious incapacity indeed."

Accordingly our author proceeds:—

"Even drawing done for educational purposes only, and not for pleasure, can never be anything more than an illustration of oral teaching, an assistance which every wise educator would gladly welcome, and which is far too much neglected."

Now, we have always understood that the claim of those who maintain the value of drawing as a means of education for the mind as well as for the eye and the hand is that the art should not be degraded to a mere craft, but that the student should exercise his analytical faculties, and be led to think about what he has seen and delineated. The gist of Mr. Hamerton's remark lies, of course, in the word "reasoning," and his words refer to the teacher's practice of reasoning with pupils. As to reasoning with pupils, we fear few teachers do anything of the kind. But the advocates of drawing intend the pupil to reason for himself, and this, if it can be attained, is a very satisfactory process indeed. In fact, the author himself goes almost as far as we should venture to do on behalf of drawing as a means of educating the mind when he quietly laughs at Cardinal Newman's advice to young men likely to be seduced by charms of drawing, "to remember the distinction between education and accomplishments, and.....not to forget that drawing is only an accomplishment." Mr. Hamerton rightly remarks that our fathers excluded the graphic arts from the education of gentlemen "because they do not seem to have reasoned or thought about the matter." The educational views of the eighteenth century were expressed by Pope in his lines on the Countess of Burlington cutting paper:—

Pallas grew vapourish once, and odd;
She would not do the least right thing
Either for goddess, or for god,
Nor work, nor play, nor paint, nor sing.

Jove frown'd, and, "Use," said he, "those eyes
So skilful, and those hands so taper;
Do something exquisite and wise—"
She bow'd, obey'd him—and cut paper.

Cutting paper was a sort of draughtsmanship practised by the fair Minervas of the eighteenth century—every one remembers how effectually Mrs. Delany charmed her royal friend by this means.

Mr. Hamerton adds, with a sharpness which would have pleased Pope, that "a number of able and influential persons" have been good enough to recognize the fact that "the graphic arts are much more than accomplishments." They are, says our author, gathering courage as he goes on, "a discipline not only for the eye, but for the mind." He gives the reason for this, and arrives at the very conclusion the Greeks attained two thousand years ago. Still we are not quite satisfied that the declaration which follows is forcible enough:—

"Literature itself has gained greatly in recent times by the study of drawing and painting. Some of the clearest modern writers—Thackeray, Théophile Gautier, William Black, William Morris—have acquired from the graphic arts some of the good qualities which make their writings what they are; and many others, amongst whom Browning stands first, have shown so true an interest in these arts, that it may be presumed they have found mental nutriment in them, and not amusement only."

Mr. Hamerton's delicate touches do not end with assurances that the arts of Phidias, Da Vinci, Buonarroti, and others have been helpful to the writers he has named. He continues to argue, with fine humour of the solemn sort, that there may, after all, be something precious in the fine arts as a means of education, not to say of mental development—things which are not invariably the same. After describing the mental activity and intellectual energy of several modern artists, he insists on the fact that "it is a remarkable proof of the educating influence of art itself that these men, whose general education is so limited, should so often have the subtlety and delicacy of perception which belong to extensive culture."

The insight and courage of the author are shown in many of these pages, but never more so than in respect to Michael Angelo, whom he cites as a bold and learned user of the pen and ink, whose example is, nevertheless, not invariably to be followed without fear:—

"In his case there was sometimes a peculiarity which it is not desirable that anybody should imitate. So long as he kept within the bounds of real drawing his work was full of grandeur; but he sometimes, in the exuberance of an overheated imagination, passed beyond drawing altogether and exercised himself in the flourishes of calligraphy. A bold and rapid pen-sketch of his, representing three reclining figures, is distinctly executed with the dashing curves and flourishes of the calligraphist. It looks as if it had been done by some clever writing-master, as a flourishing translation of a study by a learned artist. M. Angelo, in this design, appears to have been intoxicated with his own facility and to have lost the self-control without which there can be no truthful modulation of line."

Mr. Hamerton's analyses of the technique of Buonarroti, Raphael, Titian, Rembrandt, Giorgione, and other old masters are admirable for discrimination and acumen. They are, in fact, better than his appraisement of several modern draughtsmen of renown.

Every one should read the capital account of silver point and its uses. We share Mr. Hamerton's regret that this exquisite implement has been virtually abandoned; but that it is not entirely thrown aside is proved by the delightful specimen of Sir F. Leighton's skill which faces p. 96. The cause of the neglect of this method by the moderns is that few of them are able to draw with the unerring purity and precision it demands. Of the three chalks combined on tinted paper Watteau made the best use, a fact on which Mr. Hamerton has not laid enough emphasis. In speaking of the fascinating but difficult technique of drawing in charcoal our critic praises MM. Allongé, Lhermitte, Lalanne, and Appian, but he has forgotten the fine works of Mr. Wallis in this mode. The essay on Indian ink is careful, humorous, and almost exhaustive, but in the instructions we fail to find any notice of the ready test of rubbing the stick against the teeth. Scent, gilding, blackness, and gloss are inferior to this test of that equableness of texture which is the prime quality of the material. We agree with Mr. Hamerton in condemning the harsh terms used by Töpffer in regard to sepia; Töpffer's unreasoning fanaticism in favour of Indian ink led him to abuse the delicate product of the cuttle-fish. The notes on camaïeu and pastel are first rate, and in the account of tempera the student will find the following just criticism of a subject which has been much studied:—

XUM

"Tempera has often been used for large cartoons, such as those which bear the name of Raphael at South Kensington and those of Giulio Romano in the Louvre. As the subject of this book is not the imaginative but the technical side of art, it is not our present business to enter into an examination of the Cartoons as inventions of the painters' minds. Such a study would require a long chapter to itself, but it may be observed here that the imposing mental powers of Raphael, and especially the majesty of some of his figures, have led many people to overrate the technical merits of the Cartoons. In the first place we ought not to forget that they were not done for themselves, but only to serve as guides for tapestry weavers, who cut them into long strips for their own convenience; and, again, although Raphael composed them, they were in great part executed by his pupils, especially by F. Penni. Subsequent repaintings and restorations have not improved them; but, whatever be their history, the fact that there is a great deal of crude painting and bad colour in them is undeniable."

Mr. Hamerton might have added that in their present state these celebrated works are marred by a great deal of very bad drawing and coarse modelling. The ponderous hand of Thornhill did not touch them with impunity, nor was it the first to injure them. Something like the original freshness, delicacy, and beauty of the surface and technique of the Cartoons may be seen in the background of the 'Miraculous Draught of Fishes.' Very little else in the architecture, draperies, or faces of the seven designs is so genuine.

Of all the chapters in this book there is none we should more willingly quote at length than that which deals almost exhaustively with the history of the attempts to introduce fresco painting into this country, and the difficulties which beset the artists who essayed to use that process in the Houses of Parliament. Maclise was the wrong man for fresco, and it would have been well for him had he never heard of the stereochrome process. Dyce succeeded with pure fresco, though our author has overlooked the fact, where his colleagues nearly all failed more or less completely. Finally, here, very vigorously and faithfully summarized, is the true criticism on fresco as long since accepted by all competent painters. It shows how completely mistaken were the artists and patrons of 1844.

"It may, I believe, be considered now a settled truth about fresco that, *unless it is worked upon afterwards in tempera*, it is of necessity a slight form of art. It gives, in a rapid and very abstract manner, some of the results of studies done deliberately in other and more convenient ways. It does not, in itself, permit the quiet development of forms or the deliberate correction of thoughts, and therefore it is not so much an artist's process as a process by which a clever and skilful workman could give results already reached in better forms of art. This is clearly proved by the fact that all frescoes whatever are copies—copies done in many cases by the same artists who did the originals, but still copies of cartoons. Nobody that we ever heard of composed frescoes on the *intonaco* as oil pictures are frequently composed on the canvas itself. The mental suffering occasioned amongst English artists when they attempted it was probably due in great measure to an over-estimate of its rank amongst the fine arts. M. Angelo had practised fresco, and had said something disparaging of oil in comparison with it; so an idea had got abroad that fresco was a peculiarly great art, which ought to inspire the artist to very high achievements, and every English artist who attempted it conscientiously tried to do his best. They all overshot the mark. Fresco ought to be looked upon as a slight and cheap art, to be done without much effort, and without any attempt at elaborate finish. It ought to be considered successful when it decorates a wall effectively and brilliantly, and comes tolerably near the colouring intended by the artist."

In spite of all this there is a good deal to be said for fresco, and Mr. Hamerton says much which is too long for quotation, although to the point. Still he concludes by rejoicing in the failure to revive the process as "a happy deliverance from a form of art which imposed most objectionable material conditions upon the artist." Of the stereochrome or water-glass process our author has better hopes, but he does not seem to know that the chief cause of the defective state of the 'Interview between Wellington and Blücher' (not the "Meeting," as we have it here) is the reckless use of the silicate solution on the painted wall. The parts where least of this fluid was shed are those which still appear as they were left by the painter. Where the plaster was flooded the work is obscured.

The section on oil painting is full of interest, and the same may be said of that on water-colour painting, while it is a pleasure to read Mr. Hamerton's hearty condemnation of those who practise art translation in wood engraving, or rather wood cutting, by what he justly calls false methods. From the remarks on etching and engraving we may quote the following:—

"People who are accustomed to regulate their conceptions of things by names without troubling themselves to inquire into their nature, are not aware that etching is much employed by engravers. They use it generally in the first stage of a plate to get the drawing in, but they bite lightly, so that the etching may be afterwards overpowered by the work of the burin. There are, however, many passages in some plates by engravers which are etched and left so, and not unfrequently rebitten, especially foliage, foreground plants, the fur of animals, rugged touches upon rocks, and, generally, what we are accustomed to call picturesque things. As in a painter's etching the work of the burin is often dissimulated by a rebiting in the same lines, so the engraver may hide his etched work by retouching it with the burin when the nature of the line allows the burin to go well into it."

The employment of etching in the service of even severe line engraving is happily illustrated by transcripts from two states of a plate engraved by Mr. Lumb Stocks after P. Veronese's 'St. Helena' in the National Gallery; one state shows the so-called etching, the other the etched and line work in combination. The drawing proper is in the etching "done," as Mr. Hamerton, p. 333, phrases it, "with a steel instrument technically called a needle, but which is sometimes blunt and sometimes sharp, as the artist happens to require." The lines thus delineated are then bitten with acid, and finished by deepening them with a burin, or engraving tool proper. A curious example of the use of the etching needle is given:—

"The minute truth attainable by the etching needle in the representation of objects has led to its employment for medical purposes. Dr. Whittaker, the clinical demonstrator at the Glasgow Infirmary, has found it very valuable for the illustration of disease, since every touch on his plates is his own, and not liable to alteration by some engraver destitute of pathological knowledge."

The real difference between etching and engraving is explained in Mr. Hamerton's remarks on the use of implements proper to each:—

"The etching needle is held in the hand like a pencil or silver point, and is therefore an instrument which can be used by any artist accustomed to the ordinary tools of a draughtsman. The burin is held like nothing else, like no other tool ever invented; the working end of it is held between finger and thumb, and the impulsion is got by pushing against a buffer with the lower part of the palm of the hand. The etching needle requires no appreciable force, and will turn in any direction at once; the burin requires considerable force, and will only turn in curves."

Many of the prints which enrich this sumptuous volume are facsimiles of plates produced by Messrs. Dawson & Co., MM. Goupil & Co., Brunet-Debaines, Jeens, and A. Durand.

Eastern Carpets. Twelve early Examples, with Descriptive Notes by V. T. Robinson, and a Preface by Sir G. Birdwood. (Sotheran & Co.)—This sumptuous folio, bound in white that is much too delicate to stand the atmosphere of London, is enriched with twelve engravings, beautifully drawn and faithfully coloured, of the choicest examples which Mr. Vincent Robinson, a great importer of Eastern fabrics and accomplished critic of their art and craftsmanship, has been fortunate enough to collect. Every leaf of the letterpress is of hand-made paper; the margins are noble, the edges uncut; the pure warm tint of the paper deserves admiration; and the learned and tasteful preface of Sir G. Birdwood is printed on one side only of each page. Mr. Robinson has supplied to each print a page of learned description and history. Before commenting on Mr. Robinson's share in this volume, we may borrow a note or two from Sir G. Birdwood. Sir George says that the notices of the use of carpets by ancient writers are few and vague. Nevertheless he seems partially to refute himself by his quotations. If by no means so many as we might have hoped for, still the passages he cites are singularly interesting. The subject of his preface is most fascinating, but we could hardly venture to deal fairly with it without drawings, such as these before us, or, what are even more needful, very numerous diagrams of forms and sketches of colour. We beg the author, whose 'Industrial Arts of India' has instructed many, to carry to a much greater extent the essays and illustrations this book contains. Here is a characteristic passage, rich in suggestions: "It is not possible in these few pages to give all the proofs derived from Assyrian sculptures, Greek and Roman mosaics, and Saracenic encaustic tiles; but there can be no doubt that the Oriental pile-carpets of to-day, all of which, excepting the few purely Assyrian types found in India, have a Saracenic character, are the same in make and design as those of the Sassanian age, the same as carpets have been made from the earliest Egyptian, Indian, Babylonian, and Assyrian antiquity. Under every variation of style and local manner of drawing and dyeing, they have always been ornamented with the same patterns, the knop and flower, the Tree of Life, and, in Persia and India, the representations also of favourite national flowers and certain mythical and natural animals." Again: "A deep and complicated symbolism, originating probably in India and Babylonia, pervades all Oriental carpets. Thus the carpet itself symbolizes space and eternity, and the general pattern, or 'filling' as it is technically termed, the fleeting finite universe of animated beauty. The colours used in its decoration are the perfect seven—indigo,

porcelain blue, green, yellow, orange, crimson, and rose-red. Each of these colours has its special signification. The figures represented in the design, whether mythological or natural, human, bestial, and [or] floral, are also all symbolical. The lion is the symbol of the sun, the day, summer, victory, dominion, and glory; the antelope and unicorn of the moon and serene night. So, again, the phœnix, as seen in carpet No. 3, is the prismatic-tinted day, life, *et cetera;* and the dragon, represented in the same escutcheon with the phœnix, is the dark, stormy night, death and destruction. Even conventional representations of men hunting wild beasts have a symbolic meaning. So have the representations of the natural flowers of Persia—the rose, pink, anemone, narcissus, crocus, violet—their symbolic meaning generally following that of their colours. Even the flagrant irregularities, either of drawing or colouring, to be noticed in every Oriental carpet, and invariably in Turkman and other nomad carpets, have a hidden meaning, their intention being to avert the evil eye, and secure good luck." Without daring to accept everything that the sympathies of our author with Oriental art have led him to say, we are at one with him in deploring the mischief done by those who have induced the possessors of immemorial skill in decorative design to corrupt their precious and almost unique inheritance of art. The magnitude of the blunder of those officials who have striven to deprive the world of Indian art, can only be measured by those who have fully studied the matter. The drawings of Miss Julia Robinson, made for her brother's book, are worthy of the literary setting furnished by him. She has been exceptionally happy in securing the services of Mr. Griggs as the chromo-lithographer of her fine and faithful studies.

THE luxury of modern connoisseurship could not be better displayed than in the *Illustrated Priced Catalogue of the Hamilton Palace Collection*, which has reached us from Messrs. Remington & Co., and comprises cuts from *L'Art*, and a complete version of the catalogue of the recent great sale of works of art, with the prices obtained for the examples, and the names of the purchasers. The book is admirably printed on flexible toned paper, and very tastefully bound, with uncropped edges and other features of modern good taste—that is, not in the ugly and crude "Queen Anne" style of typography, paper, and binding, which is as clumsy as it is easy to reproduce. Old-fashioned connoisseurship was satisfied with very rude sale catalogues that required no binding. Even George Robins's *magnum opus* on the Strawberry Hill sale, and the priced list which followed it, were but simple affairs compared with this version *de luxe*, which might have been improved by notes, stating into whose hands have passed the lots bought by dealers, and anecdotes of the examples and the sale. They may be supplied by the ately finished volume of *Art and Letters*.

ART FOR THE NURSERY.

Fairy Tales. By Hans Christian Andersen. (Sampson Low and Co.)—This pretty book is bound in dark blue, and there is a swallow printed to the life on either side. The illustrations consist of "pictures in colour" after original designs by E. V. B. The conception and naïf designing, the pretty and dainty affectations of the lady's art, have a characteristic charm. But chromo-lithography, however carefully employed, does not lend itself to the reproduction of the best element of art in colour. We have not, of course, seen the original "pictures" drawn by the Hon. Mrs. Boyle, and no doubt, as in a former case, when we ventured to doubt the success, or at least the fineness, of the reproduction of her work, we shall be told that she is quite satisfied.

Pictures from the Poets, by T. Pym (Gardner), comprises little designs, printed in sepia and bistre, of children in various occupations and amusements; they possess no marked character nor important quality except neatness without completeness of execution; the drawing is indifferent throughout. — *Wee Babies* consists of lightly tinted outlines of simple character, representing babies and children of larger growth, their parents, brothers, sisters, and nurses. They are the works of "Ida Waugh," and they are creditable to her; they accompany verses which, in more than one sense of the term, are characteristically puerile, and were written by Amy E. Blanchard. Messrs. Griffith & Farran publish the book; they likewise publish *Fly Away Fairies*, and *Baby Blossoms*, by Miss L. Clarkson, which comprise infantile verses and designs printed in colours, of fairy legends and heroics. We cannot say much for the poetry or the art of the books; the verses are the better of the two.—*The Kitten Pilgrims*, by R. M. Ballantyne (Nisbet & Co.), an heroic legend of kittenhood and cathood, with capital designs by the author, who has represented thus victorious achievements of the travelling champions, and delineated the events with considerable spirit, skill, and animation. Many of the designs are admirable in their way, and cleverly drawn. This is a capital book for children.—*Old-Fashioned Fairy Tales*, by Juliana H. Ewing, contains, besides the veracious histories in question, which, though simple, are well worth reading and clearly printed for the delight of infants, a few indifferent larger cuts, and some dainty vignettes and letter-pieces by Messrs. A. W. Bates and G. Browne. The fanciful but not admirable cover is the work of Mr. R. André. The book is published by the Society for Promoting Christian Knowledge.

NOTES FROM NAPLES.

OUR Naples Correspondent writes, under the date of October 30th:—

Two events of archæological interest have occurred this week in Naples. The first was the annual visit of the members of the Royal Academy of Archæology, Literature, and Fine Arts to Pompeii, the other the visit to Pompeii of the Austrian ambassador, when a special excavation was made. Many and interesting objects were found on this last occasion, among them the skeletons of two men, probably slaves, as they lay on the staircase leading to the kitchen. There were found also *lucernæ*, large plates, one of which had been mended with ligaments of lead, jugs, vases of terra-cotta, so fine as to appear almost as if they had been made of metal. The objects in bronze and iron were numerous, but more interest was attached to the fragments of plaster of an upper room. These are being collected and arranged in the hope of obtaining important details of the splendid painting. The visit of the Naples Archæological Society was a pleasant annual outing, less for the purpose of any special excavation than for a general survey of what had been done during the year. Of course, principal attention was devoted to the most recent excavations, and here—to pass over many frescoes of greater or less merits, and statuettes of Apollo and Mercury—was shown to the visitors a bronze *lucerna* suspended before the household gods, as is the custom still in every part of Italy to hang a light before a picture or image of the Madonna. Amongst the objects found in a neighbouring house, and which was exhibited to the archæologists, was a bronze speculum, in excellent preservation, destined, in all probability, to command the attention of modern professors of surgery. The remarkable fresco called the 'Judgment of Solomon' has been already noticed. In the same house in which it was found there were frescoes of Egyptian scenes, as the chase of the crocodile and hippopotamus, and a banquet with obscene groups. The frescoes have all been detached from the walls. Yet the house had a special interest for the visitors, and the 'Judgment of Solomon' was brought under discussion. Different opinions were expressed about its meaning, but the general sentiment was that it was *not improbable* that the Biblical legend had penetrated into Pompeii, as the Alexandrines, who together with their costumes and their ideas would import their literature, must certainly have possessed the Septuagint translation of the Bible. Difficulties, however, were expressed by some as to this interpretation of a picture "on which science has not yet said the last word." An excavation was afterwards made, which produced articles of interest to few except the archæological. There were, however, exceptions, such as a little vessel of silver in fragments; some precious stones, as an amethyst and a jasper, with an "incision" of slight value; lastly, the fragment of an amphora, with an inscription partly illegible from the incrustations upon it, and an amphoretta with the following inscription repeated three times: "Liquamen optimum A. Umbricii Scauri." In one inscription "optimum" is written "optumurum." Similar amphoretti of "liquamen" (a kind of condiment) have been found in the house of M. Lucrezio in Pompeii.

THE DISAPPEARANCE OF ANCIENT WALLS.

Jerusalem.

VERY many of the cities of Palestine and the surrounding countries were celebrated for the strength of their walls.

Among Phœnician cities Tyre was one of the most famous in this respect (Josh. xix. 25, Ezek. xxvi. 4, Amos i. 10), although to appreciate this fact fully we need to supplement the Biblical record with what is to be found in the annals of Assyria, Babylonia, and Greece.

In Philistia we find that Gath, Jabneh, Ashdod, and Gaza were defended by strong walls (2 Chron. xxvi. 6, Amos i. 7).

Not much is said of the walls of Damascus, yet enough to show that they were the pride of its king (Jer. xlix. 27).

If we go east of the Jordan we find the fenced cities of Moab mentioned (2 Kings iii. 19), and likewise others located in the country just north of Moab (Numb. xxxii. 17). Some of the latter were built, or perhaps rather rebuilt, by the children of Reuben and the children of Gad, among which were Dibon, Jaazer, Jogbehah, Beth-nimrah, Beth-haram, Heshbon, and Nebo (*ibid.* verses 34-38).

Still further north, in the kingdom of Og, there were threescore cities which were fenced with high walls, gates, and bars (Deut. iii. 5, 1 Kings iv. 13).

To leave groups and to glance at individual cities, we find that the walls of Rabbath of the children of Ammon were noted for their strength (2 Sam. xi. 20, Amos i. 14), and the same was true of this place in the Greek period, long after the close of the Hebrew records.

Far in the north, just east of the Sea of Galilee, stood the city of Aphek, whose walls were famous for having caused the death of no less than twenty-seven thousand Syrians, the enemies of Israel (1 Kings xx. 30). What was the occasion of the falling of this wall? Was it by miraculous power, or was it the result of an earthquake, to which that region is subject, occurring at that particular juncture?

Abel, or Abel-beth-maachah, north-west of Lake Merom, was likewise defended by walls, which in the revolt of Sheba were besieged by Joab and the army of David (2 Sam. xx. 15).

Further south, in Western Palestine, nineteen of the cities of Naphtali are described as fenced cities as early as the days of Joshua (Josh. xix 35-38 .

The walls of Beth-shean are mentioned as the place where the bodies of Saul and his sons were hung up by his enemies after his defeat in Mount Gilboa (1 Sam. xxxi. 10, 12).

The walls of Samaria were of such strength that the city could resist a siege of great length and severity (2 Kings vi. 26, 30, x. 2).

XUM

Both the upper and the lower Beth-horon were fenced cities, having walls, gates, and bars, in the time of Solomon, who, indeed, built them (2 Chron. viii. 5).

The fenced cities of Judah seem also to have been numerous (Josh. x. 20, 2 Chron. xi. 5–10), among which are mentioned Beth-lehem and Hebron.

I shall close this list of walled cities by a reference to Jericho. The house of Rahab, who secreted the spies of Joshua, was upon the wall of the city. The wall, in a miraculous manner, was to fall down flat when all the Israelites should shout and the rams' horns should be blown. This result followed, and thus the first conquest of the Hebrews on the west of the Jordan was complete (Josh. ii. 15, vi. 5, 20).

I shall refer also to a few places that are mentioned by Josephus. The walls about some of these cities or towns were built, or rather rebuilt, by Josephus himself. Others were built by Herod the Great, and still others had existed from remote times.

In Galilee there were Sepphoris, Gischala, Mount Tabor, Jaffa, Jotapata, Tiberias, and Tarichea. East of the Jordan there were Gamala, Seleucia, Sogane, and Gadara. In Judea there were Masada and Jericho, and opposite Jericho was Beth-aramptha.

From these lists, gathered from the Old Testament and from Josephus, I have purposely omitted the name of Jerusalem.

What has become of the walls that once defended the cities of Moab and Bashan, of Naphtali and Judah? Heshbon, which was fortified by the children of Reuben, was fortified a second time by Herod the Great, but not a trace of these walls remains. Fik, the modern representative of Aphek, east of the Sea of Galilee, is a large village in ruins, with, however, some inhabitable houses. The ancient walls have disappeared. The same is true of nearly all the places that I have mentioned. About the *old* Tiberias there are still the remains of walls, and the fortifications around the summit of Mount Tabor are still to be seen. The walls of Gamala are an exception to the general rule, for they are sufficient even now to convince one of their strength in ancient times. Beth-haram of Joshua's time, the Beth-aramptha of Josephus, which Herod the Great fortified anew and renamed in honour of Julia, the daughter of Augustus, is now represented by some very meagre ruins and a few mounds in which may lie buried important relics.

In some respects Jericho furnishes the best example of the disappearance of ancient walls. In the first place, there is no dispute about the locality; in the second place, the strength of the defences of this city in former times is a well-known fact; and, thirdly, the entire absence of any traces of ancient walls is a fact that has been observed by thousands who have visited this locality.

I could give some suggestions as to the manner in which these walls have disappeared, but my object in this paper was simply to call attention to the fact of their disappearance in so many cases. It will be seen how the work of the explorer is complicated and rendered difficult. After all the evidence has been carefully gathered and is found to fix a certain site in a certain locality, some would-be critic appears and says, "But the place is entirely destitute of antiquities!"

This objection appears plausible, but it is often worthless and even absurd, as is readily seen in the case of Jericho. The using of ancient ruins as quarries, and the removal of building materials from one locality to another, are facts with which the explorer in Palestine soon becomes familiar and which seem to be more true of this country than of any other. SELAH MERRILL.

Fine-Art Gossip.

TO-DAY (Saturday) the season of sales by Messrs. Christie, Manson & Woods will be begun by the dispersion of a number of modern pictures, including works attributed to Nasmyth, Landseer, Bonington, Crome, Constable, Morland, Duverger, Daubigny, and Cotman.

DRAWINGS intended for exhibition by the new Dudley Gallery Art Society—a body to which we referred last week as occupying the well-known premises at the Egyptian Hall, Piccadilly—must be sent to that gallery on Monday, February 12th next. A limited number of works by non-members will be accepted, subject to selection, and comprising not more than three by each artist. A majority of the committee of the Dudley Gallery of former days has, as everybody knows, cast in its lot with the Institute of Painters in Water Colours, and, with a proportion of outsiders, will occupy the new Piccadilly Galleries, near Duke Street, next spring, to which premises the Institute is, as we stated last week, now removing.

MR. MILLAIS's important figure-picture of 'Pomona' has been bought by Mr. Neck, of the Avenue Road, for 2,500*l*. Mr. Tooth, of the Haymarket, is exhibiting the work.

AT a meeting of the Council of the Archæological Institute held on the 8th inst., an invitation from the Mayor and Corporation of Lewes for the Institute to make that town the headquarters of the annual meeting in 1883 was accepted.

A VALUED Correspondent suggests that it would be a convenience to visitors to the National Gallery who go there for the more particular study of the various schools of painting if the catalogue numbers of pictures removed for cleaning and otherwise were fixed to the walls. This practice is adopted at Hampton Court and generally on the Continent. Foreigners are often much bewildered by the absence of the numbers of removed paintings. Those visitors who cannot distinguish the guardians of the galleries by their costume, official staves, or badges must needs be troubled by the omission to mark the sites of absent examples. At least a dozen pictures are not now on the walls nor represented by their numbers.

NOTWITHSTANDING several complaints and remonstrances of correspondents, we have not been yet informed of the approaching publication of the revised catalogue of the ancient pictures in the National Gallery. Surely it would be worth while to reissue the old catalogue, which is a great deal better than none.

THOUGH slightly incoherent, the following letter is intelligible:—"An unintentional libel in description of our church of St. Paul's, Haggerston, was published by you on Saturday week, the 28th ult. I trust to your fairness to admit my exposure of it. The statement is that 'the most hideous church ever erected, that of St. Paul's, Haggerston, has lately been improved by the addition of a spire.' This description has been sent to you in malice or in mischief, or in both, or, if in neither, in sheer unreason. The addition of a spire is a truth: the description of the church is an absurd misrepresentation. The church without and within is a really beautiful one. It is the work of one of the first church architects, Mr. Arthur Blomfield, and it is worthy of his great reputation. I feel sure that you would not willingly allow anything untrue or unkindly to be quoted (as this has been quoted) from your columns. I do not, therefore, doubt that you will publish this indignant contradiction. If the arthor of this description is not a wilful libeller he is a hopeless lunatic.—S. J. STONE, Vicar of St. Paul's, Haggerston." We are sorry to have shocked our correspondent. No one appreciates more highly the works of Mr. Blomfield, and we simply made a mistake about the invocation of the church. "The most hideous church ever erected," which we now forbear to name, is in Mr. Stone's neighbourhood, although not his, and so far as we know retains all its terrors.

SINCE the 30th of October the public has been admitted to see the new granite monument erected to the memory of Leopold Robert, who committed suicide in Venice forty-seven years ago. A sum of 6,000 francs was collected by the Swiss committee for the purpose of purchasing the site and building the truncated pyramid. It measures three mètres in height, is constructed in pink granite of the Bernese Oberland, and is adorned with a medallion portrait of the painter in a bronze.

WE hear that the amount realized for pictures sold from the Liverpool Autumn Exhibition exceeds 6,000*l*.

IT is proposed to acquire a lease of some buildings near St. Mary-the-Less at Cambridge for the new Museum of Archæology and to adapt them to the purpose. The idea of erecting a new building has been abandoned, as no freehold site could be obtained adjacent to the Fitzwilliam Museum.

MUSIC

THE WEEK.

CRYSTAL PALACE.—Saturday Concerts.
ST. JAMES'S HALL.—The Popular Concerts. Mr. Walter Bache's Recital.

The programme of last Saturday's Crystal Palace Concert contained less on which to offer criticism than that of any previous performance this season. The date being the twenty-fifth anniversary of the death of Mendelssohn, the music of that master predominated, though the selections were not entirely of a nature to do him honour. Not a word could be said against the 'Lobgesang' and the 'Fingal's Cave' Overture as suitable representative works, and the performance of the latter was as near perfection as possible. An Adagio in E flat from the twelfth of the early symphonies was announced and the usual analysis printed, but another movement in E was substituted without explanation. The occasional performance of one of these juvenile compositions merely as a curiosity may be excused, but nothing can justify such an inartistic proceeding as the transformation of the Pianoforte Scherzo in E from Op. 16 into an orchestral piece. Herr Hofmann, who is responsible for this barbarism, has inserted scale and other passages for which there is no authority in the original. There was but slight applause after the performance, and the audience would certainly have been better pleased with one of Mendelssohn's genuine *scherzi*—say that from the 'Midsummer Night's Dream' music—as an example of his unequalled skill in this class of composition. Some interest was aroused by the announcement of two numbers from Mr. Mackenzie's 'Jason,' the great tenor *aria* in the first scene to be sung by Mr. Edward Lloyd, and the intermezzo "On the Waters"; but the former of these was withdrawn at the last moment, on account of "the exacting nature of the tenor music in the 'Lobgesang,'" according to a printed slip inserted in the books of words. Miss Marian Fenna and Mrs. Hutchinson were the vocalists in the miscellaneous part of the programme, the lady last named deserving commendation for her rendering of the fine air "When I am laid in earth," from Purcell's 'Dido and Æneas.' To-day the novelty will be a symphonic poem entitled

'Visegrad,' by Smetana, and Miss Marie Wurm will play Schumann's Pianoforte Concerto.

Up to the present time only pieces of minor importance have been added to the repertory of the Popular Concerts. Last Monday Madame Néruda introduced a Ballade in G minor for violin, by her brother, Herr Franz Néruda. The piece is numbered Op. 42, and was originally written with orchestral accompaniment. The principal theme has a singular effect from the use of F natural in place of the usual major seventh of the scale, but otherwise it has but little individuality, though well written for the solo instrument. It was, of course, played to perfection, and the audience insisted upon an encore. Mdlle. Janotha played five numbers of Schumann's 'Kreisleriana,' Op. 16, in her very best manner. These charming pieces might be rendered with more passion and energy, but certainly not with more delicacy or poetic feeling. Mdlle. Janotha was less happy in the pianoforte part of Mendelssohn's Trio in C minor, Op. 66, a work requiring power and brightness rather than a dreamy, abstracted style. Haydn's delightful Quartet in F, Op. 77, No. 2, was also included in the programme. Miss Annie Marriott was not altogether successful in Spohr's "Rose softly blooming" and two charming songs by Jensen, "O lass dich halten" and "An der Linden," the effect being marred by her indulgence in the tremolo. This, however, may have proceeded from nervousness rather than defective voice production. To-day's programme includes Schumann's Quintet in E flat, Beethoven's Quartet in F, Op. 18, and the Sonata Pathétique, the executants being the same as at all previous concerts this season.

Mr. Walter Bache, the energetic and enthusiastic apostle of the gospel according to Liszt, gave a pianoforte recital at St. James's Hall last Monday afternoon, the entire programme of which was selected from the original compositions of the great pianist whom his former pupil delights to honour. We fear that to a considerable extent he is preaching in the wilderness, and that those who really admire Liszt's music as a whole not only are, but are likely to continue, a very small minority. We cannot say that in the interests of art we think this a cause for much regret. We should be the last to deny the true poetic spirit, nay even the genuine inspiration, to be found in many of Liszt's ideas; but by the side of much that is lovely we also find a great deal that is wild, rhapsodical, and even crude. This is more especially true of his larger compositions. Some of his smaller pianoforte pieces and many of his songs are full of real charm; but when he essays a wider flight, and endeavours to enlarge the boundaries of musical art by the extension of existing forms, he too often becomes vague and incoherent, and sometimes positively ugly. For this among other reasons an afternoon concert consisting entirely of Liszt's music is no slight trial to the patience, and it might be added to the temper also. Such a musical abortion as the so-called Prelude and Fugue on the theme 'Bach,' with which Mr. Bache opened his recital, is enough to drive away the most long-suffering of hearers. As a specimen of absolute hideousness it is probably almost unparalleled—no small matter for thankfulness, be it said; while as an example of the strict style of composition, we will only say that if this be a fugue, then those of Bach certainly are not, for they belong to quite a different domain of art. It was an error of judgment on the part of Mr. Bache to put at the head of his programme a work so calculated to exasperate. The great Sonata in B minor which followed the fugue was first introduced to a London audience by Mr. Oscar Beringer at a recital some two and a half years ago. It is far less offensive than the Prelude and Fugue just noticed, and it contains some charming ideas, especially in the slow movement; but it is an example of that unsuccessful attempt spoken of above to enlarge the forms created by the old masters beyond the bounds of their possibilities. Here again we can only repeat in so many words what we have said of the Prelude and Fugue—if this be a sonata, then those of Beethoven are not, for the two forms have hardly anything in common—one might as well call an ellipse a circle; there are points of general resemblance, and that is all. We should rather define Liszt's work as a very clever rhapsody on original themes. After these two pieces, trying alike to player and hearers, the rest of the programme was a relief. The Études and other smaller pieces which Mr. Bache played show Liszt in a far more genial mood; and two songs, excellently given by Mr. Arthur Oswald ('Die drei Zigeuner' and 'In Liebeslust'), were among the most enjoyable items of the afternoon. Though we have spoken unfavourably of some of the pieces selected for performance, it would be unjust not to mention Mr. Bache's truly masterly playing. Whether as an executant or from an artistic point of view, he has never been heard to more advantage.

Musical Gossip.

Mr. Dannreuther will give his annual series of four musical evenings on Thursdays, November 16th and 23rd, December 7th and 21st. He will be assisted by Messrs. Ludwig, H. Holmes, A. Gibson, Carl Jung, H. Hill, and B. Albert, instrumentalists, and Misses Anna Williams and Annie Butterworth, vocalists. The programmes are more than usually interesting, the novelties including a Trio in E minor by Goldmark, Op. 33; a String Quintet by Mr. Henry Holmes; six vocal duets by Tschaïkowsky, Op. 46; five Novelletten for pianoforte trio by T. Kirchner, Op. 59; three Intermezzi for clarinet and piano, by Mr. Villiers Stanford; and songs by Mr. Dannreuther and Mr. Hubert Parry.

Mr. A. J. Hipkins is preparing a lecture on the history of the pianoforte, to be delivered at the Society of Arts after Christmas. He intends to approach the subject rather from the technical than the musical point of view, and to include reference to the interesting instruments from which the pianoforte is derived.

Miss Agnes Zimmermann, the pianist, has, we learn from German papers, been playing with great success at Hamburg. She has accepted an engagement to play there again in February next at the Philharmonic Orchestral Concert, and meanwhile will continue her tour in Germany, appearing at the Gewandhaus, Leipzig, at Frankfort, and at Aix-la-Chapelle.

The first of two Richter Concerts was given at St. James's Hall on Thursday evening, too late for notice this week. The second will take place next Tuesday, when Mr. Dannreuther will play Brahms's new Pianoforte Concerto, recently performed by Mr. Oscar Beringer at the Crystal Palace. The programme will also include the Overture to 'Euryanthe,' the introduction and closing scene from 'Tristan und Isolde,' and Beethoven's C minor Symphony.

At Mr. Charles Halle's second concert at the Free Trade Hall, Manchester, on Thursday week, Handel's 'Israel in Egypt' was given. The programme of the third concert, last Thursday, comprised Mozart's Symphony in G minor, the Overtures to 'Der Freischütz' and 'Anacreon,' and Mendelssohn's Violin Concerto, played by Madame Norman-Néruda.

Mr. Stephen S. Stratton gave the second of his chamber concerts at the Masonic Hall, Birmingham, on the 30th ult. The works brought forward were a MS. String Quartet in G, by the late Charles Lucas; Beethoven's Sonata in E flat, Op. 31, No. 3; Tartini's Violin Sonata in G minor; Mendelssohn's Trio in C minor; and Mozart's String Quintet in D.

The death is announced of Herr Gustav Nottebohm, the distinguished musical historian, at Gratz on the 31st ult. He was born on November 12th, 1817, at Lüdenscheid in Bavaria, and has rendered great service to musical history by his publication of thematic catalogues of Beethoven's and Schubert's compositions, as well as by his careful and minute analyses of Beethoven's sketch-books.

We have received from Messrs. Goddard & Co. a pamphlet entitled 'Reflections upon Ch. Gounod's Sacred Trilogy, "The Redemption,"' by Joseph Goddard. The writer examines M. Gounod's new oratorio both from a technical and an æsthetic point of view, and he dwells largely upon the religious feeling which pervades it. We can recommend the little essay as worthy of perusal.

The prize of 1,000 francs offered by the Musical Department of the Belgian Academy of Fine Arts for the best pianoforte trio has been awarded to M. Joseph Callaerts, of Antwerp. Nine works were sent in for competition, and the jury state that in quality they show great advance on those sent in on previous occasions.

Wagner's 'Tannhäuser' has lately been produced in St. Petersburg, this being the first performance of the work in Russia. It is said to have been enthusiastically received.

The *Musikalisches Wochenblatt* announces that Herr Max Bruch, the conductor of the Liverpool Philharmonic Society, intends next year to visit the United States, in order to conduct performances in the principal cities of his larger choral works.

M. Franz Rummel, a pianist well known to our London audiences, was announced to play Liszt's Concerto in E flat last Sunday at M. Colonne's concert at the Châtelet, Paris.

DRAMA

Shakespeare's Tragedy of Hamlet. Edited by Karl Elze. (Sampson Low & Co.)—Dr. Elze tells us in his introduction that his object has been "to reproduce Shakespeare's original manuscript, that manuscript which he sold to the Lord Chamberlain's players." In order to attain this end he has collated the first and second quartos and the first folio, being careful to note the minutest differences in spelling; and his rule has been to accept the reading of two of the old copies wherever they are in agreement against the third. The division into acts and scenes, as it is not found in the quartos and only partially in the folio, has not been marked. By diligently noting the variations in the spelling Dr. Elze hopes that he may have some success "in establishing a critical law which may tend to lessen the influence of in-

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dividual taste." For our own part we are at a loss to see how any "critical law" can possibly be based upon the casual agreement or disagreement of three unknown copyists. Turning at random to Dr. Elze's notes, we find such items as the following (p. 112): "*Combate*] QA and FA; QB: *combat*,"—"*Conqueror*] Q Aand FA; QB: *conquerour*,"—"*Moity*] QA and FA; QB: *moitie*"; and so on. What useful object can be served by such notes as these we are unable to discover; for Dr. Elze knows that there is not a shred of evidence to show that any of the quartos of Shakspeare's plays were printed from the author's manuscripts; and he takes occasion to remind us in his introduction that indifference to orthography had risen in Shakspeare's time to such a height that people were in doubt how they should spell their own names. As to the division into acts and scenes, Dr. Elze's views are very pronounced. "That the poet," he holds, "did not divide his plays into acts and scenes is shown by the quartos and supported by other evidence." There being no proof that a single quarto was published from an authentic manuscript of Shakspeare's, the theory is built, so far as the quartos are concerned, on sand, and what the "other evidence" may be we are not informed. But to help us in arriving at a decision we have several manuscript old plays in our national collection, and we have the evidence derived from the practice of such dramatists as Webster and Ben Jonson, who supervised the publishing of their own works. One of the most interesting of extant manuscript collections is a folio (Eg. 1994) containing fifteen plays. Some of the pieces in this collection have no division into acts and scenes, and only the most meagre stage directions; but in many cases the division is most accurately marked and the stage directions are very full. In the 1616 folio of his works Ben Jonson invariably marks the division into acts and scenes, and gives full stage directions. Webster seems to have neglected the division at first and to have adopted it afterwards. 'The White Devil,' 1612, is not divided, but in the 'Duchess of Malfi,' 1623, the acts and scenes are properly marked. Of course, Dr. Elze may plead that his aim was "to reproduce Shakespeare's original manuscript" as "sold to the Lord Chamberlain's players," and without the additions that it might or might not have received if intended for publication. The bewildered reader will ask himself why the learned editor should have taken such a project in hand. Even if we were in possession of a quarto corrected by Shakspeare's own hand we could not be sure for a moment of reproducing "Shakspeare's original manuscript." Those who have any acquaintance with Elizabethan manuscripts know how capricious is the use of contractions. No rule can be laid down, for we find a word contracted in one line and spelt in full in the next. Sometimes these contractions may become a source of grave corruption. For instance, the word "faint" might be written "fāit," and the stroke over the vowels being omitted—a very common occurrence—"faint" would appear as "fait," which a compositor would readily change into "fat." We have little or no doubt that in the well-known passage, "He 's fat and scant of breath," the proposed emendation "faint" should be adopted. It is astonishing that an editor who takes the trouble to note the minutest differences in spelling should have passed over without remark the divergence between the first quarto and the later copies in the Play scene. All that Dr. Elze tells us is that "QA is different." Dr. Elze should certainly have given the text of the first quarto in full. The sweet, equable lines of the player king's opening speech in the first quarto came from no hand but Shakspeare's, and they afford the surest proof—proof amounting to absolute certainty—that the play had undergone considerable revision before it took the form in which it was issued in 1604. The evidence derived from the Play scene has been specially emphasized in Mr. Swinburne's 'Study of Shakespeare,' a book not less remarkable for excellence of criticism than for eloquence of language. But it is time to mention what we consider to be the good points in Dr. Elze's volume. The *apparatus criticus* is singularly complete; every difference of reading is chronicled with the most faithful care. To the textual notes Dr. Elze has added a considerable quantity of exegetical matter, and here his wide reading appears to advantage. Wisely avoiding the hopeless corruptions over which innumerable commentators have spent their ingenuity, he addresses himself to illustrate uncommon forms of expression; and he is never at a loss for an apposite quotation. The note on "the swaggering up-spring reales" (p. 133) is interesting and conclusive, and some instructive remarks will be found on the word "hebona" (pp. 140–41). Dr. Elze's proposed emendations deserve to be mentioned with respect. We forget the name of the commentator who wished to alter, in 'As You Like It,'

> Books in the running brooks,
> Sermons in stones,

to

> Stones in the running brooks,
> Sermons in books;

but it is on this principle of reducing everything to downright prose, of transmuting the gold into dross, that many editors seem to proceed. To these apostles of common sense the notion of taking "arms against a sea of troubles" seems the height of folly, and they briskly substitute "siege." Dr. Elze, a man of taste and an accomplished scholar, is guilty of no such absurdities as these. He does not even condescend to notice that brilliant emendation (Dr. Leo's, if we remember right) "leaded poleaxe" for "sledded Polack." When he has an emendation to propose he puts his case well. The following passage (IV. vii.) undoubtedly presents some difficulties:—

> The other motive
> Why to a public count I might not go
> Is the great love the general gender bear him,
> Who dipping all his faults in their affection
> Would, like the spring that turneth wood to stone,
> Convert his gyves to graces, so that my arrows,
> Too slightly timberd for so loud a wind,
> Would have reverted to my bow again
> And not where I had aim'd them.

Here the folio corrects "loud arm'd" of the second quarto (in the first quarto the passage does not occur) to "loud a wind," but for the quarto's "aim'd them" reads "arm'd them." The real difficulty assuredly lies in the word "gyves"; the rest, by combining the readings of the second quarto and the folio, becomes perfectly intelligible. Theobald (to whom, it should never be forgotten, we owe the finest emendation in the whole range of Shakspearean criticism) proposed to read "gybes" (*i. e.*, gibes) for "gyves." The change involved is very slight, for *v*'s and *b*'s are often barely distinguishable in Elizabethan writing; and the required sense is very happily restored. Dr. Elze, who strangely makes no mention of Theobald's emendation, would turn "gyves" into "graves" (*i. e.*, greaves), and "so loud a wind" into "so solid arms." We do not for a moment believe that "graves" is the right word, but the reading "so solid arms" deserves consideration from the fact that the quartos are unanimous in reading "arm'd" or "arms." The editor adds a long and scholarly note in support of his emendation. We cannot take leave of this volume, which we heartily recommend as a very valuable book of reference, without stating that in one place Dr. Elze's ear seems to be at fault. The Ghost's parting words to Hamlet stand in the first quarto:—

> Hamlet adue, adue, adue, remember me;

in the second quarto:—

> Adiew, adiew, adiew, remember me;

and in the first folio:—

> Adue, adue, Hamlet: remember me.

An editor who follows the second quarto may be pardoned, but surely the reading of the first folio is the true one. Properly punctuated, the line,

> Adue, adue! Hamlet, remember me,

with the pause after the second "adue" and the impressive trochee to follow, has the most pathetic effect. Dr. Elze prints, on his own responsibility,

> Hamlet, adue, adue, remember me,

a very wooden reading.

Dramatic Gossip.

Mr. Boucicault is at present engaged in preparing a version of 'Don Quixote,' in which Mr. Irving is to play the Don. The character is within Mr. Irving's reach, and should be suited to his talents. In Durfey's 'Don Quixote' the part of Sancho, taken by Doggett, appears to have been the more important of the leading *rôles*, Don Quixote being assigned to Bowen and afterwards to Powell. Don Quixote, in Fielding's comedy 'Don Quixote in England,' appears a comparatively subordinate character, the principal part being that of Squire Badger, taken first by Macklin and subsequently by Shuter.

The first production of 'The Silver King,' the new drama by Messrs. H. A. Jones and H. Herman, is fixed for Thursday next. The play is in five acts.

The Court Theatre will reopen on Tuesday with a performance of Mr. Godfrey's comedy 'The Parvenu,' preceded by a new comedietta of Mr. Julian Sturgis. The latter piece is for two characters only. It will be supported by Miss Carlotta Addison and Mr. Arthur Cecil. No change is made in the cast of 'The Parvenu.' 'Comrades,' a new comedy by Mr. Bolton Rowe and Mr. Brandon Thomas, which is in preparation, will serve to bring back to the theatre Mr. Boucicault, jun., and to introduce two recruits to the company, Mr. Mackintosh and Mr. Coghlan.

A revival of Halliday's 'Little Em'ly,' promised for Wednesday night at the Court Theatre, did not take place.

A melodrama in six acts and nine tableaux, by Mr. James Willing, jun., has been produced at the Standard Theatre under the title of 'The Ruling Passion.' To deal with the characters or the story of this elaborate work is needless. As in previous pieces of its class, the chief attraction to the public consists in the representation of scenes with which it is assumably familiar—with scenes in Piccadilly and *fêtes* at the Crystal Palace. Miss Louise Moodie played the dual *rôle* of the heroines, who are twin sisters, and Mr. Leathes acted in his later and very pronounced style as the villain.

In his five-act play 'Un Roman Parisien,' produced at the Gymnase Dramatique, M. Octave Feuillet has departed from his customary method. One of the most confirmed sticklers for the dramatic unities, he has supplied a piece the action of which extends over many years, and in order to bring together his hero and heroine, he kills the husband of the one and the wife of the other. In spite of these defects the play is one of the strongest he has written, and has obtained a complete success. The principal characters are well supported by Madame Pasca, Mdlle. Brindeau, and MM. Achard, Saint Germain, Landrol, and Marais.

'La Rue Bouleau,' a three-act comedy by MM. Ferrier, Vast, and Ricouard, with which the rechristened Théâtre des Menus-Plaisirs has reopened, is a failure. 'Empoisonnée,' a one-act *vaudeville* of M. Thomy, obtained some success, but is, of course, too slight a piece to sustain the fortunes of the theatre.

To Correspondents.—C. D. D.—A. D.—W. A. B.—received.

No notice can be taken of anonymous communications

SATURDAY, NOVEMBER 18, 1882.

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LITERATURE

The Merv Oasis: Travels and Adventures east of the Caspian. By E. O'Donovan. 2 vols. (Smith, Elder & Co.)

Modern journalistic enterprise has produced two curious developments which bid fair to assume even greater importance in the future than they have hitherto attained—we mean the "interviewer" and the special correspondent. The former is not everywhere appreciated at the same value—witness Mr. Herbert Spencer's recent experiences; but the objections levelled against his activity are often directed against the particular method of application rather than against the general principle: where an interviewer has tact as well as brains there can be no doubt that the results should often be valuable. The special correspondent can boast of an earlier origin and a fairly established reputation, but even from him we may look for greater things in the future. He is as yet only tolerated in civilized warfare; for him to penetrate among savage or semi-savage nations argues greater courage, because of their complete inability to realize or believe in the functions of so artificial an outcome of civilization. Mr. Stanley with a powerful escort of armed followers could afford to deride the suspicions of the natives; Mr. MacGahan was supported by the presence of the Russian army; but Mr. O'Donovan's visit single-handed to the Tekke stronghold during a time of wild excitement is an instance of daring to which we are precluded from applying the harsh term "foolhardiness" by the excellence of the present book. So far as we can tell, Mr. O'Donovan's work consists in the main of the letters published in the *Daily News*, supplemented by such of them (and these must have been pretty numerous) as failed to reach their destination. The result is a very readable book, that stands out pleasantly and prominently among the rather heterogeneous mass of literature which the approach of Christmas calls into existence. Anecdotes and incidents of travel are plentifully strewn through its pages, and the detailed descriptions of the trans-Caspian regions and their inhabitants supply us with information about an important region—a sort of half-way house between Europe and Asia in times past, and an arena of political interest at the present day.

The first of Mr. O'Donovan's two volumes is devoted mainly to the shores of the Caspian and to Northern Persia, the lower course of the Atrak river and Asterabad, and the eastward section of the Atok, from Askabad towards Merv. Mr. O'Donovan's chief object was doubtless to attach himself to the Russian headquarters and witness the course of the Turcoman campaign, but this hope was dispelled by summary expulsion from Chikislar—a piece of treatment for which it is difficult to account except by the supposition that it proceeded partly from international jealousy, and partly from a desire to keep the plan of the campaign secret. Mr. O'Donovan was thus compelled to take refuge on Persian territory, where he traversed ground known to us from the writings of Col. Baker and the late Capt. Gill, Major Napier, Col. MacGregor, and other travellers. But the very full and novel details he brings to light help the reader materially to understand the situation of affairs on this frontier.

The Turcoman raids have long enjoyed an ugly notoriety, but Mr. O'Donovan points out clearly that the supposed sufferers, the Persians, are not so free from blame in the matter as might be supposed. For instance, the governor of Derguez, an extensive border province, did not at all relish the suggestion that he should complain to the Turcoman chiefs and hold them responsible for the forays on his people. He much preferred the plan of a counter raid against the offenders—an arrangement which often resulted in his subjects recouping more than personal losses, while he himself got all the ransom money of the prisoners and no small share of the other booty besides. It is openly acknowledged that the Khan would lose at least 1,600*l.* a year of his income were the marauders suppressed. Again, both sides cordially approve of the practice, cattle-lifting and its attendant fighting being looked upon by both Turcomans and Persians as a respectable and exciting pursuit, just as fox-hunting is in an English sporting county. There would have been, therefore, much to be said in favour of a policy which would have allowed the border population of both nations to "stew in their own juice." The intervention of Russia, however, has altered the whole situation. If she has done nothing better, she has helped to liberate forty thousand slaves, has closed the slave markets of Khiva and Bokhara, and is securing a peaceful state of things along the north of Persia. Mr. O'Donovan appears to anticipate the development of an extensive trade when once the East Caspian railroad shall have reached the eastern confines of the Atok. Such a consummation should be gladly hailed by most people, especially if it change the Turcomans from nomad marauders into peaceful agriculturists, and lead to the regeneration of the once famous oasis of Merv. But it is probable that the achievement of this by Russia, and the prospect opened up to us by Mr. O'Donovan of a Russian army marching through Persia and being received everywhere with open arms, would not be viewed with unmixed satisfaction over here.

The description of Oriental towns given by Mr. O'Donovan is vivid and artistic, though he never attempts to disguise the inconvenience with which he had to put up. Indeed, Northern Khorassan would seem to be one of the most unpleasant spots on the globe in some respects. There is a particularly poisonous insect, called the *garrib-gez* (lit. "bite the stranger"), against which Europeans are specially warned, for its bite is sometimes fatal. Besides such every-day amenities as snakes and scorpions, there is a dangerous entozoon produced in the system by drinking impure water, similar to the guinea-worm of English writers; while the normal dirt and unhealthiness of even the more important towns make living in them a very trying penance.

One of the most interesting passages in the work relates to Meshed. This city is *par excellence* the Holy City of the Shiite Mohammedans, and scarcely yields in sanctity to Mecca itself. Its proximity to the north-eastern frontier of the Shah's dominions makes it a strategical point of importance, and at the time of Mr. O'Donovan's visit a thousand men were encamped outside its walls as a protection against the Turcomans. Unlike many other Persian towns, its streets are thronged with a motley assemblage of traders:—

"This tall slight man, with delicately cut features, large dark eyes, and stately pace, is an Arab merchant from Baghdad. These two odd-looking little old men, with mouse-coloured faces and red marks between the eyes, clad in dark monkish-looking gowns and sandals, are traders from Bombay, and for the moment the guests of Abass Khan, the native British Agent here. They halt and salute me elaborately as I pass. Half a dozen Merv Turcomans, with calm, resolute air, and keeping well together, come next with their usual sauntering step and upright carriage. They look as if they were taking stock and meditating how best to effect a wholesale sweep of the goods displayed around them. A little further on we meet some jaunty-looking handsome young men in dark tunics and sombre-tinted turbans, one end of the cloth stuck up cockade-wise in front, the other hanging upon the neck. One of them carries a small circular shield of iron, embossed, inlaid, engraved, and ornamented as the shield of Achilles. Held by the scabbard and thrown carelessly over his shoulder is an exceedingly curved Indian-looking sword with wonderfully small bulbous iron handle. He is an Afghan chief accompanied by his friends. I am not acquainted with them, but they bow and smile pleasantly as they recognize my nationality. I remarked the same thing of all the Afghans here, and the town was full of them, both traders and refugees. They all invariably smiled and saluted me. At Kuchan it was the same thing. I have met many of them from Cabul, Candahar, Jelalabad, and Herat; some of them had taken an active part in the late war, but none seemed to bear the slightest ill will towards Englishmen on that account. With me they were most friendly, and many, in view of the occupation of their native country, spoke of themselves as already British subjects. This surprised me all the more that it was so completely at variance with what I had heard every day about Afghan fierceness of temper and the wild love of independence which characterizes them."

Meshed would appear to be a wonderful field for numismatists. Mr. O'Donovan assures us that ancient Greek and Persian coins abound and can be had for little more than their bullion value. This may be traced

chiefly to the popular taste, which inclines to cheap jewellery and ornaments rather than to coins, and also to the absence of counterfeits, which are readily manufactured to meet the demand in more accessible towns.

Mr. O'Donovan's second volume is devoted more particularly to the Merv Oasis, and the vicissitudes which he here underwent lend quite a dramatic interest to his narrative. The suspicion with which he was first regarded was perhaps natural. The ignorant Mervlis could scarce be expected readily to tell an Englishman at a glance; a newspaper correspondent was to them an incomprehensible entity; and there was a general and all-pervading dread that the Russians might be dispatching spies to Merv to facilitate the advance of their troops. Confidence was, however, restored by the reassuring testimony borne to Mr. O'Donovan's true character by Abass Khan, the British Agent at Meshed, to whom reference was made; and from that moment a friendly attitude was uniformly assumed towards the special correspondent of the *Daily News*. The way in which he improved on this so as to gain the general respect and confidence of the Merv community reflects no small credit on Mr. O'Donovan's tact. Aided partly by his knowledge of the Jagatai Tartar dialect, partly by diplomatic abilities of no mean order, and partly by judiciously conciliating two of the principal chiefs by a handsome present apiece, the "bloodless revolution" was effected, the result of which was to land Mr. O'Donovan in the position of principal member of the triumvirate with which the government of affairs rested. The wish of the Mervlis was, of course, to gain, through him, the support of the British Government against the encroachments of the Russians. To steer a course which would offend neither Turcoman nor Russian was not easy, and it is much to Mr. O'Donovan's credit that he used this opportunity so well. His object throughout was strenuously to dissuade the Turcomans from provoking Russian hostility by raids, and to exhort them to live peaceably on their lands. Whether this wholesome advice has borne or will bear good fruit hereafter it is difficult to say. If there be any truth in the rumours of Russian military movements on the country of the Saruks, which lies southward of Merv, it would appear that the work of annexation and consolidation is going steadily on without reference to the Merv Turcomans, whose importance has dwindled to nothing, first through the crushing defeat at Geok Tepe, and next by the fact that they are now practically outflanked by the annexation of the Akhal Tekke country. Much as we may regret the persistent recurrence of the Central Asian question, we fear it cannot be disguised that events are rapidly shaping towards its revival in the country which Mr. O'Donovan has traversed and described. To have at hand so much positive, unbiassed, and recent information as this book contains regarding an area of proximate political importance should prove no small gain to our diplomatists.

Memoir of Annie Keary. By her Sister. (Macmillan & Co.)

THIS story of a singularly sweet and beautiful life, told simply and unassumingly by the only person who could tell it aright, has a strange pathos. The incidents in it are nothing; there is little variety, little that is tragic, until the brave, uncomplaining end; yet the life is intensely interesting. The pathos lies not in the subject, but in the fact that the life had to be written so early. Annie Keary—she was Annie or Aunt Annie to all who knew her, and somehow it was difficult to call her Miss Keary—was not in the least sad herself, and though her quiet life had its sorrows and bitter trials it was rich in love. She was not of a nature to be lonely. Her gentle character drew friends around her wherever she went, and her friends never left her or ceased to feel the quickening power of her influence. In wielding this influence she was happy, and her chief joy was to work upon other natures, to help them in doubt and difficulty, to keep the ideal and spiritual life awake in them. Whether as a mother-aunt to her brother's children, as a friend of workhouse girls, a worker in hospitals, among the poor, in reformatories, she is always the same sympathizing, helpful guide. The book is full of letters written to those whom she had befriended in their time of need and with whom a lifelong affection was the result. As the reader peruses them he can understand in some degree the tender reverence which she inspired in people of all shades of character and mind. None ever went to her with his troubles without coming away stronger to bear them, and to have been her friend meant to many to have been lifted into a higher world.

There is a part that cannot be touched upon in a review which many will find more attractive than anything else in the volume. This is not the place to enter into the earnest workings of a deeply religious spirit. Those who would know how one who was keenly open to intellectual argument met the altering phases of the last thirty years must read the memoir itself, and when they have begun they will not stop. At present we prefer to confine ourselves to the more public side of Miss Keary's life, and see how the memoir bears upon her literary career.

It is interesting to notice that it was in a sober, puritanical family life, "with its strictly kept Sunday, Quaker-like plainness of costume, and emptiness of all amusement," its plan of trying to "throw dishonour on the flesh," and inculcation that "the next best thing to not having good looks was not knowing that you had them," that Annie Keary, like the Brontës, developed her imagination. The chapter on her childhood is one of the most charming parts of the book; for the fairy tales and adventures in the land of fancy which have delighted two generations of children in 'Blind-Man's Holiday,' and other of her stories, grew up out of the games and amusements of the playroom in a dull house at Hull. From earliest childhood Annie Keary was a story-teller. She made the nursery a palace—a kingdom, as with a magician's wand. There were days

"when the higher powers would be taken away from the house by outside duties, and the small domain would be untenanted save by the children: and then there ensued a delicious time. After racing for hours from hiding place to hiding place; after seeing, hearing, feeling, escaping from such dangers as those of the Den of Thieves; after the excitement of long blindfolded journeys to Magic Land, and of actual contact with the wonders there, grown-up people and nurses might talk as they pleased, might call things by commonplace names, might scold and trouble and fuss, but they could not rob us of the knowledge of the truth, they could not shut us up in the prison world from which we had had such escape, not for many many days at least."

When this creator of Magic Land for herself and her brothers and sisters grew up, she began to tell and write the same delightfully mysterious fancies for other children. It was for her nephews and nieces that most of her early tales were written, and these children's books were among her most successful achievements. The cause of her success was simple—she loved children, and thus she came to know them well. At her brother's house in Staffordshire,

"everything she did was inspired by or turned towards what was the centre of her life—her care of the children. Whatever new thing she learned of bird, or insect, or flower, whatever beauty she discovered in written book or living action, she took straight to them as a mother-bird carries treasure to her nest. All changes of the hours, every season of the year, she set and turned to the requirements of nursery life; in summer time, the little garden and the field, the banks of the canal close by, the bluebell woods further away, had each their changing pleasures; the nursery, nay, the whole house, in winter afternoons and in the evening fireglow, were no less the inspirers of games or quaint weird fairy tales. Some of the prettiest of her children's fairy tales, 'Little Wanderlin' amongst them, were written for that nursery. In writing it was always necessary for her to realize her hearers, and she never gave shape to her fancies more pleasurably than she did when fashioning for that one child-audience she loved so well."

That necessity of "realizing her hearers" applies to her later and larger writings. She did not take seriously to literature till she was past thirty, when the sorrow of leaving the home in Trent Vale and the death of her father and two favourite brothers had thrown her back upon herself.

"The first shaping of her tales was especially a happiness to her. The nucleus of these was always some little cluster of persons whom she suddenly seemed to find in her mind, and who, as she lived in thought with them, became more clearly known to her, whose natures unfolded themselves as regularly, according to some inward law, as a flower blossoms and a fruit reaches its perfection. Tales were never suggested to her by events, it was always character that developed plot, and it never seemed to her as if she invented characters. She used to say that her heroes and heroines were quite alive and real, and that they spoke and acted of themselves independently of her control. As long as any tale was upon the stocks, she lived in it, with a sort of double life, which kept her, as only imagination can keep people, from the narrowing effects of routine or the roughening of little daily cares."

She wrote anywhere—in the midst of talk, at a bedside, never in a place apart. Yet "the act of expression was often a great effort to her; she used to say it took her twice as long and wasted twice as much of her force as it need have done, because of a certain slowness of mind which her early habit of living in dreams that lead to no result had engendered."

Still she wrote "doggedly on," on her bad days as well as her good days, and was happy or unhappy according as the day was fruitful or not. The pleasure of writing outweighed the pain; but when the book was finished there came a reaction—there seemed to be "something startlingly prosaic in the work done compared with the doing of it"; and besides, the ideal companions of many happy weeks or months had suddenly departed. And then came the ordeal of the reviews: "She never got enough used to little rubs against the world not to suffer by them; even the seeing of her own name in print was something of an annoyance to her, and she never got over an absolute dread of reading a review." Annie Keary was ever too diffident and self-mistrustful. 'Castle Daly,' her best novel, though she curiously disliked writing it and was surprised at its success, first gave her confidence, and we can trace the result in the firm hand which drew the characters of 'A Doubting Heart,' her last book. The actors in these and her other novels may be traced in real life in the memoir; and the charming scenes in the south of France which we meet in 'A Doubting Heart' are reproduced in some delightful letters from Pégomas. We can only refer to the Egyptian letters, which are full of faithful yet imaginative pictures, and show the wakeful, observant eye that is apparent not only in the book she afterwards published, the 'Early Egyptian History,' but in all her works.

There is only one fault to find with the memoir, and that is that there is not enough mention of the writer. Miss Eliza Keary has studiously ignored the large part she herself played in her sister's life. In another biographer self-effacement might be a virtue, but in this instance the omission of almost all reference to the narrator takes away from the completeness of the narrative.

Bædæ Historia Ecclesiastica Gentis Anglorum. Edidit Alfred Holder. (Freiburg and Tübingen, Mohr; London, Williams & Norgate.)

Even in our own country the 'Ecclesiastical History' of Bede has of late years attracted more readers than formerly, and the volume before us shows that the book has its interest also for students on the Continent. There appeared in 1838 among the publications of the English Historical Society an edition of the 'Historia' by Stevenson; ten years after, Petrie's edition was issued among the 'Monumenta Historica Britannica'; then in 1869 came the Clarendon Press edition; and a year or two ago two books with notes by Profs. Mayor and Lumby were published by the Pitt Press, and a promise was held out that the rest would follow. The work is so intimately connected with the story of our own land that we need not wonder that Englishmen are attracted by the words of a countryman of twelve hundred years ago, and from the prospectus of the series of which this volume forms part it would seem that our German neighbours are finding in him something which interests them, though this is the first edition of Bede's history which has been published in Germany since 1688.

In conjunction with one or two fellow labourers, Dr. Holder has recently set about issuing in a neat form a series of texts designed to constitute a sort of treasury of literature relative to early German history. Tacitus on the origin and geographical position of the Germans, Eginhard's brief life of Charlemagne, Jornandes's account of the history and deeds of the Goths, and the four books of Nithard's history have already been issued, and show the character of the series. They are now followed by the text of Bede, and the Danish history of Saxo Grammaticus is soon to come.

The writings of Bede are well deserving of all attention, both for the historical information they supply and as a monument of one of the most diligent workers of his time. The 'Ecclesiastical History' is but a tiny fragment of his voluminous labours. At the close of this volume, which is the fruit of his ripest age, he enumerates more than thirty works which he had written, many of them of large extent and prepared with much care. In his treatise on the Acts of the Apostles he had access to a valuable MS. which seems to be at present among the treasures of the Bodleian, and he has not failed to notice and comment on various readings in such wise that his remarks have their interest for Biblical students of to-day. Of course the largest portion of the works of a monk of the seventh century must be in connexion with Biblical subjects; but Bede has left something of another character, too. Some of his letters remain; he wrote the lives of such of the abbats of Wearmouth as he had known; he laboured on orthography, chronology, and rhetoric, and wrote a book of hymns and another of epigrams.

He was born in Northumberland, A.D. 672, and at the age of seven was entrusted to the care of Benedict Biscop, abbat of Wearmouth, and under him he was educated. In the monastery of Wearmouth and in the adjoining abbey of Jarrow, to which Bede seems at the end of his life to have been specially attached, he spent the whole of his life—a life of incessant study and teaching. His death took place A.D. 735, and he was busy with his literary labours almost till he drew his last breath. The account of his last hours has been written by the loving hand of a pupil who was present. He tells how, though worn out with difficulty of breathing, and suffering from a swelling in his feet, apparently from dropsy, the zealous teacher was still unwearying in his work. He had in hand a translation of the Gospel of St. John, and he only concluded it on the day on which he died. That work done, he asked to be laid down on the floor of his cell in the place where he had been ever wont to pray, and, with his head supported in his pupil's hands, died as his feeble voice was uttering a *Gloria Patri* as an act of thanksgiving for the work which he had been permitted to complete.

Of Bede's numerous works none other has the wide interest that attaches to the 'Ecclesiastical History.' It was finished two years before his death, and consists of five books. The first contains in its first twenty-two chapters, by way of prefatory matter, a brief notice of the history of Britain and its inhabitants from the time of Cæsar's invasion till the introduction of Christianity among the Angles by the missionaries who were sent over under Augustine by Pope Gregory the Great. This book carries the story of English Christianity down to the death of that pontiff in 604. The second book contains the further history down to 633, the year in which died Edwin, king of Northumberland. The third book ends 635, at which date Wighard had been sent from England to Rome to receive consecration from the Pope as Archbishop of Canterbury; but he having died there, the Pope selected the famous monk of Tarsus, Theodore, to be archbishop, and in him provided a most vigorous head for the Church in Britain. In the fourth book we are told much of the reforms which were introduced by Theodore, and the history is continued till the death of St. Cuthbert, 687; while the final book brings it down to 731, and contains a most interesting account of the various episcopal sees then existing in the land, and of the peaceful state of the whole country—so peaceful that there was, as it were, a beating of swords into ploughshares, for many of the nobles left the secular life and became members of one or other of the flourishing monasteries.

The text of Dr. Holder's edition is a reprint of that of John and George Smith (Cambridge, 1722), which is drawn from the earliest MS., that in the Cambridge University Library. This important MS. is probably contemporary with Bede himself, being in a hand of the eighth century. It was bequeathed to the Cambridge Library by Dr. Moore, Bishop of Ely. The volume, a large quarto, is beautifully written, and appears to have been carried at one time into France, and to have belonged to a monastery dedicated to St. Julian. It was brought to England afterwards, and came into Bishop Moore's hands by purchase. In printing a text derived from such a source Dr. Holder has done well, for the Smiths' edition was carefully put forth, and when a book has to be sold at a small price, a reprint of a standard text is perhaps all that can be expected. The editor knows that there are various readings which deserve to be chronicled, and in a couple of pages at the end he has registered such as he could gather from English editions already printed. But there is something still to be done for Bede's text, and if each editor would take some single good MS. and record the results of his comparison thereof with the texts already in existence, we should soon be able to restore the correct reading in those places where even the earliest MS. is here and there defective. And there is material at hand for such a work. In the Cotton collection of the British Museum is a MS. second only to the Cambridge one in importance, and in these days, when so many German students visit us and labour there, it seems a pity that Dr. Holder did not by the sacrifice of a few weeks of his time make his neat volume not merely useful to those who will read it as a part of the treasury of early German history, but to those students to whom a correct text is the highest recommendation which a volume can possess.

English Men of Letters.—Sterne. By H. D. Traill. (Macmillan & Co.)

Mr. Traill's volume is brilliantly written and picturesque. He has drawn copiously from Mr. Fitzgerald's 'Life of Sterne,' no doubt, but then he has not followed the time-honoured precedent in such cases of

abusing the source from which he draws. Perhaps, however, he is new to the biographical business. It is, no doubt, the infirmity of all biographers to forget points which the omniscient critic is apt to remember. Mr. Traill assumes without inquiry that, because he has never seen the York edition of the first volumes of 'Tristram Shandy' of 1759, that edition never existed, forgetting that in a world so "crammed with books" there must be many volumes which Mr. Traill has never seen. We have already given reasons (*Athenæum*, March 2nd, 1878) for taking the view that the edition printed by John Hinxham, bookseller in Stonegate, in 1760, was not the first edition of these first volumes. Again, Mr. Traill gives serious attention to the scandal that the purse of gold given to Sterne by Warburton after the publication of the first two volumes of 'Tristram Shandy' was given as a bribe, to prevent Sterne from satirizing the bishop in the forthcoming volumes as the tutor of Tristram. Here Mr. Traill forgets a point of importance. He forgets that the present of a purse of gold from a great man to a little one was as fashionable a proceeding then as the invitation to a country house is now, and that nothing else would have so greatly delighted Warburton as to play the part of patron. This fact, coupled with the frankness with which Sterne in his correspondence speaks of this present as a thing to be proud of, makes the scandal unworthy of the pages of discussion that Mr. Traill devotes to it. There are other things which Mr. Traill forgets, but other critics are sure to discover them and generously point them out to him. This monograph, on the whole, does credit to the writer and credit to the series.

It is in the more difficult portions of his task, in his remarks upon Sterne as a humourist, that Mr. Traill proves himself to be a critic of insight as well as a writer of brilliance. We say this notwithstanding that we do not always agree with him in his critical judgments. His somewhat elaborate comparison between Sterne and Cervantes, for instance, seems to indicate a willingness to accept conventional classifications without inquiry. Contemporary humour, for the most part, even among cultivated writers, is in temper either cockney or Yankee, and both Sterne and Cervantes are necessarily more talked about than studied, while Addison as a humourist is not even talked about. In gauging the quality of poetry —in finding for any poet his proper place in the poetic heavens — there is always uncertainty and difficulty. With humour, however, this difficulty does not exist if we bear steadily in mind that all humour is based upon a simple sense of incongruous relations, and that the quality of every man's humour depends upon the kind of incongruity which he recognizes and finds laughable. If, for instance, he shows himself to have no sense of any incongruities deeper than those disclosed by the paredist and the punster, his relation to the real humourist and the real wit is that of a monkey to a man; for although the real humourist may descend to parody, and the real wit may descend to punning, as Aristophanes did, the pun and the parody are charged with some deeper and richer intent. Again, if a man's sense of humour, like that of the painter of society, is confined to a sense of the incongruous relations existing between individual eccentricity and the social conventions by which it is surrounded, he may be a humourist no doubt—according, at least, to the general acceptation of that word, though a caricaturist according to a definition of humour and caricature which we once ventured upon in these columns; but his humour is jejune, and delightful to the Philistine only. If, like that of Cervantes and (in a lower degree) Fielding, Thackeray, and Dickens, a writer's sense of the incongruous is deeper than this, but is confined nevertheless to what Mr. Traill calls "the irony of human intercourse," he is indeed a humourist, and in the case of Cervantes a very great humourist, yet not necessarily of the greatest; for just as the greatest poet must have a sense of the highest and deepest harmonies possible for the soul of man to apprehend, so the greatest humourist must have a sense of the highest and deepest incongruities possible. And it will be found that these harmonies and these incongruities lie between the very "order of the universe" itself and the mind of man. In certain temperaments the eternal incongruities between man's mind and the scheme of the universe produce, no doubt, the pessimism of Schopenhauer and Novalis; but to other temperaments—to a Rabelais or Sterne, for instance—the apprehension of them turns the cosmos into disorder, turns it into something like that boisterous joke which to most temperaments is only possible under the excitement of some "paradis artificiel." Great as may be the humourist whose sense of irony is that of "human intercourse," if he has no sense of this much deeper irony—the irony of man's intercourse with the universal harmony itself—he cannot be ranked with the very greatest. Of this irony in the order of things Aristophanes and Rabelais had an instinctive, while Richter had an intellectual enjoyment. Of Swift and Carlyle it might be said that they had not so much an enjoyment as a terrible apprehension of it. And if we should find that this quality exists in 'Tristram Shandy,' how high, then, must we not place Sterne! And if we should find that Cervantes deals with the "irony of human intercourse" merely, and that his humour is, with all its profundity, terrene, what right have critics to set Cervantes above Sterne? Why is the sense of incongruity upon which the humour of Cervantes is based so melancholy? Because it only sees the farce from the human point of view. The sad smile of Cervantes is the tearful humour of a soul deeply conscious of man's ludicrous futility in his relations to his fellow man. But while the futilities of 'Don Quixote' are tragic because terrene, the futilities of 'Tristram Shandy' are comic because they are derived from the order of things. It is the great humourist Circumstance who causes Mrs. Shandy to think of the clock at the most inopportune moment, and who, stooping down from above the constellations, interferes to flatten Tristram's nose. And if Circumstance proves to be so fond of fun, he must be found in the end a benevolent king; and hence all is well.

While, however, it is, as we say, easy in a general way to gauge a humourist and find his proper place, it is not easy to bring Sterne under a classification. In Sterne's writings every kind of humour is to be found, from a style of farce which even at Crazy Castle must have been pronounced too wild, up to humour as chaste and urbane as Addison's, and as profound and dramatic as Shakspeare's. In loving sympathy with stupidity, for instance, even Shakspeare is outdone by Sterne in his "fat foolish" scullion. Lower than the Dogberry type there is a type of humanity made up of animal functions merely and to whom the mere fact of being alive is the one great triumph. While the news of Bobby's death, announced by Obadiah in the kitchen, suggests to Susannah the various acquisitions to herself that must follow such a sad calamity, to the fat foolish scullion scrubbing her pans on the floor it merely recalls the great triumphant fact of her own life, and consequently to the wail that "Bobby is certainly dead" her soul merely answers as she scrubs, "So am not I." In four words that scullion lives for ever.

Sterne's humour, in short, is Shakspearean and Rabelaisian, Cervantic and Addisonian too—how, then, shall we find a place for such a Proteus? So great is the plasticity of genius, so readily at first does it answer to impressions from without, that in criticizing its work it is always necessary to carefully pierce through the method and seek the essential life by force of which methods can work. And this much may be granted to Mr. Traill—that Sterne having, as a student of humorous literature, enjoyed the mirthful *abandon* of Rabelais no less than the pensive irony of Cervantes, it was inevitable that his methods should oscillate between that of Rabelais on the one hand and that of Cervantes on the other, and that at first this would be so without Sterne's natural endowment of humour being necessarily either Rabelaisian or Cervantic, that is to say, either lyric or dramatic, either the humour of animal mirth or the humour of philosophic meditation. But the more deeply we pierce underneath his methods the more certainly shall we find that he was by nature the very Proteus of humour which he pretended to be. And after all this is the important question as regards Sterne. Lamb's critical acuteness is nowhere more clearly seen than in that sentence where he speaks of his own "self-pleasing quaintness." When any form of art departs in any way from symmetrical and normal lines the first question to ask concerning it is this: Is it self-pleasing or is it artificial and histrionic? That which pleases the producer may perhaps not please us, but if we feel that it does not really and truly please the artist himself, the artist becomes a mountebank and we turn away in disgust. In the humorous portions of Sterne's work there is, probably, not a page, howsoever nonsensical, which he did not write with gusto, and therefore, bad as some of it may be, it is not to the true critic an offence.

If we do not follow Mr. Traill in his comparison between Sterne and Cervantes, still less do we follow him when he compares Sterne with Shakspeare, and sets against one of the great scenes in 'Tristram Shandy' the camp scene in 'Henry V.' It is generally admitted, we think, that in high comic drama no one else ever came so near to

Shakspeare. Yet Sterne had but one side of Shakspeare's humour—the humour of Jaques and Hamlet, not the humour of Falstaff or Sir Toby Belch. When Mrs. Draper (Sterne's Eliza), in the remarkable letter to Mrs. James, first made generally public in the *Athenæum* of March 8th, 1878, spoke of the "sensibility and frolic vivacity of Yorick," she characterized very happily the only side of Sterne's humour which his contemporaries recognized, and one might say the only side which was recognized at all till the Germans studied him more philosophically and took him up for imitation. There is not much "frolic vivacity" in a German; and Richter and Musæus and the others, not knowing what to do with the frolicsome element of Sterne's humour, left that alone (Heaven be praised!) and took up the humour of Yorick—the humour of sweet melancholy which as a literary quality had been, one may say, invented by Shakspeare in the humorous portions of Hamlet's speeches, and worked to the full in 'As You Like It' and other plays. When Carlyle took to imitating Richter and the German humourists generally he inserted, alas! a "frolic vivacity" of his own. Now, if the frolic vivacity of a German is a thing not to be desired, what is it to the frolic vivacity of a humourist who is at once a dyspeptic, a Calvinist, and a Scotchman? However, we got Hamlet and Jaques back again — a little more elephantine in movement and entirely spoiled in temper, but still our old friends.

Not that "sweet melancholy" of itself can be called Shakspearean, it is Elizabethan; but when "sweet melancholy" is steeped in a nature rich, generous, deep, and loving, it becomes the humour of Yorick. Though it has nothing to do with the sublime, apprehending Nature, indeed, only in her softer aspects, it considers man in relation to the great mystery of life and death (apart from any irony of human intercourse), and in relation to lower forms of life—to the stricken deer, the loaded ass, the frightened field mouse, and even the daisy. Its highest and deepest expressions are in Hamlet and Jaques; its lowest and feeblest in the 'Physiognomic Travels' of Musæus, in the affected novels of Mackenzie, and in the 'Gleanings' of that once famous sentimentalist Samuel Jackson Pratt. But after Shakspeare there is no one in this respect comparable with Sterne. For Sterne's very infirmities of character came from a sweet and a lovable nature. No man has been more shamefully libelled. Sift the evidence against him, and it will be found that his misdeeds were a little harmless flirtation; dying unexpectedly and alone (as a gentleman, it seems, has no right to die); suffering his sleeve-links to be stolen from his wrists when dead, and permitting the body-snatchers to steal his corpse.

"Yorickism" is, there is scarcely need to say, the very opposite of the humour of Swift. One recognizes that the universe is rich in things to laugh at and to love; the other recognizes that the universe is rich in things to laugh at and to hate. One recognizes that among these absurd things there is nothing else so absurd and (because so absurd) so lovable as a man; the other recognizes that there is nothing else so absurd and (because so absurd) so hateful as a man. The intellectual process is the same, the difference lies in the temperament — the temperament of Jaques and the temperament of Apemantus. And in regard to misanthropic ridicule it is difficult to say which fate is more terrible, Swift's or Carlyle's — that of the man whose heart must needs yearn towards a race which his piercing intellect bids him hate, or that of the man, religious, conscientious, and good, who would fain love his fellows and cannot. It is idle for men of this kind to try to work in the vein of Yorick. It needs the sweet temper of him who at the Mermaid kept the table in a roar, or of him who, in the words of the "cadet of the house of Keppoch," was "sometimes called Tristram Shandy and sometimes Yorick, a very great favourite of the gentlemen." Sterne, like Jaques and Hamlet, deals with "the irony of human intercourse," but what he specially recognizes is a deeper irony still — the irony of man's intercourse with himself and with nature, the irony of the intercourse between man the spiritual being and man the physical being—the irony, in short, of man's position amid these natural conditions of life and death. It is in the apprehension of this anomaly—a spiritual nature enclosed in a physical nature—that Sterne's strength lies.

Man the "fool of nature," prouder than Lucifer himself, yet "bounded in a nutshell," brother to the panniered donkey, and held of no more account by the winds and rains of heaven than the poor little "beastie" whose house is ruined by the ploughshare—here is, indeed, a creature for Swift and Carlyle and Sterne and Burns to marvel at and to laugh at, but with what different kinds of laughter! There is nothing incongruous in the condition of the lower animals, because they are in entire harmony with their natural surroundings; there is nothing more absurd in the existence and the natural functions of a horse or a cow than in the existence and the natural functions of the grass upon which they feed; but imagine a spiritual being so placed, so surrounded, and so functioned, and you get an absurdity compared with which all other absurdities are non-existent, or at least are fit quarry for the satirist, but hardly for the humourist. That Sterne's donkey should owe his existence to the exercise of certain natural functions on the part of his unconscious progenitors, that he should continue to hold his place by the exercise on his own part of certain other natural functions, is in no way absurd, and contains in it no material for humouristic treatment. To render him absurd you must bring him into relation with man; you must clap upon his back panniers of human devising or give him macaroons kneaded by a human cook. Then to the general observer he becomes absurd, for he is tried by human standards. But to Yorick it is not so much the donkey who is absurd as the fantastic creature who made the panniers and cooked the macaroons. All other humour is thin compared with this. Besides, it never grows old. It is difficult, no doubt, to think that the humour of Cervantes will ever lose its freshness; but the kind of humour we have called Yorickism will be immortal, for no advance in human knowledge can dim its lustre. Certainly up to the present moment the anomaly of man's position upon the planet is not lessened by the revelations of science as to his origin and development. On the contrary, it is increased, as we hinted lately in speaking of Thoreau. If man was a strange and anomalous "piece of work," as Hamlet knew him under the old cosmogony, what a "piece of work" does he appear now! He has the knack of advancing and leaving the woodchucks behind, but how has he done it? By the fact of his being the only creature out of harmony with surrounding conditions. A contented conservatism is the primary instinct of the entire animal kingdom, and if any species should change, it is not (as Lamarck once supposed) from any "inner yearning" for progress, but because it was pushed on by overmastering circumstances. An ungulate becomes the giraffe, not because it is uncomfortable in its old condition and yearns for giraffe-hood, but because, being driven from grass to leaves by natural causes, it must elongate its neck or starve. But man really has this yearning for progress, and, because he is out of harmony with everything, he advances till at last he turns all the other creatures into food or else into weight-carriers, and outstrips them so completely that he forgets he is one of them. If Uncle Toby's progenitors were once as low down in the scale of life as the fly that buzzed about his nose, the fly had certainly more right to buzz than had that over-developed, incongruous creature Capt. Shandy to be disturbed at its buzzing, and the patronizing speech of the captain as he opens the window gains an added humour, for it is the fly that should patronize and take pity upon the man.

And while Sterne's abiding sense of the struggle between man's spiritual nature and the conditions of his physical nature accounts for the metaphysical depth of some of his humour, it greatly accounts for his indecencies too. Sterne had that instinct for idealizing women and the entire relations between the sexes which accompanies the poetic temperament. To such natures the spiritual side of sexual relations is ever present; and as a consequence of this the animal side never loses with them the atmosphere of wonder with which it was enveloped in their boyish days. Not that we are going to justify Sterne's indecencies. Coleridge's remark that the pleasure Sterne got from his double entendre was akin to "that trembling daring with which a child touches a hot teapot because it has been forbidden" partly explains, but it does not excuse, Sterne's transgressions herein. The fact seems to be that if we divide love into the passion of love, the sentiment of love, and the appetite of love, and inquire which of these was really known to Sterne, we shall come to what will seem to most readers the paradoxical conclusion that it was the sentiment only. There is abundant proof of this. In the 'Letter to the Earl of ——,' printed by his daughter, after dilating upon the manner in which the writing of the 'Sentimental Journey' has worn out both his spirits and body, he says:

"I might indeed solace myself with my wife (who is come to France), but in fact I have long been a sentimental being, whatever your lordship may think to the contrary. The world has imagined because I wrote 'Tristram Shandy'

that I was myself more Shandian than I really ever was."

Upon this passage Mr. Traill has the pertinent remark:—

"The connubial affections are here, in all seriousness and good faith apparently, opposed to the sentimental emotions—as the lower to the higher. To indulge the former is to be 'Shandian,' that is to say, coarse and carnal; to devote oneself to the latter, or, in other words, to spend one's days in semi-erotic languishings over the whole female sex indiscriminately, is to show spirituality and taste."

Now, to men of this kind there is not uncommonly, perhaps, a charm in a licentious double entendre which is quite inscrutable to those of a more animal temperament. The incongruity between the ideal and the actual relations brings poignant distress at first, and afterwards a sense of irresistible absurdity. Originally the fascination of repulsion, it becomes the fascination of attraction, and it is not at all fanciful to say that in Uncle Toby and the Widow Wadman Sterne (quite unconsciously to himself perhaps) realized to his own mind those two opposite sides of man's nature whose conflict in some form or another was ever present to Sterne's mind. And as we say, it has a deep relation to the kind of humour with which Sterne was so richly endowed. After one of his most sentimental flights, wherein the spiritual side of man is absurdly exaggerated, there comes upon him a sudden revulsion (which at first was entirely natural, if even self-conscious afterwards). The incongruity of all this sentiment with man's actual condition as an animal strikes him with irresistible force, and he says to man, "What right have you in that galley after all—you who came into the world in this extremely unspiritual fashion and keep in it by the agency of functions which are if possible more unspiritual and more absurd still?"

No doubt the universal sense of shame in connexion with sexual matters, which Hartley has discussed in his subtle but rather whimsical fashion, arises from an acute apprehension of this great and eternal incongruity of man's existence—the conflict of a spiritual nature and such aspirations as man's with conditions entirely physical. And perhaps the only truly philosophical definition of the word "indecency" would be this: "A painful and shocking contrast of man's spiritual with his physical nature." When Hamlet, with his finger on Yorick's skull, declares that his "gorge rises at it," and asks if Alexander's skull "smelt so," he shocks us as deeply in a serious way as Sterne in his allusion to the winding up of the clock shocks us in a humorous way, and to express the sensation they each give there is, perhaps, no word but "indecent."

NOVELS OF THE WEEK.

Two on a Tower. By Thomas Hardy. 3 vols. (Sampson Low & Co.)

Kept in the Dark. By Anthony Trollope. 2 vols. (Chatto & Windus.)

Nadine: the Study of a Woman. By Mrs. Campbell Praed. 2 vols. (Chapman & Hall.)

I have Lived and Loved. By Mrs. Forrester. 3 vols. (Hurst & Blackett.)

Fond or Faithful? By Richard Fitzgerald. (Remington & Co.)

Children of the World. Translated from the German of Paul Heyse. 3 vols. (Chapman & Hall.)

Mr. Hardy may fairly claim for his last novel the credit of having added to the novelist's stock of "properties" and "business." We have known military novels, sporting and dramatic novels, law and police novels, musical novels, but an astronomical novel never. Indeed, since Lorenzo varied his wooing with references to the rather unscientific astronomy of the period, we do not believe that star-gazing has been employed with half the ingenuity shown by Mr. Hardy's lovers, either as a pretext for or accompaniment of the tender passion. While he was about choosing alliterative titles, he might as well have taken 'Comets and Courtship,' at least for an alternative. An odd atmosphere of astronomy pervades the whole book; even the mark of a whip on a lady's cheek is compared to a meridian, and other similes of the kind abound. But besides this, the story itself departs widely from received models. The courtship of a mere lad by a woman some years his senior is not a familiar theme in English fiction, nor by any means an easy one to develope, least of all when the heroine is already a married woman. But Mr. Hardy passes, it must be admitted, with a very skilful tread over the hazardous ground which he has selected. In order to bring about the case of conscience, with which, it would seem, no novelist who respects himself can nowadays dispense, it was absolutely necessary that the lady should be married. But she is about as little married as it is possible to be without being single; that is, her husband, after treating her badly, has gone off to travel in Africa. Even so she holds herself on the whole in an admirable restraint, aided perhaps by the preoccupation of the young astronomer, which hinders any advance on his part until the news comes which, as she supposes, sets her free. The author in fact has imagined and described a woman with whom few of his male readers will not fall in love. They will accordingly be inclined to resent the terrible dilemma into which he brings her; all the more so because it is pretty certain that a woman of the character which the author assigns to her would not have felt it to be so terrible. Her solicitor, if he was worth his salt, ought to have been easily able to find a way of escape. Evidence from Central Africa would surely not have been very difficult to manipulate in any fashion that might be necessary. Again, the way out of her difficulty which she actually takes is little short of revolting, even allowing for the fact that she is in a state of deadly terror, and exposed to the machinations of a brother who is in a quiet way one of the biggest blackguards that we ever met with in an English novel. The stratagem by which Maxime de Trailles sends Calyste back to his wife in 'Béatrix' is respectable compared with Louis Glanville's expedient for saving his sister's reputation. After this the reader has little need to complain of the melancholy ending which Mr. Hardy, who appears to take the doleful and cheerful views of things in impartial alternation, has given to his last story. As matters stood, it could perhaps hardly have ended otherwise. The rustics are as Shakspearean as ever; but we must still take leave to doubt whether one Dorsetshire village ever produced quite so many Touchstones at one and the same time. We wish Mr. Hardy would, for once in a way, try his hand at "transliterating" the dialect; it would probably add *vraisemblance* to the conversation. Also we wish he would not invent impossible names. Surely no woman since the world was was ever christened "Viviette"; and when or where was "St. Cleeve" canonized? However, these things may be; but it is quite certain that when Lady X marries Bishop Y she does not become Lady Y. Attention to small points of this kind does no harm to the best novel.

'Kept in the Dark' is an amusing "society" story, told in the well-known style of the author about whose health society is now genuinely anxious. Sir Francis Geraldine is an ill-conditioned baronet (his baronetcy is quite an inseparable accident of the man). When he is thrown into contact with the spirited, rather fastidious Cecilia, the blending of oil and vinegar, according to the poet, has been attempted. So they part; but the baser lover is determined the world shall not say he was jilted, and when the lady is married to an honest, rather jealous and pig-headed adorer, he makes mischief in revenge. In this he is aided by a certain Miss Altifiorla, who in Cecilia's maiden days commended herself to her by a certain lofty treatment of hypothetical lovers, but to obtain a real one, even such a one as Sir Francis, condescends to treachery. Yet the precious pair are well matched, and this time the baronet escapes from the impending noose. His wavering mind has been decided by a premature flourish of trumpets in the local newspaper, in which the noble Italian ancestors of the lady (the Fiascos and Disgrazias) are brought into undue prominence. There is not a little that is funny in Sir Francis and his hangers-on. The serious Mr. Western is properly brought to reason, but the process is not specially interesting, though his sister, Lady Grant, is one of the lifelife yet commonplace portraits so frequent in our author's gallery.

Mrs. Campbell Praed displays exceptional power and penetration in her story of Nadine Senguin, the wayward daughter of an English father and a Russian mother, "whose nature," as she pleads in apology for herself, "is her destiny." The story professes to be founded on fact, and there is nothing in its matter or spirit to throw doubt on this profession. The author, having found a subject, treats it without fear or affectation, bent on making a faithful study of her heroine's character, but in no way sacrificing the dramatic value of her incidents, which not only engage the reader's attention, but play, as incidents ought to play, the leading part in the development of the analysis. Less careful hands might have produced anything but a pleasant narrative from the materials employed by Mrs. Campbell Praed with unquestionable success. The adventures of Nadine are quite out of the ordinary course of a woman's experience, and their relation may possibly shock the nerves of some undiscriminating readers. The scene, for instance, in which she drags the inanimate body of her lover from her room at midnight, and the yet more vivid scene in which, a few months after this, she visits

the room of another lover as an abject suppliant for his good offices, border on a region which is generally avoided by novelists. But in 'Nadine' the author disarms reproof such as would fall heavily enough on any unlucky writer who might tread the same path without her discretion and delicacy. It is fair to concede to Mrs. Campbell Praed the liberty of treatment which her tact, her vigour, and her manifest good faith entitle her to demand. She might even have ventured on twice as much detail and expatiation as she has seen fit to use. The thinness of the story may detract a little from its romantic effect, but there is enough romance in 'Nadine' to satisfy the majority of readers.

Mrs. Forrester's new book is much like her others. It contains a rambling account of indiscriminate love-making and fashionable scandal. The characters are not distinctive. They would do for any men and women of weak principle and strong passion, and might easily be constructed from a very slight acquaintance with the worst sort of good society and some rather more considerable study of the society papers. Readers who like a story or who can appreciate a careful drawing of character will find 'I have Lived and Loved' intolerably wearisome. The book consists chiefly of conversation or chatter about the trivialities of every-day life and the weak points in men and women who love their neighbours' wives and husbands, and it is often put in language—no doubt true to life—such as, "Do you fancy that I am a woman to be thrown over like you did Ella Scott?" Three volumes of gossip about people whose virtue and honour are of the thinnest kind cannot be very interesting. It need not be from any squeamishness that one dislikes such stuff. One does not read novels to find in them merely a repetition of the wearisome, sickening, and ill-natured tittle-tattle of real life.

Mr. Fitzgerald tells a simple, pure, rather tame and hackneyed love story, in language which is fairly correct and easy, though too high-flown in parts for the vapidity of the action. Two "soldier-brothers" love the same lady; one suspects the other, very needlessly, of unfair play; the first dies; the second, an irreproachable but dull young man, marries the maid; and together they renew their pledges over the tomb of their friend. The author does his best to vary the monotony of his picture; but his lights and shadows are too conventional to throw out the principal figures in full relief. Unsophisticated and unexacting readers will thank Mr. Fitzgerald for his story; but he would have better pleased a greater number if he had provided either more to quarrel with or less to be indifferent about.

We wonder how far the anonymous translator of the first of Paul Heyse's longer works (published some ten years ago) was well advised in bringing it before an English public. Will English readers have patience to wade through three closely printed volumes, of which the double purpose is an elucidation of the Schopenhauer philosophy and an exposition of that which is not new, namely, the fact that religious professions are no guarantee for morality; that freethinkers are frequently the sternest moralists; and that as many vices and iniquities are practised in the name of religion as in the name of liberty? A heroine whose life is unconscious Schopenhauerism, a hero who woos his love in scholastic terms borrowed from Spinoza, are *dramatis personæ* that an English reader is tempted to pronounce heavy. At the best, Heyse's method, charming as it often is in short stories, is not suited to lengthy fictions. Still, as a whole the book, though inordinately long, is not devoid of interest; it will attract the thoughtful reader, though scarcely suited to the usual novel-reading public. Heyse's mind is too original for him ever to put pen to paper and not bring forth something striking. The translation is very unequal. Conversations are mostly rendered with spirit and fidelity, but German idioms have too often been retained, and in the long sentences much affected by the author the translator has occasionally bungled hopelessly. But the task he set himself is not simple. Heyse's peculiarly German style and method of thought are anything but easy to represent in the more direct English tongue.

LAW BOOKS.

The Law of Life Insurance, with a Chapter on Accident Insurance. By Charles Crawley, M.A. (Clowes & Sons.)—Mr. Crawley's book is the most important English work on the law of life insurance which has appeared since the publication in 1868 of the second edition of Mr. Bunyon's work on the same subject. In that interval the law of life insurance has grown considerably in extent by reason both of legislation and of judicial decisions, and a work dealing with the entire subject, including the alterations and additions which have been made since the appearance of Mr. Bunyon's book, was wanted by the legal profession and, to some extent, by the public also—a want which Mr. Crawley's book seems to us satisfactorily to meet. The work comprises, among other things, an introductory chapter giving an interesting historical sketch of life insurance in England and abroad; chapters on the contract of life insurance, and the assignment, performance, and avoidance of it; a chapter on insurance against accidents, a branch of the subject likely to be greatly extended; chapters on the composition and classification of life insurance companies, the powers of directors, the amalgamation of companies, the novation of the insurance contract, and the winding up of insurance companies. In an appendix the existing statutory enactments bearing on the subject are furnished, together with forms of assignments, mortgages, settlements, &c., of policies, and a list of existing English companies. The importance of the subject itself, particularly in the United Kingdom, may be measured by the facts stated in the following paragraph, which is extracted from Mr. Crawley's introductory chapter: "In France there are twenty companies assuring 80,000,000*l.*; in Germany there are fifty companies assuring 100,000,000*l.*; while in America, in the State of New York alone, there are thirty companies assuring 295,000,000*l.*; and finally, in England, where in the year 1853 the total amount assured was 150,000,000*l.*, at annual premiums amounting to 5,000,000*l.*, there are at the present date 107 companies furnishing returns to the Board of Trade, and assuring 425,000,000*l.*, and 10½ millions were paid in losses during the past year." Mr. Crawley's book will be a welcome addition to the library of the lawyer, and will be found of use by that part of the public which is interested in the subject of life insurance.

The Law and Practice regulating Merchant Shipping in relation to its Registration and to Unseaworthy Ships, Grain Cargoes, Improper Loading, Sea Fishing Vessels, Yachts, Quarantine, &c. By T. J. Pittar. (Olver.)—This work, the author informs us, "is offered to the public in consequence of the demand which has been found to exist on the part of shipowners and of the official classes for some guide to the mode in which the law relating to the registration of shipping is administered." Besides the very important Merchant Shipping Acts, 1854 and 1876, the work contains much information respecting the rules and regulations affecting merchant shipping, yachts, sea fisheries, &c., and there is an important chapter, by Mr. W. D. Chester, on quarantine. The book is well adapted to meet the requirements of shipowners and other persons interested in the species of property with which it deals. At a time, moreover, when much attention is being devoted to the simplification of the tenures of land, it may not be amiss to call the attention of persons outside the classes to which we have just referred to the extreme simplicity of the laws regulating the ownership and transfer of shipping.

A Police Code and Manual of the Criminal Law. By C. E. Howard Vincent. (Cassell & Co.)—This work is an abridgment of Mr. Vincent's 'Police Code,' noticed in these columns some months ago. The arrangement of the work is similar to that of the larger one. In respect to size and shape, as well as to the contents, it is well adapted to be a pocket companion of the policeman. To it is prefixed an "Address to Police Constables on their Duties," by Mr. Justice Hawkins, which contains much valuable advice.

The Handy Book on the Law and Practice of Joint Stock Companies, with Forms and Precedents. By Anthony Pulbrook. (Effingham Wilson).—Mr. Pulbrook, solicitor, who has already brought out one or two small works on companies, does good service by presenting directors and shareholders with a very convenient little "handy book," which they may carry in their pockets and refer to at a moment's notice, "even in the heat of discussion at a meeting." The value of the book lies in its simplicity. It is a law book in a certain sense, but not a law book for lawyers, having no references to decisions of the Courts, or even to the particular sections of the Acts with which it deals. In a plain, practical way, however, it describes the effect of modern legislation, and to such good purpose that an attentive reader may easily learn to play his part in the formation and administration of a company. The general public, too, may here learn how shares which ought to remain for ever at a discount are cunningly forced up to a premium, and simple-minded folk are eased of their superfluous cash.

OUR LIBRARY TABLE.

A NUMBER of new editions are on our table. The reissue of Dr. Guest's *History of English Rhythms*, sent to us by Messrs. George Bell & Sons, will be warmly welcomed by scholars. It has been revised by Prof. Skeat, whose name is a sufficient guarantee for the competence with which the editorial work has been done. Prof. Skeat has been wisely sparing of additions to the text, but many misprints have been corrected, the quotations revised, and an index added. The publishers are to be congratulated as well as the editor on this excellent edition.—Dr. Kehrbach has begun an edition of the collected works of J. F. Herbart (Leipzig, Veit & Co.). They are arranged in chronological order, and the editor has evidently bestowed much pains on his task. J. Smidt's recollections of the philosopher are prefixed.—Another edition of Rollin's *Ancient History* (Ward & Lock) testifies to the abiding popularity of that work.

First Aid to the Injured, a valuable set of lectures to ambulance classes by the well-known surgeon Prof. Esmarch, of Kiel, has been excellently translated into English by H.R.H.

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Princess Christian. The directions given are very clear and precise, and a knowledge of them ought to be possessed by every one, whatever his station of life. Messrs. Smith & Elder are the publishers.

We have on our table the *Report of the Free Libraries Committee of the Borough of Sheffield*, which complains much of straitened means; an *Index Catalogue to the Lending Department of the Free Public Library* at Plymouth; and a *Catalogue of the Reference Library in the Derby Free Libraries*. The last is compiled by Mr. Heath and seems well done. The Plymouth catalogue is issued without the promised "Index to Periodicals," which Mr. Wright, the librarian, explains was not ready in time.

We have also on our table *Journalistic London*, by J. Hatton (Low),—*Travels in South Kensington*, by M. D. Conway (Trübner),—*London University Questions and Solutions*, by J. E. A. Steggall (Van Voorst),—*The Eclogues and Georgics of Virgil*, translated by the Rev. J. M. King (Stanford),—*Notes on Chemical Calculations, with Examples*, by A. Vinter (Batley, Newsome),—*A Manual for the Social Science Congress*, by J. L. Clifford-Smith (The Congress's Office),—*The Coward Science*, by C. Adams (Hatchards),—*John Ruskin's Thought and Teachings*, by E. J. Baillie (Pearce),—*Life and Nature Studies*, Parts I., II., and III., by H. Nisbet (Edinburgh, Brown),—*Colonists' Handbooks: Queensland* and *New South Wales* (S.P.C.K.),—*Shearer's Tourist's Guide to Stirling* (Stirling, Shearer),—*Bedfordshire Notes and Queries*, Part I., edited by F. A. Blaydes (Bedford, Hawkins & Ransom),—*Story after Story*, by the Author of 'Cheerful Sundays' (Gardner),—*Odd or Even*, by Mrs. Whitney (Ward & Lock),—*My Favourite Story-Book* (Gardner),—*A Brave Fight*, by E. N. Hoare (S.P.C.K.),—*Princess Opportunity*, by C. M. Phillimore (S.P.C.K.),—*"With Swallow's Wings,"* by C. Temple (S.P.C.K.),—*Fast Friends*, by H. F. E. (S.P.C.K.),—*English Proverbs*, by E. B. Mawer (Kerby & Endean),—*Autumn Leaves: Acrostics from the Poets* (Liverpool, Howell),—*Poems*, by L. Porri (Simpkin),—and *Faith, its Pleasures, Trials, and Victories*, by J. Warlow (Longmans).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Adamson's (H. T.) The Millennium, or the Mystery of God Finished, cr. 8vo. 6/ cl.
Homiletical Library (The), edited by Canon Spence and Rev. J. S. Exell: Vol. 1, Advent to Christmas, 8vo. 7/6 cl.
Life-Education (The) and Wider Culture of the Christian Ministry, Lectures by James S. Wilson, 12mo. 6/ cl.
Metcalfe's (W. M.) The Reasonableness of Christianity, 5/ cl.
Newman's (H. S.) The Young Man of God, Memories of Stanley Pumphrey, cr. 8vo. 3/ cl.
Outlines of Sermons on the Old Testament, cr. 8vo. 6/ cl.
Phelps's (A.) Men and Books, or Studies on Homiletics, 7/6 cl.
Steel's (the late Rev. T. H.) Sermons at Harrow School and Elsewhere, with a Memoir by H. Nettleship, cr. 8vo. 7/6
Wordsworth's (C.) Triennial Address delivered at the Visitation of the Diocese of Lincoln, Fifth Series, cr. 8vo. 2/6

Law.

Smith's (F. J.) Quarter Sessions Practice, roy. 12mo. 20/ cl.

Fine Art and Archæology.

Art Needlework, a Complete Manual of Embroidery in Silks and Crewels, 4to. illustrated, 10/6 bds.
Crane's (L.) Art and the Formation of Taste, Six Lectures, with illustrations by T. and W. Crane, cr. 8vo. 6/ cl.
Dresser's (C.) Japan, its Architecture, Art, and Art Manufactures, roy. 8vo. 31/6 cl.
History of Fashion in France, from the French of Challamel, by Mrs. C. Hoey and Mr. J. Lillie, imp. 8vo. 28/

Poetry and the Drama.

Clay's (C. M.) The Modern Hagar, a Drama, 2 vols. 21/ cl.
Cradle Songs of Many Nations, music by Heinhold L. Herman, illustrations by Walter Satterlee, 4to. 10/6 cl.
Newell's (E. J.) The Sorrow of Simona and Lyrical Verses, 12mo. 3/6 cl.
Saunders's (J.) Love's Martyrdom, a Play and Poem, 12mo. 5/
Webster's (A.) In a Day, a Drama, cr. 8vo. 2/6 cl.

Philosophy.

Veitch's (J.) Hamilton, 12mo. 3/6 cl. (Philosophical Classics for English Readers.)

History and Biography.

Bloomfield's (Bareness G.) Reminiscences of Court and Diplomatic Life, 2 vols. 8vo. 28/ cl.
Creighton's (L.) Stories from English History, illus., 3/6 cl.
Egypt, Native Rulers and Foreign Interference, by Baron de Malortie, 8vo. 4/ cl.
Hutton's (J.) James and Philip van Arteveld, cr. 8vo. 10/6 cl.
Lindsay's (T. M.) The Reformation, cr. 8vo. 2/ cl.
Malleson's (Col. G. B.) The Founders of the Indian Empire: Vol. 1, Lord Clive, 8vo. 20/ cl.
Morison's (J. C.) Macaulay, 2/6 cl. (English Men of Letters.)
Morton's (E. J. C.) Heroes of Science, Astronomers, 8vo. 4/ cl.
Paris in Peril, edited by H. Vizetelly, illustrated, 2 vols. 25/ cl.
Picton's (J. A.) Oliver Cromwell, the Man and his Mission, 8vo. 7/6 cl.
Prentiss's (Rev. G. L.) The Life and Letters of Elizabeth Prentiss, Author of 'Stepping Heavenward,' 8vo. 7/6 cl.
Stratford's (J.) Wiltshire and its Worthies, 6/ cl.
Tyerman's (Rev. L.) Wesley's Designated Successor, Life, Letters, &c., of the Rev. J. W. Fletcher, 8vo. 12/ cl.

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Edinburgh, Nov. 13, 1882.

I am glad to see this subject being ventilated in your columns. I sincerely hope that the letters of Mr. Hogg and Mr. Walter Besant may inaugurate some earnest and united effort of authors and publishers to secure such a system of registration of titles as will protect the rights of their inventors and, at the same time, be so readily comprehensible and available as to render the duplication of them avoidable within the term of copyright. The uselessness of Stationers' Hall for this purpose is well known.

The importance of a title is in many instances so great, and it is so frequently invented before the work to which it is to be attached is completed, that there should be a distinct recognition of property in a mere title when duly registered. At present *no such right exists*. Mr. Besant appears to share a very common belief that it does. I have not got the papers here to enable me to give the exact date, but I believe it was on the 9th of November, 1876, that the Master of the Rolls decided, in the case of Henderson *v.* Maxwell, that a book or a periodical was non-existent until after publication. Therefore the registration of a title at Stationers' Hall, even five minutes before publication, did not secure copyright, but the registration even one minute after publication did secure it; so that titles registered before publication must be registered again after publication in order to become property in the eye of the law. To meet this difficulty it is allowable to register again at Stationers' Hall any time before commencing an action, and even when in court on payment of a penalty. The registration of a title before the work it represents is, therefore, valueless.

A title *ought* to have protection as soon as it is discovered, but only for a limited period—say two years. If publication of the book or periodical did not follow within that period, all rights to the title to lapse; if publication ensued within the period, the proprietorship to continue for the usual term of copyright.

I would suggest that there should be a meeting of authors and publishers at an early date to consider the whole question of the best means of securing copyright in titles and of establishing an efficient system of registration.

Charles Gibbon.

THE CAMBRIDGE UNIVERSITY EXTENSION SCHEME.

The scheme originated in 1873 by the University of Cambridge for bringing higher education within reach of the inhabitants of populous centres by means of lectures and classes continues to manifest a most satisfactory degree of vitality. After an existence of nearly ten years the University Syndicate is able to show results which unmistakably prove that the desire for higher education is deep and widespread. Not only have courses of lectures been given in a large number of towns, but the movement has in several instances resulted in the establishment of permanent institutions, as at Nottingham and Sheffield. There are also strong indications of growing interest in districts where lectures have either never yet been given or where, after a course or two, they were abandoned. The most notable instances of this revival are Derby and Leicester, two of the towns which, with Nottingham, formed the first circuit where courses were given. After a few years the lectures were discontinued at the two towns referred to, but recently have been resumed with success.

As the local lectures scheme has now been in operation several years, and seems destined in future to play an important part in the higher education of the people, it may not be uninteresting to state its objects, to sum up the progress of the work, to describe some of the difficulties and hindrances in the way of success, and to offer some criticisms upon the suggestions made for the future development of the movement with the view of securing a greater measure of permanence. The purpose of the university extension or local lectures scheme is to provide the means of higher education for persons engaged in the regular occupations of life. The scheme

by experience has been found to meet the wants of three different sections of the community: (1) persons at leisure during the day, especially ladies; (2) clerks and others engaged in business who have only the evenings at their disposal; and (3) working people. The proportions of these elements in the different audiences vary at different centres and at different courses of lectures according to the nature of the subject and the time of the lectures. Day courses at a high fee have been attended chiefly by ladies, while at certain mining centres in Northumberland cheap evening courses on political economy and history have attracted audiences composed almost exclusively of working miners. One of the features in the arrangements made by the Syndicate with Hull was the establishment of special classes designed to meet the requirements of teachers in elementary schools. These classes proved to be eminently successful. The importance of this section of the work cannot easily be over-estimated, and as the demand grows for more highly qualified teachers in elementary and secondary schools, pupil teachers will doubtless avail themselves more generally of the advantages offered by this educational scheme.

The University Syndicate has no funds at its disposal for the establishment and maintenance of the lectures, and it has for that reason been necessary from the first that the scheme should be supported by local effort. The obligation, therefore, that rests upon each centre to defray the cost of the lectures, makes it essential either to charge high fees or to obtain funds by subscriptions or otherwise. Where the fees are high the students are necessarily restricted to those who are comparatively well-to-do. The majority of centres, however, have been able without serious difficulty to establish subscription funds sufficiently large to justify the committees in fixing the fees well within the means of those in receipt of average weekly wages. In order to encourage continuity of work the Syndicate a few years ago instituted Vice-Chancellor's certificates, which are obtainable by students who hold six term certificates. The subjects of the courses have generally fallen under literature and history or science, and some of the subjects already treated of by the university lecturers have been Shakspeare's dramatic art, development of English literature, periods of English prose and poetic literature and of English history, European history, Greek history and literature, constitutional history, political economy, modern astronomical discovery, conservation of energy, light and spectrum analysis, sound and the elements of music, electricity and various branches of physics, chemistry, geology, and physiology. From this list it will be seen that even in the choice of subjects the University adapts itself to the special needs of the people. In some centres courses of lectures have been given for years without any advance being made towards the establishment of local colleges. Nevertheless the establishment of permanent institutions is the end towards which the whole scheme tends wherever the population is large enough to admit of it. The affiliation of local colleges with the universities will, it is believed, make the extension of university teaching a means of strengthening the old universities, and will at the same time secure a guarantee for efficiency in the management of the local institutions themselves. The universities are represented on the governing bodies of the affiliated colleges, and students from those colleges, under conditions by no means difficult, are excused the first university examination (the Previous at Cambridge and Responsions at Oxford), and are admitted to an honours examination for degree on a shortened term of residence. The attempt to popularize higher education by means of the special method of the local lectures scheme, involving lecture, class, syllabus, and weekly papers, has not been confined to Cambridge, although Cambridge took the lead and the bulk of the work has been done under the supervision of that university. Oxford adopted a similar scheme, but unfortunately it never got into practical working order. Some four years ago a similar movement was started in Northumberland and Durham in connexion with the University of Durham. In the spring of this year Cambridge received a proposal from Durham suggesting that the universities of Cambridge and Durham should combine for the management of the lectures in that district. The proposal was favourably received, and satisfactory arrangements have been made. The local lectures scheme has met nowhere with a more earnest and enthusiastic reception than on Tyneside. Large audiences of from 300 to 500 people have attended the lectures at three out of the four Tyneside centres. The pitmen of South Northumberland have already obtained two full courses — one on political economy and one on history—and a third on mining is in progress this term. A strenuous effort is now being made to induce the labour organizations — co-operative societies and trade societies—to take up the question of higher education, with a view to organizing throughout the district full courses of lectures and classes on a variety of subjects. This marks a new and interesting departure in the education of the masses. If once co-operative and trade societies interest themselves in the extension of higher education among the people, progress may be expected to be rapid and widespread.

The work which is being done by the London Society for the Extension of University Teaching in the Metropolis is similar to that done by Cambridge. The Society was founded a few years after the starting of the Cambridge movement, and limits its operations to London. The Society's work is making steady progress.

The story of the growth of permanent institutions in towns where university local lectures have been given is highly interesting. In some cases the part played by the local lectures scheme has been so slight as to amount to nothing more than suggestion, while in others the local college has grown directly and obviously out of the lectures. University College, Nottingham, and Firth College, Sheffield, are the most striking instances of the latter, while at Leeds the adoption of the local lectures scheme led eventually to the addition of a literature department to the Yorkshire College of Science.

Since the establishment of the scheme in 1873 lectures have been given in upwards of seventy towns with varying degrees of success. There are abundant proofs that the movement is gathering strength and increasing in vitality. The resumption of the lectures in towns where they were discontinued some years ago is an encouraging circumstance, and with the experience of the past the rocks on which some of the earlier efforts were wrecked will be avoided.

At present the progress of the movement is limited, not by the demand for higher education, but by the fact that the lectures can only be adopted: (1) in populous centres where the fees are sufficient to meet the expenses; (2) in centres where private munificence makes up the financial deficiency; (3) in districts where local literary and scientific institutions take upon themselves a considerable share of the pecuniary liabilities. Nothing has been more completely proved by past experience than that the hindrances in the way of university extension are purely financial and are not in any sense due to indifference to higher education.

It has been already pointed out that the University is compelled to charge the centres such a sum for the lectures as shall fairly remunerate the lecturer. The local committees are, therefore, driven in some cases to fix the fees so high that clerks, artisans, and persons of small means are, to a large extent, excluded from the benefits of the scheme. The difficulty of obtaining permanent subscriptions is very great, and the tendency is for the whole financial burden ultimately to fall on a few enthusiastic supporters of the movement. The cost of a course is usually 65*l.* or 70*l.*—45*l.* to the University for teaching, and 20*l.* or 25*l.* for local expenses, including proportional share of the lecturer's travelling expenses between the several centres associated in the lecturing circuit. An attendance of 280 students paying 5*s.* each would be required to clear expenses. A larger fee would be beyond the means of persons earning average weekly wages. Audiences of 300 or thereabouts have only been got where the fee has been lower than 5*s.* There seems here a fair case for Government aid. If the Education Department would recognize the lectures and classes on some such footing as night schools, and make a grant of 5*s.* on the average attendance at each course, under conditions that would not interfere with the freedom of the movement, the difficulty, as far as the centres are concerned, would be at an end. In centres where pupil teachers attend the lectures a further allowance might be made with advantage. There may be, and no doubt there are, difficulties of detail which would have to be overcome; but there can be no valid reason for not recognizing the local lectures and classes and allowing the same grant for average attendance as is allowed to night schools, where the teaching is altogether of an elementary character and now less needed than teaching of a more advanced kind. If this were done higher education would be brought fairly within the reach of people whom it was hoped to reach by means of the local lectures scheme. There is every reason to believe that the movement would gladly be taken up in smaller towns than is now possible if the financial difficulty were overcome. In the days before the passing of the Elementary Education Act night schools were necessary to supply the elementary instruction now given in day schools. The results of the nine years' work indisputably show that there is a strong desire for education of a higher kind, such as is given by the Cambridge local lectures, and it only needs that some scheme should be devised by which the fees paid by students could be supplemented without the strain caused by constant appeals for donations and subscriptions for the movement to make still more rapid advances. Whatever development awaits the university extension movement, there can be no question that Cambridge has already done a great work in popularizing higher education and bringing it directly before the people in an available form, both as regards the method of teaching and the choice of subjects taught. How great that work is cannot now be measured, but it is growing in many directions and is undoubtedly destined to play an important part in the future intellectual development of the people.

FIELDING'S PORTRAIT.

53, Hugh Street, Eccleston Square.

As the sculptor selected to execute the bust of Fielding, perhaps I may be allowed the opportunity of saying a few words relative to the possibility of obtaining a likeness from the only available material—the profile drawing by Hogarth. Mr. Austin Dobson's excellent letter of October 28th appears to establish pretty conclusively that this was made from sittings; but the point is not very material, as a drawing made by Hogarth from his tenacious memory would be quite as good a likeness. The criticisms advanced by Mr. Clark Russell apply pointedly to the portrait prefixed to Roscoe's edition of Fielding's works, and probably to most other portraits filled up by the engravers according to their own fancy, but not to the original drawing, which is simply an outline. This drawing, in which the artist seems to have laid aside for a while his well-known propensity to caricature, represents a most noble face, with a slightly

amused and sarcastic expression. The nostril and the eye are well drawn, and the indications of form, which only an artist, perhaps, would understand, numerous and certain. It can be best studied in the Print Room of the British Museum or in the earliest edition of Fielding's works by Murphy, who describes it as "an excellent drawing," which "recalls to all who have seen the original a corresponding image of the man." Now one profile generally agrees with the other; had "one eye had a droop or leer," it is probable a man who loved caricature as Hogarth did would have seized upon it; possibly a sculptor might prefer to omit, or but slightly indicate, such a defect had it existed. Thus we have for our purpose the two sides of the face, and, studying them, can be absolutely sure such a nose could no more have "dwindled into a pimple" than become as large as an elephant. Whether the eyebrows were exactly alike or not is not very important. One can even tell from this beautifully drawn profile that the nose was fine in the bridge, the upper lip curled and not much depressed in the centre, together with a number of important facts as to the full face which experience teaches can be deduced from the profile. Further, in the descriptions of Fielding he is everywhere spoken of as eminently handsome, and the portrait which did not give that impression would be a failure. I have seen the bust at Eton, but do not know the sculptor's name. I venture, then, to assert that from Hogarth's most suggestive drawing, added to a knowledge of anatomy and a study of Fielding's character, a bust at least equal in fidelity to that drawing may be produced; and I can only add that, the work being still unfinished in clay, I shall be happy to show it to any one interested who will do me the favour to call at my studio, my ambition being to execute a portrait of the great novelist which, like his fame, "shall not be for an age, but for all time."

MARGARET THOMAS.

ENGLISH AUTHORS AND AMERICAN PUBLISHERS.

Swansea, Nov.

I HAVE been away from London ever since Mr. Sampson Low's letter appeared in the *Athenæum*, or I should have replied to it last week. My answer to Mr. Low need consist of no more than a reiteration of the statement I made in the other letter, *i.e.*, that I have never received a penny from America on account of my books there. I was speaking about this to an American judge a few nights ago, and he advised me to abandon Great Britain as my native land and become an American citizen. "There 's no other chance," said he, whittling a lucifer match and then picking his teeth with it. I suppose there is no other chance. Meanwhile some good ought to be done by the publication of such letters as that printed in your columns last week signed by Mr. Pym. I wish Mr. F. W. Robinson's letter had been to the same purpose, for I respect him too heartily as a writer not to grieve to find him among the opponents of the British authors' grievance—the grievance of men whose estate is in their ink-bottles, and whose toil is pretty nearly that of the galley slave.

W. CLARK RUSSELL.

Crown Buildings, 188, Fleet Street, Nov. 14, 1882.

MR. HORACE N. PYM'S letter in the last number of the *Athenæum* is misleading. Permit me to state that Messrs. Harper & Brothers issued the reprint in question by arrangement with Mr. Pym's American publishers, the Messrs. Lippincott, of Philadelphia; that Messrs. Harper & Brothers paid the Messrs. Lippincott therefor; that the woodcut which Mr. Pym is pleased to asperse was the same as that used in the "attractive little volume" issued by Messrs. Lippincott; and that Messrs. Harper & Brothers in the case of Mr. Pym, as in all other cases, followed their invariable rule of paying for early sheets—a fact to which the "bulk of English literary people" cheerfully and kindly testify.

SAMPSON LOW.

FEMALE EDUCATION IN INDIA.

ABOUT a year ago I translated for the *Athenæum* a portion of a Sanskrit ode addressed by a lady Pandit, named Ramā-bāī, to the Berlin Congress of Orientalists. Unhappily she has since become a widow, but we find her as active as ever in striving to promote female education in India. In her evidence just given at Poona before the Educational Commissioners, who are now examining witnesses in every part of India, she urged four things—more liberal Government grants towards female education, the training of female teachers for girls' schools, the providing of suitable school-books for girls, and the creation of a female medical profession. But the interesting circumstance connected with her visit to the capital of the Maratha country was that the educated natives got up a protest against the idea that female education was neglected in their part of India.

The president of the Commission (Dr. W. W. Hunter) was invited to a meeting of the Native Ladies' Association (the Arya-Mahilā-Sabhā) of Poona. There, to his astonishment, he beheld an assembly of 280 native ladies, mostly of the Brāhman caste and all unveiled, who, with many European ladies and gentlemen, had come to hear an address from the lady Pandit Ramā-bāī.

After the Panditā's speech an enlightened Maratha Brāhman (Mr. Ranade) called the president's attention to the fact that in the Maratha country native women were allowed almost as much liberty as in Europe. They held meetings, had their own way, and went about freely in the public streets unveiled and without restraint. In former times it was not unusual for noble ladies to attend durbars, traverse the country on horseback, and even command armies. From what I myself saw of the Maratha people in 1875–1877, I can bear testimony to the fact that the spread of Muhammadan customs in India had little effect in curtailing this ancient liberty; and I trust the advent of the Commission will stimulate the liberal Brāhmans of Poona to make efforts for its still further extension. Poona has always been a great centre of progress and focus of enlightenment, and it is to be hoped that the news of this recent demonstration will penetrate the *pardahs* of every Indian household throughout the length and breadth of the land. It is an earnest of a brighter future for our Eastern empire that the light of day is at length beginning to find its way through the shutters and curtains which have hitherto darkened Indian homes. Assuredly the regeneration of India depends to a great extent on the re-elevation of her women to their ancient status and on the reanimation of the dry bones of her family life.

MONIER WILLIAMS.

NOTES FROM BERLIN.

THE undulating line by which the history of civilization is wont to be represented shows itself clearly, with its alternate ups and downs, in the taste of the public. For many years past our critics have declared that the special task of the dramatic art of the present time is to choose its subject from the present time, to depict the passions which animate us, to touch on the defects which mark our society, to show the ideals which are attainable by us. In one word, our theatre must, it was said, be modern in order to be able to fulfil its mission, to really please us, to move us, to seize hold of us. The public appeared to adopt this dictum. Its horror of bare legs and cavalier boots, of tragedies drawn from antiquity and of mediæval dramas, had become a proverb. It spoke of these productions of the higher culture with hypocritical respect and a wry face. It insisted that the Court Theatre, which has for its vocation to look after the highest class of art, should support the lofty efforts of well-meaning poets by producing their plays; but with this was its conscience satisfied, and it stayed at home on the evenings when this sort of drama was produced, and the players declaimed the sonorous verses with the rolling *r* and displayed the noble folds of the toga to empty benches. Great and enduring success attended only the modern pieces, in spite of the unsatisfactory nature of the plots, the petty interests that swayed the characters, the mistakes about society, the exaggerations and the impossibilities.

For some time past a revolution of opinion has declared itself. The public and its guides the critics appear to have grown weary of the portrayal of our little sorrows and joys. The ambitious commercial notabilities who seek after titles, orders, and social position; the intriguing widows, still young enough to marry, who endeavour to make up for the loss of feminine attractions by obtaining influence in society; the youthful artists, usually painters who possess extraordinary talent; the precocious girls, and other hackneyed characters, have appeared on the boards too often, and the candid spectator in the stalls says now, "I do not go to the theatre to find again the society that I can meet any day in my own house." And when he recognizes in this person and that a weakness of which he is himself conscious, he is altogether disgusted, and says the theatre is not intended to make people uncomfortable. Œdipus, who marries his mother Jocasta—that is the great tragedy which he now understands, and which thrills him without making him uncomfortable! for if he has many sins to lay to his own charge, if he does a doubtful kind of business on the Stock Exchange, if through servility and worthlessness he has worked his way upwards, and has sacrificed his own flesh and blood to his presumptuous extravagance; at any rate, he has not this to reproach himself with—he has not married his mother.

Richard Wagner, who of all creative artists o our Fatherland has enjoyed the greatest success and attained the widest influence, may have contributed by his 'Nibelungen' to reconcile the playgoers, who so long had shown themselves shy and distrustful of subjects derived from other times and manners, to the mighty themes and giant figures of the Sagas and of the distant past. But we need not trouble ourselves about the origin of the present taste: it exists, and fashion is once more favourable to tragedy and the drama in the grand style.

The young writer to whom this revolution has proved most profitable is Ernst von Wildenbruch. For years he knocked in vain at the doors of the managers; not one was opened to him. In spite of this he wrote piece after piece, until at length the director of a Berlin theatre took compassion on him. 'Die Carolinger' obtained at the Victoria Theatre an astounding success. And deservedly. It is the work of a highly gifted man, whose language is forcible and harmonious, who knows how to manage his verse, who possesses a keen understanding of the dramatic method of handling his material, and a very delicate appreciation of theatrical and decorative effects. Even in his mistakes, for instance, his striving after excessive pathos, a true poetic talent is shown. This great and deserved success has turned the attention of other theatres to the younger generation of writers, and has caused the representation of one piece after another of the hoarded-up stock, all with considerable, some even with signal, success. With his 'Carolinger' and 'Harold' Wildenbruch has become the poet of the day. Every other morning the journals sound his praises, and, as always happens in such cases, with a certain intentional exaggeration. Wildenbruch is hailed as the liberator of our dramatic literature from the state of weakness to which the playwrights who have hitherto been popular had reduced our poor stage. We are now, in fact, assisting at the same comedy that the French went through some time ago, when they held up M. de Bornier, the lucky author of the 'Fille de Roland,' with eager delight as a rival to Augier, Dumas, and Sardou. Our criticism at present extols Wildenbruch as highly as it can, with the

obvious purpose of depressing Wichert, Moser, Bürger, and others, whose names have appeared too often on the playbills. If one were to take seriously the flights of fancy in which some writers indulge, one would be forced to believe that the dramatic muse, after she had kissed Shakspeare and had bestowed a passing grasp of the hand on Schiller and Goethe, has roused herself to clasp Wildenbruch to her bosom. Such exaggerations correct themselves, and luckily do not alter the fact that Wildenbruch is a capable writer for the stage. It is to be hoped, however, that his head will not be turned by his panegyrists or his talents injured by excessive adulation. If they be, a bitter process of disillusionizing awaits him, for the wave that has borne him aloft will fall back in accordance with the well-known law of nature.

Our Court Theatre, following the tendency of public taste, opened the season with a play the scene of which is laid in remote ages. 'Skalden Kunst' is the title of the piece, and the author is Felix Dahn, the place Ultima Thule, the time the end of the fourth century, therefore even more remote than Thule. I have avoided speaking of the scene of the plot, for the piece really involves no plot. For a ballad of twenty couplets the matter would probably have sufficed: for a drama it is far too scanty. The old king is at feud with his son, and the singer reconciles them through the might of his song, about which Schiller has said in splendid verse everything that is worth saying, and about which the wild beasts must have talked in the days of Orpheus of blessed memory. The singer marries the king's daughter. The poet, a learned professor at Königsberg, to whom we are indebted for one of our most remarkable novels, 'Der Kampf um Rom,' has on this occasion also produced a respectable literary work. The current criticism has the suitable expression for it, "It is animated by a kindly culture," but it is tiresome on the stage, and already, after being played a few times, the piece has been buried. The number of mourners was small.

More successful, but also not so successful as usual, has Gustav von Moser been with his 'Reif-Reiflingen' at a theatre devoted to farce and comedy. Moser is the most fertile and lightest of our comic writers. He endeavours to entertain his audience, and this he almost always succeeds in doing. A lightly constructed plot, in which one amusing situation follows another; amusing characters that are brought on the boards when they are wanted, and stand aside at the writer's bidding, without one's caring to inquire what has become of them; an easy, not very choice, but still fresh dialogue — such are the ingredients of all his plays. He has introduced a good comic type, the Prussian lieutenant as he exists in real life. Owing to the long years of peace our lieutenant was, down to the sixties, in bad odour, and he played in literature a *rôle* by no means to be envied, often exceedingly ridiculous. He was laughed at as a fop and fool, who laid exaggerated stress on a faultless exterior, scented himself, made his spurs clash, rattled his sword, without ever drawing it from its sheath, and courted all girls and young wives. The great wars which we have waged since then have placed the much ridiculed lieutenant in quite a different light. One has conceived a respect for this young fop who possesses the noblest virtues of man, bravery, love of duty, and a sense of honour, and it is Moser who first has acclimatized this version of the lieutenant in a thoroughly realistic way in our dramatic literature. He has represented him as a human being with many laughable qualities, which under ordinary circumstances might pass for absurdities, but which at the same time give way to an earnest resolution when earnestness is needed. He has delineated him as a lovable companion, polite towards women, educated, and attentive to duty. The first piece in which this modern lieutenant appeared was 'Der Veilchenfresser.' Moser wished with this rather tasteless title to create a so-called "Geflügeltes Wort," but he did not succeed. The 'Veilchenfresser' is intended to describe the officer who passes for a social fop, but in a given moment shows himself a man of honour. Still more successful was this character in a subsequent comedy, 'Krieg im Frieden,' the hero of which, Reif-Reiflingen, an exceedingly clever sketch of our young officers, caused the unusual popularity of the play. This success caused Moser to make the same figure the hero of his last comedy, again very clever and very amusing. But the old experience, that the second parts of successful works which were finished with the first never come off rightly, has again been verified.

There is, then, nothing very remarkable or agreeable to announce regarding the beginning of the season. I shall merely mention as a curiosity that the theatre which was founded some years back with a view to improving the taste of the masses by the performance of classical works at low price—the National Theatre—now brings out dull comedies which only last through seven unsuccessful performances—abortions that are supposed to provoke to pity, to the awakening of the sense of art, to the purification of the taste, to the advancement of talent! PAUL LINDAU.

THE SUNDERLAND SALE.

WE continue this week our report of the Sunderland sale at the rooms of Messrs. Puttick & Simpson, beginning with the books sold on Thursday, the 9th, and ending with those disposed of last Wednesday:—Ochinus, A Tragœdie, or Dialoge of the Uniuste Usurped Primacie of the Bishop of Rome, Englishet by Bp. Ponet, black-letter, a quarto bound in contemporary brown calf, Lond., for Gwalter Lynne at Byllyngesgate, 1549, 85*l.* Les Ordonnances de l'Ordre de la Toison d'Or, printed on vellum, 4to., 24*l.* Ovidius, Opera, 3 vols., old morocco, fol., Romæ, C. Sweynheym et Arn. Pannartz, 1741, 85*l.*; Ovidius, Opera Omnia, 3 vols. fol., Venetiis, Jacobus Rubeus, 1474, 60*l.*; Ovidius, Opera, 2 vols., Bononiæ, Baldasarem de Azzoguides, 1480, 51*l.* Oviedo y Valdes, De la Natural Hystoria de las Indias, in Toledo, por Remon de Petras, 2 vols., 1526–57, 48*l.*; Oviedo y Valdes, Coronica de las Indias, fol., Salamanca, Juan de Junta, 1547, 61*l.* Libro del Famoso Cavallero Palmerin de Oliva, fol., Toledo, Lopez de Haro, 1580, 17*l.* 10*s.* Parthenius, Pro Lingua Latina Oratio, John Grolier's copy (damaged), sm. 4to., Venet., Aldus, 1549, 15*l.* Paschalius, Henrici II. Galliarum Regis Elogium, fol., Lut. Par., M. Vascosanus, 1560, 16*l.* Petrarca, Sonetti, Canzoni et Trionphi, printed on vellum, wanting leaves 1 and 21, sm. fol. (Venet., Vindelinus de Spira), 1470, 280*l.*; another edition (imperfect), sm. fol., Padua, Martinus de septem arboribus Pratensis, 1472, 30*l.*; another edition, sm. fol., Venet., 1473, 25*l.*; Petrarca, Gli Trionfi, con la Expositione di Bernardo Glicino, 1475, 35*l.*; Petrarca, I Triumphi, col Comento di B. Glicino, containing, besides the woodcuts belonging to the book, a set of six plates, engraved on metal (attributed to Filipino Lippi), which are probably unique, 1,950*l.*; Petrarca, Le Cose Volgari, printed on vellum, contemporary Venetian brown morocco binding, Vinegia, case d'Aldo Romano, 1501, 50*l.*; Il Petrarca da Dolce e G. Camillo, printed on vellum, sm. 8vo., Vinegia, G. Giolito, 1558, 22*l.*; Petrarca, Il Libro degli Huomini Famosi, fol., Polliano, Verona, 1476, 34*l.* Omnia Platonis Opera, *editio princeps*, fol., Venet., Aldus, 1513, 31*l.* Plautus, Comœdiæ Omnes, Venetiis, 1472, 90*l.*; Plautus, in ornamental Lyonese binding, sm. 8vo., Lugd., 1513, 17*l.* Plinius, Historia Naturalis, lib. xxxvii., *editio princeps*, Venetiis, Joannes de Spira, 1469, 82*l.*; another copy, 70*l.*; another edition, Romæ (*edit. secunda*), Sweynheym et Pannartz, 1470, 11*l.* 10*s.*; another edition, printed on vellum, fol., Venetiis, Nicolaus Jenson, 1472, 220*l.*; Plinius, Epistolarum, lib. viii., 1471, 17*l.* 10*s.* Plutarchus, De Liberis Educandis, 39 ll. (the first book printed at Parma), Parmæ, And. Portila, 1472, 13*l.* Pontanus, De Bello Neapolitano et de Sermone, printed on vellum, Naples, Sigismundum Mayr, 1509, 45*l.* Samuel Purchas, Hakluytus Posthumus, fol., Lond., H. Featherstone, 1625–26, 55*l.* Quintilianus, Institutionum Oratoriarum ad Victoriam Marcellum, printed on vellum, illuminated, fol., Romæ, 1470, 290*l.*; Institutiones Oratoriæ, fol., Romæ, Sweynheym et Pannartz, 1470, 26*l.*; another edition, fol., Venetiis, Nic. Jenson, 1471, 22*l.* Rabelais, Grãds Annales du Grand Gargantua, 12mo., 1542, 320*l.*; Gargantua et Pantagrueline Prognostication pour lan 1535, et les Horrible Faicts, in 1 vol. (first edition of Rabelais with a date), 320*l.*; La Vie du Grand Gargantua et Pantagruel, Roi des Dipsodes, 2 vols., 1542–3, 280*l.*; Tiers Livre, Tholose, 1546, 95*l.*; Tiers Livre, Lyon, 1552, 91*l.*; Le Tiers Livre et le Quart Livre (wants title and 4 prel. ll.), 1552, Paris, 171*l.*; Le Quart Livre, 1553, 91*l.*; Le Cinquiesme et Dernier Livre et le Voyage et Navigation des Isles Incogneuës, 1565–74, 96*l.*; L'Isle Sonante, 1562, 26*l.* The Petrarchs and the editions of Rabelais have been the main centres of attraction in this instalment of the library. On Thursday, the fortieth day of the sale, the total was 448*l.* 17*s.* The fourth instalment of the library fetched 10,129*l.* 8*s.* The gross total amounts to the large sum of 46,672*l.* 13*s.*

Literary Gossip.

THE Middlesex magistrates have appointed a special committee to consider whether some better accommodation cannot be afforded for the ancient records of the county, and whether their use cannot be facilitated by the preparation of a calendar. Many of the earliest documents, it is alleged, are perishing from damp. The magistrates of the North and West Ridings of Yorkshire have, as we pointed out last year, set a good example in this respect.

THE Forty-third Annual Report of the Deputy-Keeper of the Public Records, which is about to be presented to Parliament, will contain, besides the continuations of the Calendars of Patent Rolls and of the Duchy of Lancaster Records, the beginning of a Calendar of Privy Seals, &c., of Charles I.; some documents relating to the conspiracy of the Earl of Cambridge against Henry V.; a report on libraries in Sweden containing MSS. pertaining to English history, by the Rev. W. D. Macray; a like report on the State archives of Stockholm, by Mr. W. H. Bliss; and a report on the Canadian archives, by Mr. Douglas Brymner.

THE appearance of the late Dr. A. C. Burnell's translation of 'Manu' is now ensured beyond question, as the manuscript has been found to be in a fit state to go to press. The important introduction has, on careful examination, also turned out to be perfect, showing the last touches of the hand of the writer.

MR. GUY LE STRANGE, one of the editors of the modern Persian play 'The Vazír of Lankurán,' will complete and carry through the press the English-Persian dictionary left in an incomplete state by his late friend Prof. E. H. Palmer. 'The Vazír of Lankurán,' the first modern Persian play ever printed in Europe, will appear shortly, the editors being Messrs. Haggard and Le Strange. The volume will comprise the Persian text, explanatory notes, a glossary, grammatical introduction, and English

translation. M. Charles Schefer, the director of the École des Langues Orientales Vivantes at Paris, will use the work as a text-book for his *cours* in the second half of this session — a great compliment to English scholarship.

'PEARLS OF THE FAITH,' the new poem by Mr. Edwin Arnold, will be ready for publication in Christmas week. The American publishers will also have a large edition ready for sale during the holiday season.

'THE SERPENT PLAY: A DIVINE PASTORAL,' is the title of Dr. Gordon Hake's new poem, to be almost immediately published by Messrs. Chatto & Windus.

MR. RUSKIN, who lectures at the London Institution on December 4th, has changed his mind about his subject. It will be not 'Crystallography,' as announced, but 'Cistercian Architecture.'

THE first instalment of Mrs. Lynn Linton's story, of which we have before made mention, will appear in one of the magazines in January. Talking of stories in magazines, it may be worth mentioning that a well-known periodical is at present embarrassed by the failure of a novelist, who is not at present in England, to supply the conclusion of his tale. All the chapters that he has sent have been published, and for the last two months the editor of the magazine has been forced to put in padding to fill the void. As the publishers have paid for the whole story, they are wondering whether its title, 'Fortune's Fool,' may not be supposed to apply to them.

THE report on the manuscripts of the Dean and Chapter of St. Paul's, upon which Mr. Maxwell Lyte has been for some time engaged under the authority of the Historical Manuscripts Commission, is now completed. It is very bulky, for an abstract of every document of value which has not been quoted in printed works is given. The Commissioners will publish this report next year in the general report of their proceedings. Mr. Lyte has also completed a report on the manuscripts of Eton College.

THE December number of the *Vyestnik Evrop'y* (*Messenger of Europe*) will contain a production from the pen of M. Tourguénief, entitled 'Verses in Prose.' It consists, according to the *Novoe Vremya*, of a series of sketches composed during the author's recent illness at Bougival, and reflects some of his personal surroundings during the last six years.

MESSRS. WYMAN & SONS will publish before the end of this month the volume of selections from the Wentworth papers in the British Museum, chiefly illustrating political and social life during the reign of Queen Anne, which we noticed last year as being in preparation by Mr. J. J. Cartwright. The greater number of the letters printed in the volume were addressed by friends and relatives in London to Lord Raby (afterwards Earl of Strafford) when he was ambassador at Berlin and the Hague.

AMONG the works now in the press for the Rolls Series are 'The Register of St Osmund,' edited by the Rev. W. H. Jones, of Bradford-on-Avon, and the index volume (the seventh) of Dr. Luard's edition of Matthew Paris. The first volume of Mr. C. T. Martin's 'Register of Archbishop Peckham's Letters,' in the same series, will very shortly be published.

MR. A. J. DUFFIELD, who has recently visited the scenes of the earliest discoveries of Columbus and his companions, will publish shortly 'American Days: the Romance of a Lost Kingdom.'

SOME new novels may be mentioned. Miss Betham-Edwards, author of 'Kitty,' will contribute a serial story to *Good Words* next year, entitled 'Pearla; or, the World after an Island.' Miss Hoppus, the author of 'Five Chimney Farm,' has in the press a novel, to be published by Messrs. Hurst & Blackett, called 'A Story of Carnival.'

OWING to the very limited number of competitors during recent years for the Gilchrist Scholarships, tenable at the London University by natives of India, the Gilchrist Trustees have decided on substituting one scholarship of 150*l.* annually for India, for the two scholarships at 100*l.* hitherto offered. The tenure of the scholarship may be extended from four to five years should the holder prove worthy. The new arrangement is to come into force in 1884.

THE opinion of the ratepayers of Belfast has been taken as to the adoption of the Free Libraries Act there, and the result is strongly in favour of the project, the number of votes for the adoption of the Act being 5,238, and in opposition to it 1,425.

BY a resolution of the 23rd of October the Society of Sons of St. George at Philadelphia determined to found a library in the handsome St. George's Hall they occupy. They had already received many donations from booksellers and others in London. While they will not neglect general literature, they propose to give their collections a distinctive character. The history of the United States has been too often treated as if it began with the Declaration of Independence, and they therefore hope to bring together works of English authors dealing with the controversy on this side of the Atlantic, and with the principles, dating far back in the common history, on which the discussions were based and the details of the American Constitution and legislation were founded. They hope at a later time to obtain works illustrative of the stay of the Americans in England and their influence on the mother country. Separate funds are to be devoted to the library, so as not to trench on the benevolent functions of the institution.

THE Clarendon Press promises immediately two new volumes of the "Sacred Books of the East," edited by Prof. Max Müller; the new part of the "Anecdota Oxoniensia," Aristotle's 'Physics,' book vii., a transcript of the Paris MS. 1859, collated with the Paris MSS. 1861 and 2633 and a MS. in the Bodleian Library, by Mr. R. Shute, M.A.; a volume of 'Selections from the Dialogues of Plato,' with introductions and notes by Mr. John Purves, M.A., and a preface by the Master of Balliol; and an edition of Corneille's play of 'Horace,' with introduction and notes by Mr. George Saintsbury. The most notable feature of the last-named book will be the prolegomena.

THE new enterprise of Mr. Gardner, of Paisley, the *Scottish Review*, will appear next Monday. It contains articles on 'The Progress of Theology in Scotland,' 'Letters in America,' 'The Poems of Dr. W. C. Smith,' 'Thomas Carlyle's Apprenticeship.' 'The State of the Highlands,' 'Commentators and the Book of Genesis,' &c.

MR. W. SATCHELL has in preparation 'Gentleman Jack, and other Poems,' by Miss May Probyn, whose previous volume met with a favourable reception. The same publisher also announces a volume of 'Country Essays,' by the Rev. M. G. Watkins; and a collection of Spanish legends, with many illustrations, by Mrs. Middlemore, entitled 'Round a Posada Fire.' The 'Bibliotheca Piscatoria,' by T. Westwood and T. Satchell, is now nearly through the press and will be issued next month. This will also be published by Mr. Satchell.

MESSRS. WARD, LOCK & Co. have made arrangements for the publication (beginning with the new year) of the *Atlantic Monthly* simultaneously with the issue in America. To the January number Mr. Henry James, jun., will contribute a dramatized version, with new characters and incidents, of his well-known story 'Daisy Miller.'

OF new theological books we may mention one or two. Messrs. A. & C. Black promise 'Thoughts for the Weary and the Sorrowful,' by the late Dr. Alexander Raleigh. 'The Gospel of the Secular Life' is the title of a work by the Hon. W. H. Fremantle, Rector of St. Mary's, Bryanston Square, and Canon of Canterbury, which will shortly be published by Messrs. Cassell & Co.

A CORRESPONDENT writes:—

"The Polish Society of the Friends of Science and Literature in Posen celebrated on November 8th a double solemnity, namely, the twenty-fifth anniversary of its establishment, and the opening of its museum, lately erected. The building is splendid; filled in every department with books, prints, paintings, and objects of art. It contains three galleries of paintings. That of Polish artists, ancient and modern, is capacious, lighted from above, and important as well from the artistic as from the historical point of view, for it possesses a collection of portraits of the politicians and beauties celebrated under the reign of the last King of Poland. The gallery of foreign painters boasts of works attributed to Gentile da Fabriano, Domenichino, Guido Reni, Andrea del Sarto, Carlo Dolce, Palma Vecchio, Salvator Rosa, Van Dyck, Ruysdael, Poussin, Lesueur, Lancret, Cranach, Velazquez, Murillo; altogether more than 400 masterpieces. There are in another department more than 15,000 prints. Two separate libraries contain above 100,000 works. The numismatic cabinet comprises about 15,000 medals. Of great importance is the archæological collection, and it has been pronounced by such an authority as Herr Virchow more valuable than any other in the German Empire. It is now all open for the use of the public."

THE deaths are announced of Mr. George Rose, better known to the public as "Arthur Sketchley" and the creator of "Mrs. Brown," and of Mr. A. G. Constable, a son of Scott's publisher and the author of a work on Afghanistan.

SCIENCE

Synopsis of the Classification of the Animal Kingdom. By H. A. Nicholson. (Blackwood & Sons.)

THE title of Prof. Nicholson's latest book brings to mind the 'Introduction' of Prof.

Huxley, and, curiously enough, the two books contain almost the same number of pages. Here, however, the resemblance ends: the one contained definitions "of all the most important orders of the animal kingdom"; the other has no definitions "even of the shortest sort," save only for the sub-kingdoms. In palliation of this Prof. Nicholson explains that his work is intended to be a "mere guide to a line of study." Bearing in mind these limitations, we would ask whether the learned professor thinks it well for a zoologist to commence his studies with the examination of what are certainly parasitic and are almost as certainly degraded forms; and if not, why he takes as his first class of the *Protozoa* the *Gregarinida;* or whether he thinks so little of the presence or absence of a nucleus as to justify the union of non-nucleated and nucleated forms in the same class. So far as it shows us what our earlier ignorance led us to do, we all willingly recognize the moral of the brilliant discoveries by Boettcher and Hertwig of the nucleus in the mammalian red blood-corpuscle and the *Foraminifera* respectively. Attention, on the other hand, is to be given to the micro-chemical researches of Brandt and Miescher on nuclein; and the differences between *Protamœba* and *Amœba* seem still to be so great that the grouping of the two in the same class must be regarded as most misleading.

Leaving aside these lowly forms, we find the author retaining the long obsolete division of the *Annulosa*, and exhibiting within the limits of that group a neglect of the results of some of the most important investigations of later years. The retention of *Peripatus* among the *Myriopoda*, after the admirable investigations of Prof. Moseley and the lamented Prof. Balfour, argues an incompetence to recognize definite facts and their morphological value which is absolutely fatal to the book's value as a guide to students. An error no less characteristic and remarkable follows immediately, for we find that the first sub-class of the *Insecta* (*Ametabola*) contains forms which are clearly descended from winged insects, and others which as clearly have never had wings at all. For Mr. Nicholson the researches of Sir John Lubbock and others on the morphology of the *Collembola* have evidently all been in vain.

When we come to the fishes we find the old, old story repeated. *Amphioxus*, without a heart, an ear, or a liver; the hag, with no specialized jaw arch; and the shark, with all the essential characters of a vertebrate, are all placed in "orders" which, so far as our instructor lets us know, are to be regarded as of equal value. In spite of the researches of, notably, Prof. Flower, the *Camelidæ*, *Tragulidæ*, and *Cervidæ* are, among others, three of the families of the *Ruminantia;* and, as may be supposed, man has a distinct order to himself.

The author has made references to authorities an essential part of the work, and we may therefore point out to him that, although Dr. Dobson's 'Monograph of the Asiatic *Cheiroptera*' is well worthy of mention, he should rather, on the principle that the less is contained by the greater, have referred to that naturalist's 'Catalogue of the *Cheiroptera* in the British Museum.' It is really too absurd to see Mr. Mivart's popular book on the common frog standing between Günther's 'Catalogue of the *Batrachia*' and Duméril (not "Dumeril") and Bibron's 'Erpétologie Générale.' The title of the only complete work on *Myzostoma* is conspicuous by its absence. Chun's great work on the *Ctenophora* should certainly have been mentioned, and the not unknown name of Hertwig have found a place in the bibliography of the *Radiolaria*.

We have looked in vain for any notice of *Dicyema* or *Rhopalura*, although Prof. E. van Beneden regards them as representiug a group of equal value with either of the two other great divisions of the animal world; of *Neomenia* and *Chætoderma*, perhaps the simplest of molluscs; of the enigmatic *Astrophiura* or the instructive *Ctenaria;* but we have not failed to find such old-world mistakes as Myri*a*poda, *Æ*driophthalmata, Arbac*ia*dæ, and Cest*u*m veneris.

In what has gone before we have kept ourselves to what have seemed to be actual faults of commission or omission, neglecting to observe the want of a general or philosophic grasp of the essential points of a classificatory naturalist, and this we have done because there can be no common platform between the writer and ourselves. It is quite credible that ill-taught students may ask for synoptical tables, but he who is engaged in the work of modern zoology knows that these, save when they appear as the tentative schemes of some many-sided investigator, are hardly worth the paper they are printed on, and he who has to do with examinations and examinees knows only too well to what base uses and what evil ends works like the present may be put; while he who is acquainted only with English zoology will know that Mr. Pascoe's work, unsatisfactory though it is, is better far than this, of which we have thought it our duty to point out the more glaring and typical mistakes.

GEOGRAPHICAL NOTES.

Mr. Colquhoun's recent paper on his journey through the Southern China borderlands is a most interesting narrative and a valuable contribution to geography, dealing as it does with a line of country which is comparatively unknown. But considered in the light of a trade route of the future, we venture to think that the line he proposes can scarcely hope to oust its rivals, the Irrawaddy and Yang-tsze routes. The difficulties of diverting trade from its established channels in a totally new direction are always considerable, and more than ever so where a large tract of country has to be traversed before the waterways are reached. The subject, however, is well worthy of further consideration, and should Mr. Lepper's proposals, now before the Indian Government, lead to any expedition from the Assam side, the question of the trade of South-Western Yunnan might advantageously be included within the scope of the investigation. The interesting facts mentioned by Mr. Colquhoun about the peculiar excellence of the so-called Po-erh tea are not new, though they are little known to general readers. Baron von Richthofen, in his letters on the Chinese provinces, published at Shang-hai in 1872, discussed at length its admirable qualities and the desirability of encouraging its export. It is said, on good authority, to be more refreshing than any other kind, and although strong does not irritate the nerves as other green teas do, while, if prepared in the Chinese way, it will bear seven infusions without losing strength or flavour!

The Royal Geographical Society may be congratulated on the November number of their *Proceedings*, which contains several interesting papers. First comes an article by Col. H. Yule, C.B., on the ancient sea route to China from Western Asia, wherein the various localities mentioned by the author of the 'Periplus of the Erythræan Sea,' by Ptolemy, Cosmas Indicopleustes, and the Arab geographers, receive careful indication. There is one part of the subject, however, on which Col. Yule does not dwell—we mean that section of the route which extended from the head of the Red Sea to India. Those comparative geographers who may be desirous of extending their researches in this direction will find an elaborate and lengthy article by Mr. Rehatsek in the *Journal* of the Bombay branch of the Royal Asiatic Society for 1881, in which he treats fully of the various emporia and other places which existed along the coasts of Arabia and the Persian Gulf. The next paper, by Mr. Nelson, of the United States Signal Service and the Smithsonian Institution, describes a sledge journey made over completely new ground in the delta of the Yukon, in Northern Alaska, during the years 1878–79. The length of the journey was 1,200 miles in all, and this was accomplished in dog sledges over a low-lying, sterile, and frozen country, peopled at rare intervals by a pure-blooded Eskimo population, numbering in all about 3,000. Mr. Nelson says these people present one of the richest fields open to the ethnologist anywhere in the North. They retain their complicated and primitive system of religious festivals and other ceremonies, while their work in ivory and bone and all their weapons and utensils bear evidence of considerable skill. A map and paper illustrative of part of the Bolivian table-land are contributed by Mr. J. B. Minchin, in the course of which he remarks that the vast sheet of water which formerly occupied the site of Lake Poopó and a great part of the Andean table-land, situated at an average altitude of from 12,000 to 13,000 feet above the level of the sea, must have covered a total area of no less than 20,000 miles. In this lofty region silver is the only metal worked to any extent, the annual export amounting to between eight and ten million dollars. With railway communication, which might be easily brought down to the port of Iquique, the export of the metal would doubtless increase largely.

A Russian expedition into Central Africa is to be undertaken next year, under the direction of M. Sholtz-Ragozinsky, and a vessel is being got ready for the voyage out. It is intended to acquire some land and establish a meteorological station at Cameroon Bay, and then to push inwards.

Capt. Bove and the other members of the expedition dispatched by the Argentine Government to Tierra del Fuego have returned to Buenos Ayres. Staaten Island and the land within the new Argentine boundary have been carefully examined, and existing charts rectified in many important particulars. Capt. Bove advocates the occupation of Staaten Island as a sheep station, and speaks hopefully of the chances of the fisheries of that quarter.

Dr. Jorge Fontana, whom the Argentine Government sent to the Pilcomayo to inquire into Dr. Crevaux's murder, has returned without meeting with traces of the French explorer. He entered the Pilcomayo on July 31st, and ascended it, partly in a steam launch, partly in a boat, as far as the Bolivian frontier. The river is believed to be navigable throughout this distance from January to July. The subprefect of the Bolivian province of Gran Chaco has been more successful. He had an interview with some Tobas Indians on August 2nd at San Francisco Solano. They denied having participated in the murder, and charged their neighbours, the Noctenes and Tapietis, with the deed.

Dr. G. A. Fischer, the former companion of Denhardt, intends to leave Pangani in the course of this month with an Arab caravan

XUM

bound for Lake Samburd. The Hamburg Geographical Society has granted 760*l.* towards the expenses of this expedition.

ASTRONOMICAL NOTES.

HERR ZELBR, of the Imperial Observatory at Vienna, has carried on an ephemeris of the great comet until the 1st of next March, and it seems not unlikely that it may be observed with the aid of a large telescope until nearly that time. About the middle of December the southern declination will amount to more than 30°, but after that the comet will move towards the north, and the southern declination on March 1st will be only 15°. The calculated brightness at that time will be only one-hundredth of what it was on the 6th of October, but on December 16th it will be one-tenth of the latter, or about half what it is now. During the absence of moonlight in the first half of December the comet may therefore probably be still followed with the naked eye, rising in our latitude about midnight. Nothing more has, we believe, been heard of Schmidt's "companion" comet.

Venus is now on the meridian at half-past one in the afternoon; but, her southern declination still exceeding 27°, she sets a few minutes before five o'clock, less than an hour after the sun. Mars is approaching conjunction with the sun, which he will reach on December 10th at a distance from him of little more than half a degree in declination. Jupiter and Saturn, we need hardly remark, are visible all night (weather permitting), the latter being on the meridian about half-past eleven, and the former at a few minutes after two in the morning, rising about a quarter before six in the evening.

The sky was so overcast in the neighbourhood of London last Monday night that there was no opportunity of looking for the Leonids, but it is not likely that any considerable number would have been seen under any circumstances. The richest part of the meteoric ring is now nearly at its greatest possible distance from us. It follows the comet of 1866 (which was discovered by Tempel on December 19th, 1865, and passed its perihelion on January 11th, 1866), and its period is thirty-three and a quarter years, so that it is now a little past aphelion. The next brilliant display of meteors of this stream will therefore not take place until the year 1899; but it is desirable to keep watch as far as possible upon the whole extent of the ring.

The number of the *Comptes Rendus* for the 6th inst. contains a note from M. Cruls, by which it appears that information was received at Rio on the 10th of September of the discovery of the great comet, but it was not seen at the observatory there until the morning of the 12th, and for ten days after that clouds interfered with its actual observation, although it had in the mean time been seen in several other parts of Brazil. The number also contains a good series of observations of the comet from October 10th to November 5th, made at the Lyons Observatory by M. Gonnessiat.

SOCIETIES.

ASTRONOMICAL.—*Nov.* 10.—Mr. E. J. Stone, President, in the chair.—Messrs. R. Bryant, A. L. Kaye, and J. McCarthy were elected Fellows. Prof. H. G. van de Sande Bakhuyzen, of the Observatory of Leyden; Dr. W. Döllen, of the Pulkowa Observatory; Dr. W. Klinkerfues, of the Göttingen Observatory; Dr. H. Schultz, of the Upsala Observatory; and Prof. H. C. Vogel, of the Potsdam Observatory, were elected Associates.—Prof. Pritchard read a paper on certain deviations from the law of apertures in relation to stellar photometry, and on the applicability of a glass wedge to the determination of the magnitudes of coloured stars. He said that he had been engaged for some time in observing the magnitudes of stars with a wedge photometer. In the course of this research a doubt arose as to the perfect accuracy of the law which assumes that the amount of the light transmitted varies with the aperture of the telescope. The late Mr. Johnson found that one of the halves of his heliometer transmitted more light than the other in the ratio of 1,000 to 924; he had therefore discarded the method of limiting apertures, and from a series of experiments which he had made with the wedge photometer, he concluded that the measures made with the instrument might be depended on to one-thirteenth of a magnitude. He hoped shortly to present a catalogue to the Society giving magnitudes of all naked-eye stars from the Pole to the Equator, down to, and including, stars of the fifth magnitude.—A paper from Mr. Gill, on observations of comets, 1881, II. and III., of Wells's comet, and of the great comet of 1882, was read. Mr. Gill described how he had first observed the comet which was now visible on the 8th of September, while returning from the observatory at the Cape of Good Hope. Observations of its place were secured with meridian instruments as well as with the great Indian theodolite. Mr. Finlay, first assistant at the Cape Observatory, described the changes of the comet's nucleus as it approached the sun. On Sunday, September 17th, he observed it, close to the sun's limb, with a six-inch equatorial, power of 110, and a neutral-tinted wedge; he watched it during the greater part of the day, till at $4^h\ 50^m$, Cape time, it came up to the sun's limb and was suddenly lost sight of. Mr. Elkin, of the Cape Observatory, also watched the comet up to the sun's limb, and saw it disappear at $4^h\ 50^m\ 52^s$, Cape time. The observation was made as accurately as the observation of the occultation of a star of the fourth magnitude can be made at the limb of the full moon. Before coming up to the limb the nucleus and a small portion of the tail seemed scarcely inferior in brilliancy to the sun's surface. It was not possible at the time to say whether the comet was passing behind the sun or in front; subsequent observations proved that the comet was passing between the earth and the sun—the comet was quite invisible when upon the sun's disc.—The following papers were also presented: 'Observations of Comet *b*, 1882, made at Windsor, New South Wales,' by Mr. J. Tebbutt,—'The Fireball Radiants of August 9–11,' and 'The Markings of Jupiter,' by Mr. W. F. Denning,—'The Electric Light in Observatories,' by Mr. W. S. Franks,—'Elements of Comet III. (Schäberle), 1881,' by Mr. H. T. Vivian,—'On a Probable Assyrian Transit of Venus,' by the Rev. S. J. Johnson,—'The Great Comet of 1882,' by Mr. F. C. Penrose,—'Observations of Comets *a*, *b*, and *c*, 1882, made at the Royal Observatory, Greenwich,' by the Astronomer Royal,—'Solar Eclipse of 1882, May 17th, observed at Meerut, India,' by Major A. B. Brown,—and 'Sextant Observations of the Great Comet of 1882,' by Capt. G. Cochrane.

METEOROLOGICAL.—*Nov.* 15.—Mr. J. H. Laughton, President, in the chair.—The following new Fellows were elected: Rev. J. Brunskill, Messrs. F. B. Buckland, C. F. Casella, W. H. M. Christie, A. Cresswell, R. S. Culley, C. Morris, O. L. O'Connor, H. Parker, A. Rowntree, and D. R. Sharpe.—The papers read were: 'On Certain Types of British Weather,' by the Hon. R. Abercromby.—'On the Use of Kites for Meteorological Observation,' by Prof. E. D. Archibald. In this paper the author advocates the use of kites for meteorological observation, and describes the mode in which they may be best flown so as not to be mere toys, but scientific instruments, capable of ascending to great heights, remaining steady in currents of varying velocity, and of being manipulated with ease and rapidity by the observer.—'On the Meteorology of Mozufferpore, Tirhoot, 1881,' by Mr. C. M. Pearson.

INSTITUTION OF CIVIL ENGINEERS.—*Nov.* 14.—Sir W. G. Armstrong, President, in the chair.—The paper read was 'On recent Hydraulic Experiments,' by Major A. Cunningham.

MATHEMATICAL.—*Nov.* 9.—Mr. S. Roberts, President, in the chair.—Mr. W. M. Hicks was admitted into the Society.—The Chairman spoke on the loss the Society had sustained by the death of Prof. W. Stanley Jevons during the recess.—After the new Council had been elected, and the chair taken by the newly-elected President, Prof. Henrici, Mr. Roberts read his address, entitled 'Remarks on Mathematical Terminology, and the Philosophical Bearing of recent Mathematical Speculations concerning the Realities of Space.'—The following communications were made: 'On In- and Circum-scribed Polyhedra,' by Prof. Forsyth,—'Note on Quartic Curves in Space,' by Dr. Spottiswoode,—'Note on the Derivation of Elliptic Function Formulæ from Confocal Conics,' by Mr. J. Griffiths,—'On the Explicit Integration of certain Differential Resolvents,' by Sir J. Cockle,—'On Compound Determinants,' by Mr. R. F. Scott,—and 'On Unicursal Twisted Quartics,' by Mr. R. A. Roberts.

NEW SHAKSPERE.—*Nov.* 10.—Rev. W. A. Harrison in the chair.—Mr. F. J. Furnivall read a paper by Miss M. L. R. Smith, 'On some of the Textual Difficulties in "Hamlet."' The paper first dealt with the relation of Quarto 1 to Quarto 2, and the development that the characters of the women undergo in the latter. An emendation was suggested before the line "As stars with trains of fire." "Sallied flesh," the reading of the quartos, was upheld against the "solid flesh" of the folio; and the reading "for to drink" of the second quarto against the other readings "to drink deep."—'On the Disputed Reading "Chief in That" (I. iii. 74),' a short paper by Prof. W. T. Thom, of Virginia, was read.

PHYSICAL.—*Nov.* 11.—Prof. Clifton, President, in the chair.—Prof. Rowland exhibited some of the new concave diffraction gratings of his invention, and photographs of the spectra obtained by him.—A letter was read by Prof. Guthrie from Capt. Abney, testifying to the great advance made in the definition of spectra by these gratings, and the ease with which they can now be photographed.—Mr. W. Brown read a paper proving that the doctrine of the conservation of energy necessarily implied a system of central forces.—Prof. L. P. Thompson read a paper 'On some Historical Notes in Physics.' He showed that Davy employed the spark between two carbon points, *i. e.*, the electric light, as early as 1802; that Franklin's experiment in boiling is given in Boyle's 'New Experiments touching the Spring of the Air'; and that P. Reis's 1861 telephone was designed to transmit speech, and based on the human ear. One of Reis's early telephones was shown by him.

ARISTOTELIAN.—*Nov.* 6.—Mr. S. H. Hodgson, President, in the chair.—Mr. E. B. Bax and Mr. F. T. Atkins were elected Members.—Miss M. S. Handley read a paper 'On Leibnitz and Wolf to Kant,' which was followed by a discussion.

SHORTHAND.—*Nov.* 8.—Mr. C. Walford, President, in the chair.—The following new Members were elected: Messrs. A. H. Hill, H. J. Infield, Reed, jun., and P. Powter, as Fellows; Messrs. W. G. Bridge, J. Scott, G. F. Pearse, and C. E. Dormer, as Associates.—The President delivered the opening address of the session, reviewing the first year's work of the Society. All who had heard or read its proceedings would concur that the Society had shown sufficient reasons for its existence. He made a suggestion that a standing committee might be appointed, to which should be referred all new systems, with a view to decide whether they had any merits.—Mr. Lewis read a paper giving an account of some MS. notes left by his father, the late Mr. J. H. Lewis, on the bibliography of shorthand, apparently intended for use in a subsequent edition of his 'Historical Account of Shorthand Writing.'—The Rev. Prof. Hechler moved, and Mr. E. Guest seconded, that a congress of shorthand writers of all nationalities should be convened in London, and the matter was referred to the Council for consideration.

MEETINGS FOR THE ENSUING WEEK.

MON.	Asiatic, 4.—'Malagasy Place-Names,' Rev. J. Sibree, jun.	
—	Aristotelian, 7½.—'Locke to Berkeley,' Mr. G. White; 'Berkeley to Hume,' Mr. A. M. Ogilvie.	
—	Royal Academy, 8.—'Demonstrations,' Mr. J. Marshall.	
—	Institute of British Architects, 8.	
TUES.	Colonial Institute, 4	
—	Statistical, 7½.	
—	Civil Engineers, 8.—Discussion on Major Cunningham's Paper 'On Recent Hydraulic Experiments'; 'American Practice in Heating Buildings by Steam,' by the late Mr. R. Briggs.	
WED.	Royal Academy, 8.—'Demonstrations,' Mr. J. Marshall.	
—	Society of Arts, 8.—'Icemaking and Refrigeration,' Dr. J. Hopkinson.	
THURS.	Royal, 4½.	
—	Telegraph Engineers, 8.—'Telegraphs used during the Operations of the Expeditionary Force in Egypt,' Lieut.-Col. C. E. Webber.	
FRI.	Royal Academy, 8.—'Demonstrations,' Mr. J. Marshall.	
—	Quekett Microscopical, 8.—'Statoblasts of the Fresh-water Sponges,' Mr. B. W. Priest.	
SAT.	Physical, 3.—'Liquid Slabs,' Dr. F. Guthrie; 'Rainbows formed by Reflected Light,' Mr. W. Ackroyd.	

Science Gossip.

DR. STERRY HUNT stated at a meeting held in Montreal on October 26th that the American Association for the Promotion of Science would meet in 1884 at Newhaven, and so arrange their gathering that the members of the British Association then visiting Canada would have the opportunity of attending both meetings.

PROF. KEIL has produced two colossal statues, one of George Stephenson and the other of James Watt. These are being completed in the studio of Herr Bock, the German sculptor, and are intended for the new Polytechnic at Charlottenburg, near Berlin.

DR. FLEITMANN, of Iserlohn, well known as the inventor of a process for welding nickel, has published a striking result showing the rapid formation of mineral veins. Two years since the bottom of a stable pit was rammed hard with common clay containing iron. It has served for storing dung for that period, water being thrown in occasionally to prevent overheating. It having

become necessary to remove the pit, it was found that the clay had lost all colour, and was divided by numerous fissures from ¹ in. to ¼ in. in width, which were filled with iron pyrites. The iron oxide of the clay was changed, by the action of the organic matter and the water containing sulphate of ammonia, into ordinary mundic (sulphate of iron), which deposited itself in the fissures.

M. A. GUYARD, in the *Moniteur Scientifique Quesneville*, states that he obtains oxygen in the cold by the action of concentrated nitric acid upon the permanganate of potash. He states that the gas is evolved with great regularity and that it becomes perfectly pure if washed in a weak alkaline solution.

M. H. PELLET has drawn the attention of the Academy of Sciences to the "reciprocal influence of metals." His experiments lead him to believe that all metals are slightly volatile, and he thinks this is proved by some of them having a characteristic smell. He has shown that if two metals face one another the vapours (?) of the one may be condensed on the surface of the other, and thus cause molecular changes. This deposit of the foreign metal may, he says, be revolatilized and the original state restored. These results are not new. In the *Comptes Rendus* for 1842 will be found a paper, by M. Ludwig Moser, 'Sur les Images produites à la Surface d'un Metal Poli par la Proximité d'un autre Corps,' in which the author attributes the phenomena to "invisible light." In the *Philosophical Magazine* for 1843 (p. 412) there is a paper 'On the Spectral Images of M. Moser,' by Mr. Robert Hunt, who was disposed to refer those images to heat radiations.

M. DE CANDOLLE presented to the Académie des Sciences at the séance of the 2nd of October a volume which he has published under the title of 'The Origin of Cultivated Plants,' forming one of the series of the "Bibliothèque Scientifique Internationale." The volume, which is of especial interest, treats, said M. de Candolle, "d'un sujet sur lequel beaucoup d'erreurs ont été répandues, depuis l'antiquité jusqu'au milieu du siècle actuel."

FINE ARTS

The EIGHTEENTH ANNUAL EXHIBITION of WATER-COLOUR DRAWINGS by ARTISTS of the BRITISH and FOREIGN SCHOOLS is NOW OPEN at Thomas McLean's Gallery, 7, Haymarket.—Admission, including Catalogue, 1s.

VENICE EXHIBITION.—A COLLECTION of DRAWINGS and PAINTINGS OF VENICE and VENETIAN LIFE by MODERN ARTISTS is NOW ON VIEW at the Fine-Art Society's, 148, New Bond Street.

CARL HAAG.—A SERIES of SKETCHES of EGYPTIAN SUBJECTS by this ARTIST are also ON VIEW at the Fine-Art Society's.—Admission to View, including Venice Exhibition, 1s.

VENICE EXHIBITION includes MR. BUNNEY'S 'FRONT of ST. MARK'S,' painted for Mr. Ruskin.

DORÉ'S GREAT WORKS, 'CHRIST LEAVING the PRÆTORIUM,' 'CHRIST ENTERING JERUSALEM,' and 'MOSES before PHARAOH,' each 33 by 22 feet, with 'Ecce Homo,' 'The Ascension,' 'Dream of Pilate's Wife,' 'Soldiers of the Cross,' 'A Day Dream,' &c., at the DORÉ GALLERY, 35, New Bond Street. Daily, Ten to Six.—1s.

ART FOR THE NURSERY.

FROM Messrs. Routledge & Sons we have received *The Milkmaid* and *Hey Diddle Diddle*, which are illustrated in his characteristic manner by Mr. R. Caldecott. Though not quite equal to the best of the artist's designs, these coloured cuts are full of fun. The pigs dancing in the great scene where the cow jumps over the moon will make a deep impression. 'The Milkmaid' is the better book, and the pictures in it could hardly be improved.

Messrs. Osgood (Boston, U.S.) send us a little book called *Grandma's Garden*, containing verses of sentiment and sentimental verses about home gardens, a few rubricated ornaments of no account, and a showy cover printed in colours.—From Messrs. Kegan Paul & Co. we have received a pretty little collection of verses by "Ethel Coxhead," called *Birds and Babies*, with twenty-three pleasing illustrations in outline, mere vignettes and tailpieces.—*Little Wide Awake*, edited by Mrs. S. Barker (Routledge & Sons), is a "coloured annual for children." Some of the highly coloured woodcuts are pleasing enough to be acceptable, while others are gaudy enough to injure the æsthetic faculties they ought to gratify, if not to guide to higher things.—From Messrs. De La Rue & Co. we have *Rumpelstiltskin*, with illustrations in colours by Mr. G. R. Halkett, the well-known story by the brothers Grimm. The cuts are by no means beautiful, but the delineation of the greedy monarch is excellent. From the same firm we have *The May Pole*, illustrated by designs in the manner of Mr. Caldecott by C. A. Konstam and E. and N. Casella. The imitations are tolerable; we should have preferred an original mode of design.—Messrs. F. Warne & Co. have issued a case containing a dozen little books illustrated with coloured designs by Mr. G. Lambert. Very small children, whose art education has been neglected, may receive them with gratitude; to others we cannot recommend them. The *Oak-Leaf Library*, another case from the same publishers, contains six similar books suited to tastes a little more developed, and they are of somewhat better quality.—Messrs. Marcus Ward & Co. have employed Mr. Thomas Crane to decorate a volume of descriptive verses, which is called *Abroad*, with pictures in colours representing the incidents of a journey made by children from London to Paris and back. The pictures are tolerably good (that of a steamer's deck is the best), but they might have been more spirited. The *Crèche* at Rouen deserved more animated treatment.—Very tastefully bound and printed is the book Messrs. De La Rue have named *Monthly Maxims*, consisting of "rhymes and reasons to suit the seasons." It is illustrated by Mr. R. Dudley. The designs are of unequal value, and differ much in taste and style. The prettiest include dainty things such as Cipriani drew, and others which we refer to the Adams. The more modern instances are but poor and generally commonplace. Mr. Dudley's verses are unfortunate, because he tries to be witty when he is only jocular.

PICTURES AND DRAWINGS OF VENICE.

THE principal, if not the most artistic pictures in the collection of views of Venice that is now exhibiting in the gallery of the Fine-Art Society are works by Mr. J. Bunney, a *protégé* of Mr. Ruskin's, whose death we noticed the other day. Mr. Bunney was famous for the diligence and skill with which he made literal representations of parts of the city, the greatest labour of his life being the large *Front of St. Mark's*, which is No. 41 in this collection. It gives a straight view, in parallel perspective, of the façade. It was executed with wonderful care, delicacy, and patience. It occupied for the first hours of the morning not fewer than twenty months of "scirocco days." Accordingly it embodies, with fidelity which is its own reward, the lurid illumination and almost shadowless effect of the peculiar state of the atmosphere. In the ordinary sense of the term there is but little picture-making about it. We have the sculptures, mosaics, coloured marbles, many-tinted pinnacles, and their accompanying domes that are more picturesque than beautiful. Every part is very faithful, but, apart from the associations of the subject—and in this respect it has no advantage over a good photograph—it is utterly devoid of pathos. Much better as a work of art is the *Horses of St. Mark* (39A), a powerful and brilliant picture which we have noticed before as full of daylight and colour and very solid. The next best picture by Mr. Bunney is the *Giant's Stairs, Ducal Palace* (58), which is remarkable for the exquisite finish and crispness of its draughtsmanship and the purity of its local colour. Nearly equal to the last is *North-West Angle of the Church of San Marco* (85).

The biography of Mr. Bunney which precedes the Catalogue records the course of a well-spent and unpretending life which terminated with so little pecuniary profit that the artist's family are poorly off. Some of his pictures are omitted in the Catalogue. *In St. Mark's* is a very impressive and pathetic interior, and there is much dignity about its gloomy tones and sombre colour. *The Choir of St. Mark's* is even more interesting from the time-faded look of its wall paintings and its carvings, its columned baldachino and statues of bronze, its numerous lamps, and its tesselated floor. It would have been well for art if before Sir Gilbert Scott smeared the interior of Westminster Abbey with a varnish of lac some student as devoted as Mr. Bunney had done for the English building what he did for the Venetian. Of Westminster Abbey before it was gaumed all over with lac only a very few drawings by Mr. Boyce and others preserve a veritable record.

Artistically speaking, the best picture here is Heer van Haanen's *The First Dip* (16), a scene on the steps at the end of a passage in Venice. A little boy is about to make his first essay in the water, being secured at the waist with a rope which his brother holds, while his sister, her skirts daintily tucked between her knees, watches the adventure with an intense interest which is expressed with amazing skill, energy, and good fortune. This is a fine piece of colour, wealthy in tones, boldly and firmly painted with exemplary care that has succeeded in hiding all signs of labour by the frankest sort of handling.—Contrasting with the power of this piece of fine art and the self-denying fidelity and scrupulous care shown in Mr. Bunney's architectural subjects are a number of pretentious sketches, the shallowest we have seen for many a day, by Miss Clara Montalba. It is hard to see why such things as these and the coarse *Bridge of Sighs* (60) by Mr. MacWhirter should be hung in the same room with the works of Mr. Bunney, or such masterly paintings as Mr. Poynter's *A Canal* (36) and *Venice, Moonlight* (37). The contrast is painful.—A body of studies by Mr. D. Law, Nos. 46 to 54, are well worthy of attention.—Some pencil sketches by Mr. Ruskin are on a screen; see Nos. 90 and 92.—The contributions of M. A. N. Roussoff are cleverly drawn. Several of this artist's fine architectural studies have charmed us before now.—We notice again with great pleasure Mr. Marks's well-known *Franciscan Sculptor and his Model*, which represents with admirable spirit the carving of a gargoyle.—*The Dogana* (103), by Herr G. Munger, sparkles with light. The execution is very rough. See likewise, by the same, *Venice* (112) and *P. and O. Steamer off Venice* (119); and Mr. Farrer's *Lion of St. Mark's and Piazzetta* (107), comprising the tower-like column which so many artists have delineated with success.

E. V. B.'S ILLUSTRATIONS.

Huntercombe, Maidenhead.

As your reviewer, in the *Athenæum* of last week, appears to think that I am no doubt "quite satisfied" with the cheap five-shilling reissue of Hans Christian Andersen's 'Fairy Tales,' illustrated by E. V. B., which has just come out, I feel it almost impossible not to answer that it makes me quite miserable. The first edition, published in 1871 at 25s., was wonderfully well done; the coloured engravings were most beautiful, as such. This later work—though I know from good authority that "hundreds of pounds have been spent upon it"—is just as unlike the first edition, from which it is copied, as it is bald and untrue, and altogether false, in both colouring and drawing.

I should be very sorry to say anything that might interfere in any way with the sale of the book for the sake of its publishers, for whom I have a great regard. But in justice to my own much-travestied art I must protest that I am not "satisfied."

E. V. B.

NOTES FROM ROME.

THE discovery just made at Pompeii, of a fresco representing the judgment of Solomon, has taken everybody by surprise. Who would ever have conceived that a scene inspired by the Holy Bible would be discovered on the walls of an absolutely pagan, dissolute, materialistic town? The picture, of which I have a careful reproduction before me, belongs to the burlesque *genre;* and although the caricaturist has somewhat exaggerated the conventional deformity of his various personages, still every particular of the Biblical account can be easily recognized. In the right corner of the scene King Solomon, sceptre in hand, sits on a raised platform or tribunal, between two assessors. He has already told the officer to make two portions of the baby; the false mother is waiting to receive her half in perfect indifference, whereas the real one bursts into a fit of despair, kneeling before the king, tearing her hair, and showing her grief in every way. All this is expressed in a bright, spirited, funny tone. The executioner, attired like one of Lecocq's characters, brandishing a knife six times larger than the baby; the equerries-in-waiting, and the gentlemen of the black rod, with legs as thin as a toothpick and craniums as large as a jar; the assessors making faces at the poor mother, and enjoying the performance, — all these details make the picture extremely curious.

Many conjectures have been proposed to explain the unexpected appearance of this picture at Pompeii. Some one thought that the house may have been purchased by a wealthy Jew; the conjecture, however, is not consistent with the fact that every other detail of the house is of an absolutely pagan character, which no honest Jew could ever have accepted or tolerated. Others think that the legend of the judgment may have found its way in foreign tradition and literature; but we have no evidence or testimony on this fact. The best, in fact the only satisfactory, explanation which can be suggested is this. It is true that the Romans held the Jews in such contempt that they never cared to inquire about their history and literature. Roman ignorance on this subject is certified by the absurdities written by Tacitus and others whenever they speak of the Jews (and of Christians). On the other hand, the Alexandrine school, especially after the translation of the LXX., was very well acquainted with Hebrew archæology, history, and tradition. The lovely episode of Solomon's judgment may have become popular in Alexandrian well-to-do circles. At Pompeii there was a large and wealthy colony of merchants from Alexandria. No wonder if one of them chose to decorate his house with frescoes the subjects of which were derived from legends very popular in his mother country. And what renders this supposition all the more probable is that in the same room other frescoes have been discovered representing Egyptian scenes, such as crocodile hunting on the banks of the Nile, pigmies, and so on.

Not far from this house (belonging to Regio VIII., Insula VII., of Fiorelli's survey, and surrounded by the Via dell' Abbondanza, dei Teatri, e dei XII. Dei) a lararium, or domestic shrine, has been found in a wonderful state of preservation. The niche is supported by two pillars painted in imitation of marble, and enclosing a picture of the Fortuna between two Lares. On the steps of the altar there were seven statuettes of precious material and workmanship. One was taken away at the moment of the catastrophe by the fugitives, perhaps because it was the most precious or the most venerated of the whole group. The six others have been found in their proper places. The first represents Apollo Citharoedus, the figure being of bronze, the accessories, such as the crown of laurel, the lyra, &c., of silver. The second, made of bronze, of silver, and of ivory, has undergone a curious transformation. At first it was made to represent Mercury; then, with the addition of the proper clothing and attributes, it was turned into an Æsculapius. The others represent Mercury, Hercules, and two Lares. Three of them are perfect jewels of art, and coated with the loveliest sapphire patina. The others are of inferior workmanship.

Between the column of Phocas and the temple of Saturn, at the foot of the Clivus Capitolinus, the foundations of some mediæval granaries have been demolished, as they obstructed the view of the north-east corner of the Basilica Giulia, and prevented us from digging on the site of the triumphal arch of Tiberius. Among the heterogeneous materials with which those foundations had been patched up, two first-rate inscriptions have been discovered. The first one describes the demonstrations of honour and of sorrow voted by the Senate at the death of T. Flavius Sabinus, on the motion of his brother, the Emperor Vespasian. The Senate, after recalling with gratitude the services rendered to the Empire by the deceased, when Governor of Moesia, when Commissioner for the Census of the Gauls, and when Prefect of Rome, agrees that his clypeus, or medallion, shall be placed in the Senate hall; that the funeral shall be *censorium;* and, lastly, that his statue shall be raised in the Forum of Augustus. The second inscription contains the list of the treasurer and superior officers of the Ærarium Saturni for the years 15–20 of our era. It joins with and completes a fragment of the same document published in the 'Corpus I. L.,' vol. vi. n. 1496.

RODOLFO LANCIANI.

Fine-Art Gossip.

THE Marquis of Bute has lent to the Department of Science and Art, for exhibition in the Bethnal Green Museum, the whole of his collection of pictures, some years since removed from Luton Hoe, and long stored in an otherwise empty house in Eaton Square. Many choice specimens are included in this gathering, which will be opened to the public at Christmas. The collection was formed by the third Earl of Bute, and is rich in Low Country pictures. Among the noteworthy examples are Rubens's boy seated on a dresser looking at his nurse, with fruit painted by Snyders; the original sketch or study for the 'Adoration of the Magi' at Mechlin; Van Dyck's portrait of Viscount Stafford as a youth, in a black dress; Terburg's portraits of a gentleman and his wife in a library; Metsu's old woman feeding a spaniel, from the Braamcamp Collection; an old man with a white beard, by G. Dou; a mother scolding her daughter, by F. Van Mieris; an interior of an hostelry, comprising figures of a guest and the hostess disputing about his bill, by De Hooghe, dated 1658; four capital pictures by Jan Steen; three by Teniers; three by A. Van Ostade; two by Brauwer; three by Berchem; four by A. Cuyp, including the morning landscape with a gentleman on a grey horse, which was at the Academy in 1870, and 'Orpheus instructing the Beasts'; two by Hobbema; two by Van de Heyde; a large example by A. Elzheimer; and others by Neefs, Steenwyck, Berckheyden, Van der Neer, Wouwermans, J. Ruysdael, Swaneveldt, Du Jardin, and Le Duc. The Italian pictures comprise specimens ascribed to Del Sarto, Garofalo, Bonifazio, Paris Bordone, Tintoret, P. Veronese, Guercino, Feti, S. Rosa, Claude, and N. and G. Poussin. A fine Velazquez is the portrait of Innocent X.

MR. ALMA TADEMA has lately made great progress with some pictures besides the 'Meeting of Antony and Cleopatra,' which we have already described. 'Shy' shows a beautiful girl sitting, or half reclining, at the base of a pillar in a Roman building of white and coloured marbles in a vivid golden illumination. She hides her brows with her upraised arm, and looks out of the shadow at us. A smile seems to pervade every feature of her fair and rosy face, which are set in pale gold hair. She holds a scroll in her left hand, as if she had been conning a task. She wears a cream-white and pale citron garment. The cause of her emotion is the stealing forward of her lover, a big, dark, loutish Roman, who is about to place in her lap a huge bouquet of roses of the ruddiest hue. His black tunic and sea-green toga assort with his dark carnations, and contrast with the gay hues of the damsel's robes and her fresh carnations, and the sun-flushed marble of the building. 'A Foregone Conclusion' depicts a staircase in a temple of fine white marble, its sculptured frieze, red roofs, tall vases, and rich statuary forming a vista which lies in glowing light and is dashed with masses of clear shadow. At the extremity of the view are the turquoise-coloured sea and azure sky. At the very edge of the darkest shadow, at the opening of a corridor in the foreground, are two girls, the one clad in a green dress, the other in citron. They halt playfully, and await the coming up of a sedate lover in a yellow tunic and rose-coloured toga, which glows like the sumptuous blossoms he has brought for a gift to one of the damsels, thus indicating the nature of the foregone conclusion which has given a title to the picture. This is one of the most animated and piquant of Mr. Tadema's designs, and the picture charms us by the richness and crafty arrangement of its light and shadow, its fine scheme of colour, and the subtlety with which the sunlight reflected from the marble floor into the foreground shadows projects upwards shadows of its own from the figures, so that we have at once light in shadow and shadow in shadow. 'Betwixt Venus and Bacchus' is a large water-colour drawing, showing the cortile before a temple of the wine god, the sunlit façade of which, surmounted by its acroteria of panthers in bronze, is reared on high against the cloudless firmament, which has softness of its own, as if it absorbed the light and, being saturated, reflected none. A warm-tinted wall divides the court from the immediate precincts of the temple; over its summit lean the crimson blossoms of a Judea tree. A large sundial is mounted on the wall-plate above the heads of a priestess and a priest, who are grouped at the basin of a white marble fountain surmounted by a statue of Venus Anadyomene in the act of dressing her hair. The priestess, clad in appropriate skins and holding a thyrsus, lingers at the side of the basin and contemplates the reflection of her face in the water which it contains. The priest, whose dark vestments contrast with the brilliancy of the rest of the picture, calls the attention of his companion to her duties in the temple. More than one of these pictures is destined for collections in the United States.

M. DE NEUVILLE is now in England, making studies and collecting information for a picture which he is painting of the Egyptian War. He and Mr. Woodville will shortly go to Egypt, commissioned by the Fine-Art Society to paint episodes of the late campaign.

THE private view of the Winter Exhibition of the Society of British Artists is appointed for Saturday next, the 25th inst. The gallery in Suffolk Street will be opened to the public on the following Monday.

WE have to record the sudden death, on the 10th inst., of Mr. Edward Bowring Stephens, A.R.A., the fortunate sculptor of busts and other works. The son of a statuary, he was born in Exeter, and last month he completed his seventy-sixth year. He was a pupil of Baily, R.A., and the Royal Academy. He obtained the gold medal for sculpture in 1843; he went to Rome shortly before this event, and in due course produced, besides many busts, several statues which have been much admired in his native city and its neighbourhood, where he had warm friends. His first contributions to the Academy appeared in 1838, and comprised four subject

sculptures, including 'Narcissus,' 'An Arcadian Nymph,' and 'Maternal Love.' From this date he was a very frequent exhibitor with the society, of which, simultaneously with Sir Frederic Leighton and Mr. Calderon, he was elected an Associate in July, 1864. He exhibited 'Maternal Love' at the British Institution in 1844.

It is intended to signalize the recent opening of the new art collections and other treasures at Derby by forming as numerous a gathering as may be of the works of Wright of Derby, and placing them before the public as one of the attractions of the coming season. A peculiar interest will thus be given to an event which is important because it may be accepted as the first of a series commemorating the foundation of local museums and art collections in various parts of the country by local efforts, aided by liberal gifts analogous to that for which the Derby Museum owes much to Mr. Bass. Several towns in the North and the Midlands are actively promoting the foundation of such museums.

Mr. Millais's 'Pomona,' as we mentioned last week, is being exhibited to the public in Mr. Tooth's gallery in the Haymarket. It is hardly worthy to be reckoned among the masterpieces of the artist, but it can boast of many of the characteristic charms of his designs and a considerable share of his skill. It is the life-size figure of an English damsel of eight years old, who might have been the playmate of that Miss Penelope Boothby whom Reynolds immortalized. 'Pomona' might have gone to school with the child whose likeness is called 'Cherry Ripe'; but the portrait of the latter is the more successful. 'Pomona' wears a white dress and a mob cap, and a sea-green sash and trimmings; in her hand are some apples, more apples are in a little wheelbarrow at her knee. Her features have a very sweet expression, and her cheeks the wholesome plumpness and pleasant redness of the best of apples. The scheme of the colour and chiaroscuro of the picture is very pretty, but it involves no novelty, while the execution of the picture is by no means so searching as it might be.

Messrs. Adam & Charles Black, of Edinburgh, have in preparation, to be published in a demy quarto volume about Christmas, 'Modern Athenians,' a series of contemporary portraits of notable Edinburgh characters, drawn and etched between 1837 and 1847 by the late Mr. B. W. Crombie. The pictures will be printed from the original plates, and embody portraits of Sir Walter Scott, Profs. Wilson, Aytoun, and Bell; Lords Cockburn, Jeffrey, and Murray; Sir Thomas Dick Lauder, Lord Provost Adam Black, and other Edinburgh celebrities. The pictures will be accompanied by illustrative letterpress and biographical sketches by Mr. William Scott Douglas. The impression will be limited to 750 copies.

In the recent conflagration at the Sydney Exhibition, 350 pictures belonging to the Art Society of New South Wales perished. It is feared that Mr. F. Madox Brown's important 'Chaucer at the Court of Edward III.' is destroyed. It was the first example in which sunlight was veritably depicted on a large scale, with blue shadows and orange lustre, in connexion with figures. It was begun in 1847, from studies made at least two years before, and exhibited at the Academy in 1851 (No. 380); again at the Paris International Exposition, 1855; it gained the 50*l.* prize at Liverpool in 1859; and appeared with Mr. Brown's collected works in Piccadilly in 1865. It was bought for the Sydney Gallery in 1875. It contained several portraits, including those of the late Walter H. Deverell, and Dante Rossetti, Mr. W. Rossetti, and Prof. John Marshall.

We understand on excellent authority that the collection of drawings made by J. Doyle for the celebrated "H. B." caricatures, to buy which has, as we have already reported, greatly crippled the resources of the Print Room, was a few years since offered for sale by public auction in London without eliciting a bid. The Print Department must be in a bad way at present, because not only are these examples to be paid for out of its funds, but also the large collection of Japanese drawings lately obtained.

The report of the fifth annual meeting of the Society for the Protection of Ancient Buildings has been issued. It expresses a hope that an impression has been made in many influential quarters, and on the public at large, in favour of the object of the Society. Otherwise good and ill fortune has attended its action. It was in some degree successful in its efforts in behalf of the west window of Tewkesbury Abbey, the central towers of Wimborne Minster and Studland Church, and other structures. Audley House, the Water Gate, Norwich, Meriden Church, and other buildings have been defended with good results. On the other hand, the fate of Deepham Church, Norfolk, illustrates the history of hundreds of similar remains: "Many years of utter carelessness and neglect to spend the small sums needed to keep out the wet have reduced the roofs to such a state that, as most modern architects would say, nothing short of complete renewal is possible. A large sum is then collected, under the pretence of saving an old building, the old roof is cleared away, and an expensive and worthless modern copy put in its place. The stupidity of such a course is apparent, as a fraction of the sum wasted on the new roof would have kept the old woodwork safe and strong for generations to come." When a committee of the Society pointed out to Mr. Ewen Christian, who is, for the second time, charged with the "restoration" of Deepham Church, that it would be undoubtedly possible to save the old work by a careful arrangement of bolts, straps, and iron work, applied in an honest, straightforward manner, without any attempt at concealment, that accomplished architect "objected to the use of iron recommended by the committee, on the ground that this employment of iron was not mediæval"!

A Correspondent, referring to Mr. Beavington Atkinson's letter to us, writes:—"I noticed a complaint in the *Athenæum* that some of the Nuremberg pictures had been sent to Munich. When I was at the former place lately I understood from the custodians that many of the examples had been lent by the King from his private collections, in order to form as good a series as possible of the South German schools. It is very possible that the works indicated by Mr. Atkinson were parts of his Majesty's collection, and as the Nuremberg gallery is under the control of the Pinacothek authorities, such changes as those in question might easily and with propriety be effected. The St. Moritz Kapelle seems so admirably well adapted for that special collection that I am sorry to hear it has been taken to the Germanisches Museum."

MUSIC

THE WEEK.

Crystal Palace.—Saturday Concerts.
St. James's Hall.—Richter Concerts.

Last Saturday's concert at the Crystal Palace opened with the very interesting MS. Concert Overture, No. 4, in F, by Mr. Thomas Wingham, a young composer whose name had several times previously appeared in the programmes of these concerts. Mr. Wingham was a pupil of the late Sir Sterndale Bennett, and the influence of his master is to be traced in the grace and finish of his music. The overture played on Saturday was first performed at these concerts on February 16th, 1878. It bears the motto from Gray:—

Fair laughs the morn, and soft the zephyr blows,
While proudly riding o'er the azure realm
In gallant trim the gilded vessel goes,
Youth on the prow, and Pleasure at the helm.

In illustrating these lines Mr. Wingham has produced a tone-poem which, in our opinion, surpasses anything from his pen which we have yet heard. The themes of the overture are extremely attractive, and their treatment shows a practised hand. In some of his other works Mr. Wingham has been found wanting in contrast of orchestral colouring; no such charge can be brought against the present overture. The scoring is not only well balanced, but sufficiently varied, and the impression left by the music as a whole is one of unmixed pleasure. Mr. Manns once more deserves our thanks for his ready recognition of English art.

A novelty, and one of unusual musical value, was the symphonic poem 'Visegrad,' by Friedrich Smétana. The composer, who was born in 1824, is a native of Bohemia, and was for several years conductor of the National Opera at Prague, a post which deafness compelled him to relinquish in 1874. He has composed many operas in the Bohemian language, besides orchestral pieces and chamber music. A symphonic poem, 'Vltava,' was produced last season with success at the Crystal Palace, and the work given on Saturday confirms the impression previously formed as to his remarkable powers. We learn from the programme that 'Visegrad' is the first of a cycle of three orchestral pieces in which the composer sets forth the glories of his native land. Named after the celebrated fortress of Visehrad (to give it the Bohemian spelling), it deals with the warlike side of the country's history. The work is divided into three sections, the first depicting the fortress in its former splendour, the second illustrating its decline and final downfall in bitter conflicts, and the third representing Visehrad as a silent, desolate monument of past renown. Here the composer has an opportunity for legitimate programme music—nothing is attempted which it is not fairly within the province of the art to express; and in its treatment we think Smétana has been completely successful. The principal subject of the first movement, bearing some slight affinity to the "Walhalla" theme in Wagner's 'Ring des Nibelungen,' is stately and dignified. Within the castle knights and warriors assemble for the tournament, martial strains resound, and the pomp and circumstance of the mimic war are presented by the orchestra. The second portion of the work, a very cleverly treated *fugato*, is more intricate and more difficult to appreciate at a first hearing; but the *finale*, representing Visehrad as the shadow of its former self, is of great poetic beauty. The stately theme of the opening reappears, but with such changed surroundings that the effect produced is one of sadness, and not, as before, one of triumph. As a whole, the symphonic poem must be pronounced a most impressive and beautiful tone-picture, set off by picturesque and often gorgeous instrumentation. It was well received, though less warmly than it deserved, for its merits are of too refined an order to be fully recognized at a single hearing. The work deserves to be repeated at an early oppor-

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tunity. The remaining orchestral pieces at this concert were the Prelude to 'Lohengrin' and Haydn's ever fresh and charming Symphony in D (No. 7 of the "Salomon" set). The pianist of the afternoon was Miss Marie Wurm, who played Schumann's Concerto in A minor. We learn that Miss Wurm has been studying under Madame Schumann, and her reading of the work was similar in many points to that of her talented instructress. The concerto was played with a clearness of detail and an insight into its spirit which deserve great praise. Miss Wurm must also be commended for the comparatively moderate speed at which, following the example of Madame Schumann herself, she played the *finale*. Many pianists treat this last movement as if it were an "Étude de Vélocité," thereby robbing it of much of its charm. The pace adopted on Saturday was as nearly as possible that prescribed by the composer in his score. Miss Mary Davies was the vocalist at the concert.

The crowded state of St. James's Hall at the first of the two autumn Richter Concerts, which took place on Thursday week, proved conclusively that the name of the great Viennese conductor had lost none of its attractiveness for our music-lovers; but the unusually prolonged applause which greeted Herr Richter on his taking his place was probably something more than a mere welcome or a recognition of his unrivalled ability as a conductor. It is no secret that one principal object of his visit is to be able, if possible, to make up to the members of his orchestra some of the money which they lost during last summer's German opera season. As he was not only under no obligation, legal or moral, to do this, but was himself one of the heaviest losers, his disinterested conduct should not be allowed to pass without notice, and we believe that the knowledge of the fact we have just mentioned had something to do with an ovation such as has not often been seen in a concert-room. The programme provided for the first concert was in every way excellent. It differed from most in the fact that it contained no solo music, either vocal or instrumental, but the various numbers were so well selected and so happily contrasted that no sense of weariness was experienced. The orchestra, which numbered ninety-two performers, was virtually the same as that of the Richter Concerts of last season, and the playing throughout the evening was as fine as has ever been heard in St. James's Hall. The first piece in the programme was the now familiar Prelude to Wagner's 'Meistersinger,' given with a clearness of detail, a finish, and a spirit which could not have been surpassed. To this succeeded Mr. C. Villiers Stanford's Serenade in G, composed for the last Birmingham Festival, and heard on this occasion for the first time in London. Like Mr. Manns, Herr Richter is always willing to do what he can for English music, and the present is by no means the first occasion on which he has shown his readiness to encourage native talent. A better choice could not have been made. Mr. Stanford's work gains upon rehearing, and the favourable verdict of the Birmingham audience was emphatically confirmed at St. James's Hall. In spite of occasional suggestions, not amounting to reminiscences, of Beethoven and Schumann, the general character of the music is decidedly fresh, and with more than the average of individuality; it also possesses the great merit of perfect clearness. Mr. Stanford knows exactly not only what he has to say, but the best way of saying it, and his music, in consequence, produces an immediate impression on the first hearing. Each movement of the serenade was most warmly received, the playful *intermezzo* receiving, as at Birmingham, the honour of an encore. Liszt's 'Hungarian' Rhapsody in F (No. 1), which was played twice at the Richter Concerts last season, is one of the most pleasing of its composer's works, the piquant airs being set off by the most brilliant orchestration. The performance was magnificent throughout; in the *finale*, taken, as usual, at a tremendous pace, the violins of the orchestra had special opportunities for display, of which they availed themselves to the utmost. The first part of the concert concluded with the Prelude to 'Parsifal,' which was recently given at the Crystal Palace under Mr. Manns. As before, the solemn and impressive character of the music produced its full effect on the audience. The Prelude to 'Parsifal' will never be popular in the sense in which, for example, the Overture to 'Tannhäuser' is popular; it is too serious in tone, and loses more apart from the work to which it belongs; but assuredly the oftener it is heard the more it will be appreciated as a piece of sacred music. The performance was admirable, Herr Richter's *tempo* being slightly quicker than that adopted by Herr Levy at Bayreuth. A splendid performance of the 'Eroica' Symphony formed the second part of the concert.

The second and last concert of the present series took place on Tuesday evening, the most interesting feature of the programme, at any rate to musicians, being Brahms's Second Pianoforte Concerto in B flat. It will be remembered that this important work was introduced to English hearers at the first Crystal Palace Concert this season, and a notice of it appeared in No. 2869 of the *Athenæum*. As we stated then, its length and elaboration necessitate more than one performance in order to arrive at a full comprehension of its value and significance. The music of Brahms appeals in general to the head rather than to the heart, and when he plays upon the emotions, as in the 'Deutsches Requiem,' he reaches them through the intellectual faculties more directly than is the case with other eminent composers. In addition to this his works are frequently planned on a large scale, and consequently require concentrated attention for a time difficult to sustain by many hearers. Mendelssohn set the example of shortening and simplifying the concerto form; but Brahms has in this instance amplified it to symphonic proportions, and in mere length the B flat Concerto exceeds every other example in existence. It is almost needless to say that to those who had heard it at the Crystal Palace the performance last Tuesday was more impressive, but not because it was finer in any respect. The accompaniments were uniformly well rendered, but Mr. Dannreuther, who undertook the solo part, was more satisfactory in the third and fourth than in the first and second movements. The work was favourably received, but there was little enthusiasm, which was not surprising, as it was probably a novelty to the majority of those present. The greatest favour was reserved for two Wagnerian selections, the prelude to the third act of 'Die Meistersinger,' and the introduction and close from 'Tristan und Isolde.' The effect produced by these pieces, but especially by the latter, was simply electrical, and we have seldom witnessed a greater display of feeling in the concert-room. Both excerpts were superbly rendered, and Herr Richter once more proved himself unequalled in the direction of Wagner's music. The concert opened with the Overture to 'Euryanthe' and closed with Beethoven's C minor Symphony. At the close Herr Richter was twice recalled to the platform, a compliment rarely, if ever, before paid to a conductor in London.

Musical Gossip.

A NEW high-class musical association has been formed, somewhat after the plan of the Bach Choir, to be called the Handel Society. The rehearsals for vocal and instrumental members commenced this week at No. 4, Carlton Gardens, with Mr. F. A. W. Docker as conductor. The works now in preparation are Handel's 'Belshazzar,' Utrecht 'Jubilate,' Funeral Anthem, 'The Ways of Zion,' and Water Music, together with compositions by Gluck, Brahms, and Raff.

THE Popular Concert on Monday does not require extended notice. It was chiefly remarkable for Mdlle. Janotha's performance of Chopin's Sonata in B minor, Op. 58, which had only been heard twice previously at these concerts. It is not in works written in classical form that Chopin's genius most readily manifested itself, and the B minor Sonata, like its companions, is unsatisfactory as a whole, though it contains some beautiful ideas, notably the second subject and continuation in the first movement, and the leading theme of the *largo*. The Polish pianist was thoroughly *en rapport* with the music, and she has rarely been heard to greater advantage. The audience made its customary demand—in this case extremely unreasonable—for an encore, and Mdlle. Janotha responded with an exquisite rendering of Chopin's Berceuse, Op. 57. The concerted works in the programme were Mozart's Quartet in D, No. 7; Haydn's in C, Op. 33, No. 3; and three numbers of Schumann's 'Stücke im Volkston' for pianoforte and violoncello. Mr. Harper Kearton was favourably received in airs by Weber and Mendelssohn. He sings tastefully, but he would do well to adopt a more animated style. On Monday next a Quartet in D, by Dvorák, Op. 23, will be performed for the first time.

WE have received the catalogue of works performed at the Monday and Saturday Popular Concerts during twenty-four seasons, from February 14th, 1859, to April 3rd, 1882. In all about 710 works have been introduced, by 92 composers. German music, of course, largely preponderates. Beethoven stands at the head of the list with 91 works, the next in order being Mozart, 58; Haydn, 56; Bach, 54; Schumann, 52; Mendelssohn, 50; Chopin, 34; and Schubert, 31. English is only represented by 9 composers and 20 works, or less than ·03 of the whole.

A LETTER has been recently addressed by Mr. T. L. Southgate to a daily contemporary on the subject of the contemplated sale of the library of the late Sacred Harmonic Society. It is no secret that one of the chief musical societies of America is desirous of purchasing the library *en bloc*. Mr. Southgate strongly protests against

its being allowed to leave the country, and we cordially endorse his arguments. The library is in many respects unique, being especially rich in early English music, both printed and manuscript, and in works of musical history and literature. It will be nothing short of a national loss if this fine collection is allowed to go to America. We earnestly hope that the negotiations which it is understood have taken place between the Committee of the Sacred Harmonic Society and the Royal College of Music may lead to a satisfactory issue. The British Museum would be the best of all places for the library; but if the Trustees decline to purchase, it would be well for the promoters of the Royal College to take advantage of the opportunity, which will certainly not recur, before it be too late.

Mr. W. E. Evans, the well-known harmonium manufacturer, has patented an improvement in American organs which seems likely to be of great value. The general complaint with regard to those instruments has been the monotony of their tone. Mr. Evans's patent consists in the application to them of the "expression" as met with in the ordinary harmonium. The arrangement is very simple, and can be fitted without difficulty to any American organ, while the advantage in adding to the resources of the instrument can hardly be over-estimated.

At the first concert of the Brixton Choral and Orchestral Society, which took place at the Gresham Hall last Monday, Handel's 'Jephtha' was performed under the direction of Mr. W. Lemare.

At Mr. Henry Holmes's concert on Wednesday evening a Pianoforte Quartet in C by Mr. Algernon Ashton was performed. The composer is an Englishman, but has resided for several years in Germany, and was for a time a pupil of Raff. His work, however, reflects some of the mannerisms, without much of the spirit, of Brahms. Of the four movements a *romanza* in A flat is decidedly the most interesting; but in general the style of the music is eccentric and wanting in clearness of design. Such, at any rate, was the impression on a first hearing, which, of course, is no decisive test of the value of an elaborate composition. In the performance the admirable pianoforte playing of Madame Haas is deserving of mention. At the next concert, on the 29th inst., a String Quintet in E by Mr. Holmes will be performed.

Messrs. A. Burnett and Ridley Prentice are giving a series of six subscription chamber concerts at the Conservatoire Lecture Room, Blackheath, assisted by such excellent and well-known artists as Messrs. E. Howell, W. H. Hill, A. C. White, and H. Lazarus. The first concert took place on the 7th inst., and the second is announced for next Tuesday. Residents in the neighbourhood of Blackheath will do well to avail themselves of the opportunity offered them by these concerts.

The Dundee Amateur Choral Union announces a grand musical festival to be held in the Kinnaird Hall on the 24th, 25th, and 26th of January next, to commemorate the twenty-fifth anniversary of the society's existence. Gounod's 'Redemption' and Handel's 'Israel in Egypt' will be given, under the direction of Mr. Henry Nagel, the conductor of the Union; and there will also be a grand orchestral concert, including Beethoven's 'Choral' Symphony. This concert will be conducted by Mr. Manns. A sketch of the history of the society is affixed to the prospectus of the festival, from which it appears that since its foundation fifty-three choral works of greater or less dimensions have been given, while at the orchestral concerts no fewer than twenty symphonies, forty-four overtures, and twelve concertos, besides a very large number of miscellaneous pieces, have been brought forward.

Mr. Charles Salaman, who has already written music to love songs in several languages, notably Greek and Latin, has just completed a musical setting of the original text of a Hebrew love song by Rabbi Jehuda ben Sabbathai Hallevi, of Barcelona, who lived about A.D. 1150. This song will shortly be published.

Anton Rubinstein is at present in Leipzig superintending the production of his opera 'Die Makkabäer.' It is said that he is engaged upon a new sacred lyric drama, the subject of which is taken from the Song of Solomon.

An extremely interesting paper on Mozart's 'Don Juan,' read by M. Gounod before the Académie des Beaux-Arts in Paris, has been reprinted in the last two numbers of the *Ménestrel*.

DRAMA

THE WEEK.

Globe.—'The Promise of May,' a Rustic Drama in Prose, in Three Acts. By Alfred Tennyson.
Court.—'Picking up the Pieces,' a Comedietta in One Act. By Julian Sturgis.—Revival of 'The Parvenu,' a Comedy in Three Acts. By G. W. Godfrey.

It is doubtful whether under the most favourable circumstances 'The Promise of May' could have obtained more than a *succès d'estime*. Such small amount of interest as the English public is prepared to manifest in pastoral drama has in the present instance been exhausted by the two adaptations of 'Far from the Madding Crowd,' which have respectively held possession of the Globe and the St. James's theatres. In France even, where a comparatively large section of the public has a genuine taste for art, the pastoral dramas of George Sand have taken no strong hold upon the public. Such chance as 'The Promise of May' might have possessed was marred by the conditions of the performance. The work was indeed, so far as the stage is concerned, unedited. A practised hand might easily have removed the blemishes which are due to ignorance of the stage. Whatever dramatic quality Mr. Tennyson may possess—assumably a very modest amount—a total absence of what may be called stage-craft is exhibited in his new piece. Apart from the fact that 'The Promise of May' is weighted with a purpose—often a dangerous element in a play—the manner in which people are brought on the stage, allowed to show so much of their character as they are capable of revealing, and then dismissed, is indicative of a novice. Oppressed, it may be assumed, with the weight of Mr. Tennyson's reputation, those who took part in the representation hesitated to remove what they knew to be defective or dangerous, and the result was a work so crude as to be from the stage point of view childish. The man on whom falls the chief weight of the action comes on the stage and thinks aloud. His speculations, which, though dealing with theological and political rather than ethical subjects, recall the opening portion of 'Maud,' are overheard by the rustics of the village in which he has been spending some days in idleness and mischief, and suggest, very naturally, grave doubts as to his character. A species of nineteenth century Iago, he holds continual commune with himself as to the motives of his actions and the consequences to which they may lead. As a means of showing character this method may in modern days be sparingly employed. To render audible to others aside or soliloquy is the clumsiest expedient ever adopted. In the most commonplace and old-fashioned melodrama the "I must dissemble" of the villain is intended only for the public. That Mr. Tennyson intends the character of Edgar to be accepted as serious is extremely curious. In a portion of the literature of the *Régence*, with which those who seek to study the growth of Revolution are compelled to scrape acquaintance, men so cold-blooded and cynical as this may be found. Edgar is, however, presented as having somewhere within reach a species of heart. He is sorry for his victim, and in this respect differs from De Valmont. His penitence is, however, in its manifestation almost more cruel than his original crime. That there may not exist somewhere, in a world full of curious products of wickedness and disease, a being answering to Edgar cannot, perhaps, be said. If, however, he is to be accepted as an individual, it is necessary to afford such insight into his nature as may make his actions intelligible. To show him, on the other hand, as the natural outcome of those doubts which wrung the heart of a Leopardi is, with all due respect for Mr. Tennyson, simple arrogance. Looked at in any light, Edgar is a caricature or a phantom. The audience, puzzled with him at first, ended by laughing at him. His unblessed speculations moved derision, his notions of compensation provoked frank hilarity. It is possible, though we fail to see how it was to be done, that a different rendering of the part might have softened down what was most extravagant. Taking his part in exemplary earnest, Mr. Vezin presented a gentleman of staid demeanour and philosophical collectedness uttering such sentiments as seemed to suggest that he was playing a dual *rôle*, and was himself the Mephistopheles to his own Faust. With the character of Edgar fell the play. Dora and Eva, the two heroines, were agreeable enough; Farmer Dobson, a species of Northern farmer at the age of thirty to forty, was virile and sympathetic; and the lads and lasses and the yokels generally were fresh and natural. The presence in a story, however, of a being like Frankenstein removes the whole into fairy land, and those who had dealings with Edgar took from his mere presence a reflection of unreality. Some excellent acting was shown by Mrs. Bernard Beere as Dora, Miss Ormsby as Eva, and Mr. Kelly as the Farmer. The last-named actor, indeed, postponed for an act the fall of the play. That a venture so spirited as that of the new management should commence in disaster is scarcely less a subject of regret than that Mr. Tennyson should have incurred the open, if not too generous ridicule of any section of his countrymen.

'Picking up the Pieces,' a duologue of Mr. Julian Sturgis, produced at the reopening of the Court Theatre, proves in stage representation less attractive than had been anticipated. Its delicacy and quiet humour scarcely compensate for the absence of dramatic interest; the whole seems long, and the *dénoûment* not too probable. It is to be hoped that another dip into the attractive collection whence this work is taken may prove more satisfactory. The trifle was adequately supported by Mr. Arthur Cecil and Miss Carlotta Addison. 'The Parvenu'

XUM

retains its power to amuse. Well acted throughout, it obtains in one character—that of Mr. Ledger, the self-made man—an interpretation that approaches greatness.

Dramatic Gossip.

A DEFENCE of the character of Edgar in Mr. Tennyson's new play appeared in Thursday's *Daily News* as "from a correspondent." The correspondent is, we believe, Mr. Lionel Tennyson, and it may be presumed that the explanation given in the letter is in harmony with the Poet Laureate's own view of his agnostic hero.

A MEMORIAL in behalf of Miss Kelly, the celebrated actress, now in her ninety-third year, having been some time back presented to the Prime Minister, Mr. Gladstone has just awarded her a grant from the Crown of 150*l.* Many eminent names were subscribed to this memorial, and Mr. Charles Kent greatly exerted himself in the matter. Miss Kelly, who is still happily in full possession of her faculties, enjoyed for thirty-six years a wide celebrity in her profession. During that period she was associated on the boards of Drury Lane and Covent Garden Theatres (as well as on those of the Haymarket and the English Opera House) with Mrs. Siddons, John Kemble, Edmund Kean, Munden, Mrs. Jordan, and other distinguished contemporaries. It is curious to remember that she made her first appearance before the public so far back as the last century, namely, in the December of 1799, when, as a little sprite of nine, she stepped on to the stage of Drury Lane in her uncle Michael Kelly's opera of 'Blue Beard,' marching in the children's perspective procession, turban on head, and scimitar in hand, among the retainers of the Boy Blue Beard. The representative of this character, throned that night in a miniature howdah on a baby elephant, was, fourteen years afterwards, to take the town by storm as Shylock, and win the recognition of posterity as Edmund Kean. Miss Kelly was the original of "Barbara S——" in the 'Essays of Elia,' and to her Charles Lamb inscribed two of the most graceful of his sonnets.

IN a communication made the other day to the Cambridge Antiquarian Society Dr. Pearson called attention to the fact that the Three Pigeons, at the point where the road from Thame to Abingdon crosses that from London to Oxford, is probably the spot where Goldsmith laid the scene of 'She Stoops to Conquer.'

MISCELLANEA

A Prophecy Fulfilled.—In my leisure reading I have stumbled upon a curious instance of poetical seership. The recent British acquisition of the island of Cyprus has fulfilled in a remarkable manner the following prophecy of the poet John Hughes, written about the year 1703. The passage is to be found in Cantata i. of his 'Poems for Music':—

> When Beauty's goddess from the ocean sprung,
> Ascending, o'er the wave she cast a smile
> On fair Britannia's happy isle,
> And raised her tuneful voice, and thus she sung:
> Hail Britannia! hail to thee,
> Fairest island of the sea!
> Thou my favorite land shalt be.
> *Cyprus too shall own thy sway,*
> And dedicate to me its groves, &c.

This ingenious man—writer, musician, and draughtsman—was born in the year 1677. He was the schoolfellow of Dr. Isaac Watts and a friend of Pope and Addison, the latter of whom he induced to finish the tragedy of 'Cato' and bring it upon the stage. Hughes's own drama, 'The Siege of Damascus,' may be described as the pilot engine of a lengthy train of stage "Sieges." His 'Essay on the Pleasure of being Deceived' well repays a reading.

CHARLES RICHARD PANTER, LL.D.

TO CORRESPONDENTS.—C. P.—J. B. R.—received.
S. G.—We cannot answer such questions.
No notice can be taken of anonymous communications.

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LITERATURE

In the Land of Misfortune. By Lady Florence Dixie. (Bentley & Son.)

IN this work Lady F. Dixie shows no abatement of her well-known zeal in the cause of the Zulu king, but, at the same time, the condition of Zululand is only one of many subjects in which she endeavours to interest her readers. She has, in fact, given a lively narrative of the somewhat extensive tour which she made in South Africa last year. The voluminous literature of the Zulu and Transvaal wars has rendered the public painfully familiar with much of the ground which she has traversed. She has, therefore, exercised a wise discretion in confining herself to her personal experiences while "trekking" in Natal, the Transvaal, the Free State, and Zululand. These are related with amusing frankness; but the unconventional freedom of the writer's style enables the reader to picture to himself more vividly than he could otherwise do what it is to live in the veldt or to explore the mountain ranges of the Drakensberg. Lady F. Dixie is a vehement politician, and the Transvaal convention and the Zulu settlement alike excite her passionate indignation. It was at Estcourt that she first heard that Sir Evelyn Wood had come to terms with the Boers, and although she does not condescend to argument, she loses no opportunity of abusing the policy which culminated in the re-establishment of the Transvaal state. Incidentally she pays a tribute to the skill of the Boers as marksmen. In riding along the road between the Ingagane river and the town of Newcastle, she passed several ambulances filled with wounded soldiers, the great majority of whom, she says, had been shot in the left arm by the unerring aim of the Boers. At Newcastle she met Sir E. Wood, and with him visited the battle-field of the Ingogo, where there were still many ghastly traces of the sanguinary fight. She ascended the Amajuba on the side which was climbed by the victorious Boers. She says:—

"In some places the ascent was very steep, but had the advantage of complete shelter in large disjointed masses of rock, behind which the attacking party could advance almost unperceived by those above, to whom they must have presented a somewhat similar appearance to rabbits among rocks and ferns—no sooner seen than immediately lost sight of—mere snap shots not practicable with a rifle."

The ease with which she ascended the mountain makes her think that the daring of the Dutch burghers has been exaggerated. Moreover, she reminds her readers that the Boers are thoroughly trained from childhood to physical exertion of this kind. She does not appear to see that similar causes have always contributed to the superiority of one nation over another in war, and that, from a military point of view, the Boers are justly entitled to credit for having stormed the British position with a minimum of risk and loss to themselves. Lady F. Dixie was delighted with the view which rewarded her pluck when she reached the highest point of the mountain. From it

"the distant peaks of Basutoland were visible, and the countries of the Orange Free State, the Transvaal, Zululand, and Natal extended in circling panorama around."

It is impossible to doubt that the scene was as majestic as she describes; at the same time we might be pardoned if we distrusted the imagination of a writer who, in referring to the falls of Howick, in Natal, declares that "for beauty, size, and magnificence they far outrival the cataracts of Niagara." We feel sure that no one will contest with Lady F. Dixie the originality of this observation.

The author, accompanied by her husband, spent some time with the 15th Hussars in the Drakensberg, and then marched with the troops under General Buller to Potchefstroom. This turned out to be a mere military parade, while the journey was marked by no incidents more exciting than a conflagration in the veldt, caused by the carelessness of a cook in setting fire to the grass round his tent, and an occasional hunting excursion in which the game exhibited a wariness very trying to the patience of the sportsman. Potchefstroom is described as "a long line of houses nestling in weeping willows." The English residents gave no welcome to the troops when they entered the town, but shut up their houses and remained indoors, while the Boers were impassive spectators of the scene. The brave defence of the fort at this place by a handful of English, who suffered from scarcity of food and water, was one of the few events of the war calculated to awaken feelings of satisfaction. The Boers displayed no valour, for they are said to have compelled their prisoners, as well as large numbers of Kaffirs, to perform the most dangerous work of the siege. From Potchefstroom Lady F. Dixie rode to Pretoria, where Sir Hercules Robinson and Sir E. Wood were engaged in settling the affairs of the Transvaal. She attended several sittings of the Court, and was present when a deputation of Kaffir chiefs made a pathetic appeal to the Royal Commissioners to be allowed to remain British subjects. Pretoria is situated in the midst of a charming country. She visited the great Wonderboom ("wonderful tree"), whose foliage is ample enough to afford shelter for hundreds of persons, and in the suburbs of the town she rambled through pleasant groves of orange and lemon trees.

It appears to be the destiny of every traveller in South Africa to meet with an accident of a more or less formidable description to his horse, his ox, or his waggon, and no work on that region would be regarded as complete which did not contain one or more hairbreadth escapes. Lady F. Dixie could not expect to escape the fate of her predecessors. Her special adventure took place in a ride from Harrismith to Bloemfontein, and as described by herself can hardly fail to excite the envy of other travellers who have made the same journey only to find it at once fatiguing and prosaic. She says that the start was made at midnight by the mail-cart, a crazy open vehicle, from which the passengers brushed away the snow before settling themselves on the back seats for their wild ride. The way was rough beyond the imagination of any untravelled European, and the four white horses tore along with the cart bumping behind them, the driver being apparently perfectly reckless whether his fares kept their places—which they did by holding on firmly to the back rails—or were thrown out into the road. He, however, evinced a pleasing consciousness that they had lives to be protected during a certain stage by handing each of them a loaded pistol, with the warning that this particular district was notorious for the depredations of miscreants equally willing to rob the mail and murder the passengers. These tactics on the driver's part served effectually to banish the drowsiness induced by fifteen hours of wearisome travel; and the situation was rendered more piquant by a meeting with a riderless horse, which, on reaching Bethlehem, the next halting-place, the travellers found to be a steed which had left the town that same day bearing a master who allowed the loafers of a public-house to know that he carried 200*l.* in cash secreted about his person. On leaving Bethlehem the party passed into the hands of a Hottentot coachman named Dirk, who drove a post-cart drawn by six horses, and who set off with a break-neck recklessness that boded ill for the safety of the passengers. Lady F. Dixie, who was in the centre of the cart, kept a strict look-out, and though she could not prevail upon Dirk to go slower, she more than once managed to avert an overthrow. At length she became certain that they had turned off the main road, such as it was, and were driving rapidly over the veldt. Her observation had been quickened by an interrogation from her ill-favoured Jehu as to whether she or "the master" possessed watch and money; and as the said "master," her husband, was short-sighted, she set herself to oversee the course of events. She twice called his attention to the fact that they were out of their course, but he proved as deaf as a post, till suddenly he stopped and announced his intention to outspan on a desolate spot, uttering at the same time "a long low whistle, which was answered by another whistle not far off." The lady then made a sudden grasp at the reins, and set the horses off into a full gallop in the direction of what she supposed to be the main road. Her instinct proved correct, and the road was reached without further hindrance from the driver, who seems to have been more tipsy than intentionally criminal. After a little more riding, during which drowsiness crept over the passengers, a sudden shock brought them once more to their full senses. Lady F. Dixie, springing to her feet, saw

that "the horses were just about to trot headlong into a yawning cleft in the veldt quite twenty feet down." She seized the reins, and by main force pulled the animals back from what must have been almost certain death to the entire party. When the danger was fairly over she restored the reins to the Hottentot, but that incorrigible person, with drunken sullenness, started his horses once more into full speed and then suddenly dropped the reins. The road was down hill, and the situation most perilous, but the lady scrambled over the front of the vehicle on to the pole, and managed to regain the reins. Her husband came to her assistance, the brake was put on, and eventually a wayside house was reached about five o'clock in the morning and relays obtained. Dirk took advantage of this pause to slip indoors and fall into a profound slumber, from which nothing could rouse him. A Boer guide was therefore pressed into the service for the remaining forty miles, but Lady F. Dixie kept the reins in her own hands, and an hour before the appointed time drove her Majesty's mail-cart into the town of Winburg, to the great surprise of the inhabitants.

If we except this highly sensational journey, the most interesting chapters of Lady F. Dixie's work are those in which she records the details of her visit to Zululand. Sir E. Wood had appointed to meet the principal Zulu chiefs at a picturesque spot close to the Inhslazatye mountains, and she and her husband were invited to join the Governor's party. Sir Evelyn was accompanied by a mounted force whose supplies filled a hundred waggons:—

"I think I hear my readers say, 'All that for three squadrons of cavalry!' And yet so it ever is. A like number of Boers could have done the journey we were undertaking comfortably with half a dozen, or an equal number of Zulus could have tripped in one day the distance we proposed to do in ten."

The party visited the field of Kambula, which they found thickly strewn with Zulu graves; and mounting to the summit of the ruined earthworks, Sir E. Wood gave his companions a description of the battle. After visiting the grave of Capt. Ronald Campbell, whose heroic death will long be remembered, they ascended the Inhlobane, where General Buller's famous fight with the Zulus took place, and where they found a number of Zulu skulls and the bleached bones of many horses. They also rode to the spot where the Prince Imperial was killed. Near the memorial cross erected by command of the Queen they found several Zulus, two of whom belonged to the party that killed the prince. The author gives an interesting account of the meeting at Inhslazatye. She declares that the chiefs were only allowed to answer a series of official questions, and were practically prohibited from speaking their minds or making known their wishes on the subjects which they had most at heart. For this she was prepared by an incident of the journey. A Zulu whom the party met by the way was interrogated as to whether the people were satisfied with Sir G. Wolseley's settlement of the country; but when she proposed to ask him whether his countrymen would like to see Cetywayo back again, she was not allowed to put the question. At Inhslazatye, however, she had abundant opportunity of ascertaining what were the feelings of the Zulus, and she came to the conclusion that the great body of them were as devoted as ever to their old king. She accompanied General Buller to Ulundi, the former capital of Zululand; but the place was so utterly destroyed that even that gallant officer could not find the site for some time, while "in many places large heaps of skeletons told a silent tale of the bravery of a vanquished nation." It is unnecessary to follow Lady F. Dixie in her views of the Zulu question. When her narrative was written there was still some uncertainty as to the fate of Cetywayo; but, as our readers are aware, the Government have made arrangements for his return to Zululand by the end of the year. The book contains several spirited illustrations from sketches by Major Fraser and Capt. C. F. C. Beresford, R.E.

Social Life in the Reign of Queen Anne. By John Ashton. 2 vols. (Chatto & Windus.)
Court Life below Stairs; or, London under the First Georges. By J. Fitzgerald Molloy. 2 vols. (Hurst & Blackett.)

Readers of the late Dr. John Hill Burton's 'History of the Reign of Queen Anne' cannot fail to have remarked the small part played in that work by literature and manners. There were, indeed, chapters upon "London" and "Intellectual Progress"; but the former was mainly topographical, while the latter, although it rendered disproportionate justice to Tom Brown "of facetious memory," could scarcely be regarded as an adequate exposition of the great age of Addison and Swift. It is true that Dr. Burton excused himself for his brevity upon the ground that the authors of Queen Anne's day were "among the living literature of the present age"—a proposition concerning which there may be two opinions. But even supposing it to be correct, it scarcely affords a reason for neglect of the subject in a new history of the time. And the shortcomings in this respect of Dr. Burton's otherwise erudite volumes were the more disappointing in that what he disregarded was what accident had most led us to desire. To write a life of Queen Anne had been the long announced intention of Mr. Thackeray; and although those chapters in his famous novel which relate how Capt. Esmond made the campaign in 1704–8 were sufficient guarantee that he would not neglect Marlborough's wars, it was equally certain that he would dwell with especial willingness upon domestic and literary affairs. When his death took this hope from us, it was still rumoured that Mr. James Hannay might undertake the task. To Mr. Hannay had fallen the duty of annotating the 'English Humourists' during the author's absence in America, and he was known to be as keen a student of the eighteenth century as Mr. Thackeray himself. But, as Herrick sings (after an older lyrist), none can

e'er decline
The doom of cruel Proserpine,

and Death again deprived us of our expectation. The social history of Queen Anne's reign was still unwritten, and it remained unwritten when Dr. Burton published his book in 1880.

This is the more remarkable in that the subject is one which presents unusual facilities for effective treatment. It lies within the narrow compass of a dozen years. Not only is the material abundant, but it is material of special quality. Throughout the entire century there were essayists and to spare, but the essayists of this period have one manifest advantage—they were first in the field and they were freshest. Again, besides being the first, they are the best. The *Tatler*, the *Spectator*, and the *Guardian*, which contained the most individual and enduring work of Steele and Addison, were all begun and completed *Anna regnante*. Beside these, a host in themselves, there are Swift's invaluable 'Journal to Stella' and Gay's 'Trivia'; there are the works of Defoe and Ward and Brown; there are intelligent foreigners like Misson; and lastly, though this advantage was not confined to the reign of Anne, there are newspapers and manuscripts innumerable.

That Mr. Ashton has finally supplied this long-felt want it would, perhaps, be too much to assert. To be a second Thackeray or Macaulay is not vouchsafed to every one; and Mr. Ashton's function has been that of investigator and collector rather than artist and historian. With commendable diligence he has assembled a vast number of "documents," advertisements and what not, which he has skilfully grouped in chapters illustrating the education, food, dress, amusements, science, art, and manners of the time. His book is, in fact, a valuable and trustworthy collection of *mémoires pour servir*. If he has not absolutely constructed a picture of the later Augustans, he has supplied the materials from which it may be constructed. In these pages the reader may wander at will in that lesser London of which Covent Garden and Leicester Square were the centres. He may marvel at its narrow streets, its pouring kennels, and its creaking signs, and pick his way fearfully between the jumble of carts and waggons and wheelbarrows. He may listen to those manifold London cries which sprightly Mr. Will Honeycomb styled the *ramage de la ville*; or, duly equipped with well-combed periwig and cinnamon coat, with agate-headed cane and gold snuffbox (the last being filled with the best Oroonoko or Bergamot), take the air with the *beau monde* in the Mall or the Parade. He may pay his morning visit to Clarinda (whom he will probably find in the elegant disorder of the toilet), and advise her in the placing of a patch. There will be talk, no doubt, of the day's *Spectator* (which Cupid and Veny are tearing in the corner), and of the latest doings of the excellent Sir Roger de Coverley. If her ladyship is specially gracious, he will (perchance) call for his chair and swing away between his Irish bearers to cheapen a tortoiseshell fan at Mrs. Thody's or a set of tea-dishes in the Strand as "a gift for his fair." If, on the contrary, she has the vapours, or has broken her Nankin bowl, he may console himself with the pretty sirens—those "agreeable females," as Steele calls them—who preside in the shop-rooms over the Exchange, or take a pair of sculls to the New Spring Garden at Vauxhall, or perhaps (in desperation) throw a main at the Groom Porter's. He

may dine lightly at Robin's or luxuriously at Pontack's, and spend the evening at Will's or the Bedford. Or he may drop in at Drury Lane, and listen to that admirable mimic Mr. Richard Estcourt as Pounce in the 'Tender Husband'; or (having duly obtained his ticket at White's Chocolate House) repair to the Queen's Theatre in the Haymarket to assist at the new opera of 'Camilla'; in either case having a wholesome distrust at his return of possible Mohocks and Hawkubites. With Mr. Ashton's book all things are feasible, provided the reader carry with him a decent amount of curiosity and a fairly good memory. And as Mr. Ashton, with commendable and indeed unusual honesty, gives chapter and verse for his statements, our pilgrim may be moderately sure that his imaginings will possess a certain verisimilitude.

Of course, in an undertaking of this kind, those who have travelled any part of the attractive ground from which Mr. Ashton has returned are sure to have to complain of something left unchronicled. We think, for example, that in his chapter on "Servants" he might have drawn more largely on Steele's *Spectator*, No. 88; and in his chapter on "Daily Life" we miss the same writer's admirable picture of the "Silkworm" of the shops (*Spectator*, No. 454). Without much anachronism he might have included under "Carriages" that graphic description, from Vanbrugh and Cibber's 'Provok'd Husband,' of Sir Francis Wronghead's journey to London; and the account of Mrs. Verbruggen would have been the better for the addition of that delightful vignette in the 'Apology' which describes her acting in 'Melantha.' And where is the excellent portrait, less poetized than Sir Roger, of the Tory foxhunter from the *Freeholder*? These, however, are matters of opinion, and Mr. Ashton has given us so much which is new that we willingly condone their absence. Of minor errors his book seems fairly free; the worst we have discovered being the assigning of 'Robinson Crusoe' to 1772. "White's," we may add, was burnt down in 1733, and not 1723. There is another error of omission: the book is worthless without a detailed index, which we trust may be added hereafter.

Mr. Molloy's volumes can scarcely be said to claim so much attention as Mr. Ashton's. His subject, which may be roughly described as an expansion of the ground covered by Thackeray in his lectures on the first two Georges, is scarcely new, nor does he attempt any specially novel treatment. He writes in a sufficiently brisk and fluent style, and he has made free use of the swarming memoirs of the period. But his work has a certain air of haste, which is not diminished by such lapses as "Denis" for Dennis (the critic), "Wilkes" for Wilks (the actor), and so forth. Farquhar did not write the 'Beau's Stratagem'; nor did Pope speak of Sporus as "a mere cheesecurd of asses' milk." Gay, too, died worth considerably more than 3,000*l*. But Mr. Molloy's pages contain abundance of amusing anecdote, and literal accuracy is, perhaps, not to be expected in such an atmosphere of gossip and scandal as the Court of St. James under Queen Anne's successors.

Asiatic Studies, Religious and Social. By Sir Alfred C. Lyall, K.C.B., C.I.E. (Murray.)

This volume consists of a series of essays reprinted from the *Fortnightly Review*. It has the great merit, rare in such reprints, of being thoroughly homogeneous and even consequent in its treatment of the subject. For this, though many-sided, is essentially one—the life, to wit, in the widest and deepest sense of the word, of the people of India; and each essay deals with this and with the causes which have moulded it in the remote past from a different point of view. Thus, while much is said about the character of Brahmanism, there is no useless iteration. In one place we partly learn what Brahmanism is by what it is not—*i.e.*, by its contrast with the definite theological systems of Christianity or of Islam; in another we are reminded that it has no definite connexion with morality; in a third of its comprehensiveness and practical power of assimilation. Mr. Monier Williams, as we remember, dwells also on the last characteristic, as he does on the intensely religious character of the people. Sir A. Lyall, too, speaks of them as

"having for ages been absorbed, beyond all other people upon earth, in attempting to decipher the way of the gods with mankind and the tokens of divinity."

But our author, though his regard for the welfare of the people is equally undoubted, does not share the sympathetic optimism of Mr. Monier Williams with regard to their religion. He writes from a standpoint somewhat markedly neutral and unembarrassed; his deductions from the phenomena with which his Indian career has made him familiar are worked out with equal caution and acuteness, in a clear, fresh, incisive style which is very attractive, though with occasionally an ultra-Socratic familiarity of illustration, of which we should not complain but that it sometimes degenerates into a smartness a little at variance with the dignity of the subject. Speaking of the famous war between the two Rajput chiefs for the hand of the Princess of Oodeypur, he writes:—

"The dispute was compromised upon the basis of poisoning the princess, a termination which may fairly illustrate the real nature of barbaric chivalry."

This is surely rather severe from an author who, far from undervaluing the Rajput chivalry, considers it not merely superior to anything else of the kind in India, but almost unique there. Even from an antiquarian point of view its interest is very great, the relations of the higher chiefs and landowners to their head having only, as he points out, a surface resemblance to feudalism, than which it is in reality far more primitive and independent; and he remarks wisely on the patience and care needed to prevent such qualities, and the classes who possess them, being crushed out by our system of government, which tends rather to foster the

"soft weak populations which swarm in the tropical low-lying regions.....which have no real political future, and only damage free institutions by burlesques that we shall some day become tired and ashamed of bringing out under the patronage of her Majesty the Queen."

Our modern "protected autocrat," too, is often an inferior being to the native ruler formerly produced by a rough process of natural selection.

The writer contrasts vividly the effect respectively of the definite and organized Western creeds, and of the loose, undigested, but all-pervading pantheism of India on the life, character, and point of view of their adherents, illustrating the latter by descriptions full of interest, drawn from his own experiences in those parts of the country which have been least affected by external influences. The pictures presented and the considerations they suggest merit the most serious attention of the statesman, and of those who, though not statesmen, have yet a voice in the destinies of these people. And, in consideration of the valuable material placed at their service, the mythologist and the comparative philologist must forgive the hand which, not perhaps without a dash of satisfaction, upsets some cherished conclusions. The author's local experience, combined, we ought to add, with his exceptional powers of observation and reasoning, gives him a great advantage. If Mr. Grote, he says, had had the opportunity of observing, under his eyes as it were, the formation and growth of various divine myths, he would have seen no difficulty in conceding to these a nucleus of actual fact. To Prof. Max Müller's classification of Brahmanism as a non-missionary religion whose influence is "dead and gone," the author opposes its incessant activity in adopting and assimilating other beliefs. Mr. Freeman's statement that "the Greeks were the first people who made free commonwealths" can hardly be taken without qualification when we find in India very ancient societies, stringently controlled by definite laws and usages. But these essays should have a wide range of interest for other readers than the politician and the student. The author is desirous of setting right more than one commonplace fallacy of Indian history, by which the English character suffers unjustly. Some of these he traces back to Burke's speeches, and others to Macaulay's essays, where certain plain facts are sacrificed to rhetorical effects. But, as he acutely adds,

"in these days the difficulty of eradicating a convenient theory is enormous, because the habit of general reading disseminates it so widely, and because even men who could collect and examine their own facts find it so much easier to go to the standard books of reference, where they can find some ready-made theory which helps them to arrange their facts; in short, because over-indulgence in book reading and too implicit reliance on authorities produce an atrophy of the observing faculty."

The philosophical mind is not always disinclined to prophesy, but Sir A. Lyall's few forecasts are marked by the same caution and sound judgment as his other deductions. The unsettling of religious belief must have a profound and immense effect on the life of a people for whom life dissociated from religion is as yet an inconceivable proposition. Even if—which in the present state of religious feeling in Europe seems unlikely—we were capable of supplying them with a faith in place of that which we are, so to speak, involuntarily taking from them, it is doubtful, Sir Alfred thinks, whether they could receive it, for miracles are still a matter of daily experience in India, so that no teaching which could not show present credentials of that

kind would be generally accepted. And after all, as he points out, although it is consonant with all Asiatic feeling that the State should be identified with religion—a system which greatly enhances the power of the State, as is conspicuously seen in China, where the State supports three religions—yet if the religion suddenly decays, such strength becomes a source of weakness. One great gift at least, he says, it is distinctly in our power to give the natives, namely, the higher political morality; and meanwhile he preaches patience, and deprecates the "wild abuse" of caste, and the

"general unwisdom of demolishing old-world fabrics which no one is yet prepared to replace by anything else."

Believing, however, that the religious development of the people has been retarded by centuries of political disturbance, he would fain hope that it may have a prosperous issue under the "Pax Romana" which we have established. But in feeling

"certain that wider experience, and.....the general education of modern life, must soon raise even the masses above the mental level that can credit contemporary miracles and incarnations,"

he seems to forget the first-class pilgrimage parties from London to Lourdes.

We feel that we have hardly done justice to the author's comprehensive survey of the most striking phenomena of Indian life. He shows us how the most widely varying mythologies and social conditions are to be found, not stratified in history, but at present existing side by side in different parts of the country, thus demonstrating to the student the actual stages of social or religious progress, elsewhere only to be arrived at by deduction or from ancient tradition. His description of the mode of formation and development of each of the two institutions into which society crystallizes, "the grouping of men by their folk and their faith, by kinship and worship," shows a close study of these complex questions, and combines ingenious and well-balanced reasoning with a happy sprinkling of picturesque or humorous illustration—qualities, we may add, which distinguish the work throughout.

Foreign Secretaries of the Nineteenth Century. By Percy M. Thornton. Vol. III. (Allen & Co.)

It is unfortunate for Mr. Thornton that an obvious mistake about a notorious matter of fact at the opening of the first chapter shakes our confidence in the accuracy of the author. He describes Lord Melbourne's enjoyment of the scenery on his way from London to Brighton on the 14th of November, 1834, as damped by the melancholy occasion of his visit to the king, "to propose certain ministerial rearrangements necessitated by the death of his colleague Lord Spencer (better known in history as Lord Althorpe)." Everybody, we thought, was aware that at the time of this supposed sentimental journey Jack Althorp, as Brougham insisted on calling him, was not only alive, but likely to live. If biographers would only consult the peerage before ascribing pathetic reflections to statesmen of quality, it would save their critics the ungracious task of correcting the press after publication. The Lord Spencer who really did die about the period in question, to the no small discomfort of king, cabinet, and country, was an old gentleman of seventy-seven who had not been in office for twenty-five years, and who never had been a colleague of Lord Melbourne. No doubt the son was as able as the father; but in biography above all things it is just as well to have the right man in the right place. The incidents of the memorable five weeks that followed the Whig Premier's drive to Brighton would furnish, one would imagine, tempting material for several paragraphs in a sketch of his Tory successor, who for that interval discharged among other functions those of Foreign Secretary of State, with more energy and efficiency than several of the indolent patricians who, in the days of hereditary jobbing, exercised patronage and drew pay for mismanaging foreign affairs. H. B.'s caricature of a "United Cabinet," in which different figures of the duke were portrayed as sitting round the council table, is one of the best bits of the pictorial history of England in our own times, for he was at once Home and Colonial Minister, First Lord of the Treasury, and director-general of everything else besides. The smallest additional information as to how he filled so many departments simultaneously would be thankfully received by the curious about official characteristics. But the singularity of the position does not seem to have struck Mr. Thornton. He passes it over in silence to make room for reflections and forecasts that he says may have passed through the mind of Sir Robert Peel on his way to England from Rome to undertake the government. If Sir Robert had left behind him a diary disclosing that he was thinking about Mazzini's "theories and designs" just then, we should of course believe it; but, wanting such evidence, we own we are perplexed, not persuaded, by being told that as

"in December, 1834, the coming Prime Minister of England passed by Turin and Geneva over the execrable roads he was called on to traverse, visions of a future wherein the uprising of the Italians against their Austrian masters, and of consequent European disorder, played no unimportant part, must have afflicted one so mindful of the signs around him."

One of the first acts of the Tory Foreign Secretary was the nomination of Lord Londonderry as Minister to Russia, a selection which, it is said, "seems to have been wise." But how could an appointment be wise which drew down the censure, not only of Whigs and Radicals in opposition, but of Stanley and Graham and their friends, without whose aid in discussion and division it was certain the new government could not stand?

Mr. Thornton does justice to the memory of the illustrious soldier by recalling his successful intervention between the Carlists and Christinos in Spain, who, until the mission of Lord Eliot and Col. Gurwood, were in the constant habit of slaughtering their prisoners in cold blood. Equally creditable was the tender of good offices at Paris and at Washington to put an end to the differences that had arisen regarding American claims to compensation for mercantile losses and for losses inflicted during war upon unarmed vessels belonging to the Republic. On a smaller scale the controversy raised many of the same questions that recently were discussed and decided between ourselves and the United States by the arbitrators of Geneva. Time was not afforded the duke to prove his fitness for the office of Secretary for Foreign Affairs. He possessed the singular advantage of personal acquaintance with all the chief ministers of continental states and with many of the reigning princes. But it is difficult to rise from a study of his correspondence with a belief that even his common sense and genuine loyalty to his country would have enabled him to surmount the prejudices in which he had been brought up, and which the circumstances of his previous life had led him to regard as sound. An opinion quoted from Raikes's diary seems, indeed, to justify, so far as it goes, the claim for foresight often made on his behalf. The Romanoffs, he said, would never make a cordial alliance with France so long as they were able to stave off revolutionary movements among their own people.

The outlines of Palmerston's six years' management of foreign affairs recall transactions once regarded as of critical importance, but the magnitude of which has gradually diminished, until the world feels disposed to question their claim to the place assigned them by some admirers. Palmerston's third tenancy of the Foreign Office was, indeed, more fruitful of lasting results, though it drew down upon him at the time a more formidable because a more concentrated amount of hostility from the military despotisms of the Continent. His antagonism to Metternich reached its climax in 1847, when Lord Minto was sent to Italy with a sort of roving commission to intercede with the tottering governments of the peninsula on behalf of their disaffected subjects. The English envoy failed, indeed, to induce any of the Italian princes to reject the promptings of Vienna, and to conciliate the moderate Liberals who could alone have eventually stood between them and revolution. But in the following year they learned too late the truth of Palmerston's friendly warnings, and his farsightedness was finally vindicated by the events of 1859. Mr. Thornton touches lightly on the once bitterly contested policy of Palmerston in recognizing the *coup d'état* of the 2nd of December, a policy which led undoubtedly to his eviction from the Foreign Office.

By far the most notable passage in the present volume is that which professes to acquaint the world with the substance of a document so extraordinary that, without meaning any personal disrespect to Mr. Thornton, we must decline to accept it in the form in which it is now presented on any evidence less conclusive than its actual production. The habit of analyzing fragmentary historical documents should lead to scepticism regarding their superficial meaning. Specifically and literally the expressions in an excerpt torn from its preface and sequence, its explanatory heading and initialled postscript, may be true; and yet the meaning and tendency of the mutilated revelation may be entirely the reverse of truth. It requires but slight acquaintance with international affairs and little ingenuity of suggestion to supply an introduction, a side note, or a summing up that will change the whole drift and bearing

of the most unequivocal-looking statement; and when he is suddenly presented with what purports to be a clandestine assurance given by three English ministers to a foreign despot that they will use all their influence to promote his wishes, to the frustration of those of our nearest and strongest ally, the critic feels bound to ask, What brought about the alleged communication, and under what conditions, expressed or implied, was it given?

During the Czar's visit to England in June, 1844, three cabinet ministers — Sir Robert Peel, the Duke of Wellington, and Lord Aberdeen—signed, we are told,

"a secret memorandum promising to exert their personal influence on behalf of the Greek as opposed to the Latin Church at Jerusalem, and so practically to forward Russian claims to the guardianship of the Holy Places, as opposed to those of France, who was to be ignored in the matter. This memorandum, to a certain extent favouring Russia's claim to a protectorate of the Greek Church, was never placed in the Foreign Office archives, but was forwarded in succession from one English Foreign Secretary to another, until.....poor Lord Aberdeen (Wellington and Peel being dead) was called on for his pound of flesh in 1853. In Sir Theodore Martin's 'Life of the Prince Consort' .....it is.....clearly told, first, that he (Nicholas) never mentioned State affairs at Court, and..... that 'He (Nicholas) asked for nothing whatever, has merely expressed his great anxiety to be on the best terms with us, but not to the exclusion of others.' Now, as the gist of the secret agreement was the exclusion of France, it is clear that at this moment the contents and nature of that document were unknown at headquarters in London. The signatories doubtless contemplating that they had given an earnest of their individual bias, and not subscribed to a pact binding upon others."

That something may have passed in conversation, and may have even been reduced to writing, between Baron Brunnow and Lord Aberdeen, to which in private notes, never meant for any other eyes, the most reticent of soldiers and the most suspicious of premiers confidingly signified their assent, and which in the course of diplomatic transmutation could be made to look like an official or semi-official pledge, sufficient for the time being to appease the exacting temper of the Czar, is not inconceivable. But that anything more was ever really obtained for future use from the three Englishmen most unlikely to be entrapped into such a transaction it is hard to believe. It is said to have been kept from the knowledge of the Queen and Prince Consort, who up to that time were on terms of intimacy and friendship with Louis Philippe. But that it should never have been divulged in the troubled times that followed, tries the resources of credulity. The supposed signatories and their Muscovite confidant have indeed long since passed away; but three ex-Secretaries of State are living who, according to the strange story, must have had cognizance of the anti-French memorandum, to say nothing of a troop of subordinates, English and Russian, through whose hands it must have passed. Considering how few of the most important secret engagements have eluded discovery in modern times, it is hard to imagine how in a case like this secrecy could have been preserved.

About Lord Aberdeen's foreign policy there is little to be said, and Mr. Thornton does well in tacitly admitting it. The earl's function, as he seems to have thought, was quietly to draw the charge out of each gun which the viscount had kept loaded. In his desire to refresh the popular memory of the good deeds of Sir Robert Peel, our author incidentally ascribes to him and his Foreign Secretary the merit of ready acquiescence in Lord Ashley's Ten Hours' Bill. But historic truth compels us to recollect how rigidly the Tory Cabinet of 1844 resisted Lord Ashley's plea for limiting the labour of women and children in factories, and what credit they took with the mill-owners for defending the freedom of capital from what they were pleased to call communistic encroachment, while they refused as yet to yield freedom of trade. It was not by the help of Peel or the Peelites that "Short Time" was carried, but by the unexpected conversion of the Whig Opposition, negotiated by Mr. Charles Buller. The characteristic anecdote, indeed, was told at the time of Lord Melbourne, who, being an invalid at Brockett, knew less than usual of what was going on in town, that on learning that Lord Russell had agreed to put ministers in a minority by voting for the ten hours' limit, he exclaimed, "Ah! Johnny, that was too short a turn."

Perhaps the most agreeable portion of this volume is that which relates to Lord Russell. Like the rest, it is less of a portrait than an exhibition, with somewhat quaint and fantastic devices of historical illustration, of the pedigree and life story of the "great little man," as Sir J. Graham used to call him, and gives, after all, no clear notion of the great little man himself. To relate how the broad lands of Woburn were wrenched from the friars and conferred on Mr. John Russell, of Kingston Russell, in Dorsetshire; how the Ionic quadrangle replaced the old monastery, and what pictures and statues were in due time collected there; how the Bloomsbury property came from the Wriothesleys to swell the ducal domains; and how at the close of the last century it was the fashion with Whig lords to cry down Oxford and Cambridge, and confide the training of their sons to Edinburgh professors, is all very well, but it has little to do with the occupancy of the Foreign Office by a spare old gentleman not particularly versed in continental politics. Neither do we make out exactly what our author would have us infer from the visits of the future statesman to the Duke of Wellington's camp in Spain. There are anecdotes that might have been told about his sojourn there and at the quarters of Lord William Bentinck which, if duly authenticated, go to prove—well, nothing particular. But why relate the voyage outwards and home without even these? The gradual rise (and it was very gradual) of Lord John in Parliament would be a much more instructive study. For ten years or more he gave slight promise of ever being anybody of consequence. Ambition he had in abundance, and neither ability nor application was wanting, as his well-known 'Essay on the Constitution' sufficiently proves. In the nursery he was called "the wonder"; yet though made a pet of by Lady Spencer and Lady Holland, his name was seldom mentioned among the young men of his time. And so little progress had he made when the great crisis came in 1830, that Lord Grey, aristocrat as he was, could not find room for him in his first cabinet; and he had to be content with no higher office than that of Paymaster of the Forces. By way of compensation he was named one of the committee of four to prepare the Reform Bill; and when their alternative suggestions were revised and blended he was entrusted with the task of introducing the measure. The unexpected lengths to which it went diverted attention from the didactic frigidity of its parliamentary editor; but in committee, though the brunt of the battle fell on Lord Althorp, he played not a bad second. For his reward he was raised to the cabinet, but without any advancement in office, while Stanley was promoted at the same time to be Secretary of State. The disparity of their respective positions was, indeed, wide, and of their future competition for supreme power nobody dreamt probably in 1833 save the still unappreciated scion of the house of Bedford. Within twelve months, nevertheless, he had driven his seemingly irresistible rival out of the Government, and asserted his own claim to be leader of the Commons. Thenceforth he may be said to have exercised the chief influence in Liberal legislation, while Palmerston was allowed to direct and control the foreign policy of the country. As leader of Opposition Lord John sustained his character for skill in discerning the changes in popular opinion and for tact in turning them to account, and on the fall of Sir Robert Peel nobody else was thought of for Prime Minister. Yet his warmest adherents never said that he raised his reputation as a statesman in his six years of premiership. By continental despots he was regarded with dislike rather than fear, because he gave Palmerston *carte blanche* to lecture them all round and to hint at giving help to their subjects, though help, after all, was never given. But while Hungary and Sicily and Poland were, or thought they were, encouraged to resist, and were then left without aid, it deserves to be remembered that in 1850, when the envoys of the great military powers, in concert with the whole strength of the Tory party, backed by powerful organs in the press, and aided by the section in Parliament led by Mr. Cobden, threatened to drive Lord Palmerston from Downing Street, Lord J. Russell manfully identified his own fate with that of his colleague, and was cordially supported out of doors by whatever influence the refugees could exercise in England.

It was certainly a mistake on the part of Lord J. Russell ever to covet the guidance of a department of the details of which he knew little. For though he prided himself on being able to say a sharp and clever thing off-hand, his punctilious and pragmatical habit of mind made him slow in the composition of State papers, and exceedingly hard to persuade when modifications were suggested in council. It is right, however, to remember that during his last tenure of the post of Foreign Secretary, although he refused firmly to be drawn into intervention in favour of the Northern States during the Civil War, he resisted all the pressure that was put on him to take part with the South.

We cannot in these columns discuss the

contrasted characteristics of living statesmen whose acts and words still belong to practical politics. It is no ground for complaint against Mr. Thornton that he has carried his narrative down to the fall of Lord Beaconsfield, but the latter portion of this volume falls outside our scope.

The Roxburghe Ballads. Edited, with Special Introductions and Notes, by the Rev. J. W. Ebsworth, M.A. With Woodcuts drawn after the Original Illustrations. Part X., beginning Vol. IV. (Hertford, Austin & Sons.)

THE present volume—the first under the editorship of Mr. Ebsworth—contains some seventy ballads, fifty of which form the anti-Papal group proper. In order to find room for this number space has been economized by printing many of the less valuable ballads in smaller type; by avoiding unnecessary repetition of woodcuts; and by cutting down as far as possible the introductions and notes to the several ballads. The editor divides the contents into five groups, of which the last, that of the anti-Papal ballads proper, as it is the largest, so is it the most valuable, both historically and socially. Throughout it we see manifested a bitterness of spirit, a meanness and spite, and an unchristian rancour and foulness of language which we in these days can hardly understand. For a Papist no treatment could be too bad, no language too strong. To be a Papist was to be a criminal; to be a Jesuit was to be a traitor; to approve of or to sanction in the slightest degree any approach to rites or ceremonies, which to Calvinists appeared to savour of Popery, was to risk the fate of the aged Archbishop Sharp, when

> At noon a crew
> Of psalm-singing villains beset and slew
> The good archbishop on Magus Moor.
> Burley and Hackston with some few more
> Answered his prayers with a rascal laugh
> And split his scull with a Jeddart staff.

The group of anti-Papal ballads, as the editor remarks, bears a striking resemblance to the evolution of an historical play with mingled tragedy and comedy, beginning with the denunciation by the perjured Titus Oates, "the Salamanca Doctor," of the sham Popish Plot, and the execution of Coleman and the Jesuits, and ending with the flight of James and the downfall of Popery in England. Mr. Ebsworth is not one to mince matters or to disguise his sentiments under flowery or soft language. Very outspoken is he on the brutal ill-treatment of the Roman Catholics after Oates had started the ball. And justly so, for it is almost impossible for sober-minded people of these days to understand the insane hatred and fear with which the Papists were regarded in the closing years of the reign of Charles II.—hatred and fear which would be ludicrous had the results not been so lamentable.

The group of anti-Papal ballads does not begin till p. 94, the earlier portion of the volume being occupied with miscellaneous pieces of a lighter kind, some of which—as, for instance, the 'Delights of the Bottle,' 'The Prodigal Son Converted,' &c.—give a truthful and lively portraiture of the jovial tavern life of the Cavaliers during the days of the Stuarts. It was a period of national coarseness, and some of the ballads are consequently broader in humour and freer in expression than is desirable, but, as Mr. Ebsworth justly says, even this coarseness is not without its use, for it serves to guide us in an estimate of character. Otherwise some people might be misled into admiring too keenly the easy-going morals and the cheerful companionship of these roisterers, who sang the "delights of the bottle and charms of good wine," and ruined their own healths in drinking those of others.

As already stated, this is the first volume of Roxburghe Ballads issued under the editorship of Mr. Ebsworth, and the members of the society are to be congratulated on having amongst them one so eminently capable of filling the post vacated by Mr. Chappell, and so ready and willing to devote ungrudgingly his time and his great knowledge of the subject to their service. The present volume is, of course, entirely one-sided, and there is a consequent amount of sameness in the contents; this even Mr. Ebsworth appears to have felt, but he has, nevertheless, contrived to infuse no small amount of liveliness into them by the wideness and fulness of his notes as well as by the quaintness of the woodcuts, and the reader will look forward with glad anticipations to the two following parts, which the editor promises "before Twelfth Night, 1883."

NOVELS OF THE WEEK.

Mrs. Lorimer. By Lucas Malet. 2 vols. (Macmillan & Co.)

A Stranger in a Strange Land. By Lady Clay. 3 vols. (Sampson Low & Co.)

Eve Lester. By Mrs. A. M. Diehl. 3 vols. (Bentley & Son.)

'MRS. LORIMER' is a clever study. The characters are all well drawn. The heroine had been brought up in the depth of the Midlands, in the house of her uncle, the squire and hereditary rector of the parish. She is introduced as a young widow to whom two years of married life had suggested wider possibilities. The ladies of the district viewed her with mixed sensations. They regarded trouble and loss as dignified; so that while they pitied the girl whom they had seen grow up from babyhood,

"at the same time a delicate flavour of annoyance tempered their sympathetic interest, inasmuch as this young creature appeared to them somewhat in the light of a prodigal, who, at her still tender age, had managed to run through the stock of experiences that last most women their whole lives. She seemed in some way to have got quite an unfair start of them."

And then she had not married the man whom they had all selected for her as a husband. Her aunt's calm and narrow nature was oppressive:—

"Mrs. Mainwaring cultivated the old-fashioned notion that people should sit a great deal in their bedrooms when they were in sorrow. Her own greatest trouble in life, perhaps, was that she had never had what most people would reckon to be any real trouble at all. She had never had one of those comfortable and ostensible troubles which give you the right of remaining upstairs and pulling the blinds down."

Small differences between the aunt and her niece arose about trifles and made life uncomfortable. Mrs. Mainwaring was shocked by her niece desiring to make some modification in her mourning within six months of her husband's death. A scene between the aunt, the niece, and the maid, where the question is discussed, is given with a distinctness and a lightness of touch which make one fancy that the author must be a woman. The book shows one or two other feminine traits—a certain want of the merrier kind of humour, a continued earnestness, and a charming delicacy of perception. When Mrs. Lorimer can bear the constraint of the country life no longer, and goes to London, she tries the dangerous experiment of learning friendship from a very modern young man, who "preferred contemplating his fellow creatures from a standpoint of philosophic calm to any more practical occupation." He is very well pictured. It is with regard to him that the author exclaims:—

"Domestic joys, the sacredness of home,—yes, we are quite conscious of the magnitude of these blessings; but I grieve to say there are moments when we would exchange them willingly—almost with alacrity—for that slim figure, bunch of Parma violets, well-cut coat, air of gentle resignation, and enchanting immunity from near relations!"

That "air of gentle resignation" is admirable. The story is sad in its ending, and it is carried too far. For "a sketch in black and white," as the author calls it, the last two chapters are unnecessary.

Lady Clay's heroine is the daughter of an impossible sort of person, who, under the mesmeric influence of a villain, turns Mormon as well as gambler, and drives his English wife to flight and then to poverty and death. "Ellie" is brought up in a workhouse and afterwards adopted by a rich man who was once a gardener at her mother's home. A great deal is made of the workhouse and of the matron and master, who are described as coarse oppressors. The workhouse children, like all the lower class of personages in the book, are described as talking a sort of Cockney Irish, evidently believed by the author to be the national tongue of England. The entire absence of any resemblance to life in this respect, as in many others, mars what has in parts the elements of a good story. Ellie has nothing very original about her; when in the workhouse she is despairing and rebellious, when she has escaped she behaves as well as the generality of ladies. She is too much influenced by the offensive candour of a certain Mrs. Langton, though it has the good effect of clearing up the true nature of the attachment between her guardian and herself. Of this Mrs. Langton, as of other vulgar and unpleasant characters, we see more than we could wish: "Mrs. Langton was so overpowered at the honour of dining with a lord that whenever he ventured a remark to any one she responded with a low bow that dipped her lace cap-strings into her soup once, and several times into the sauce." The idea and the description are equally matched, whatever be the merit of either. The "lord" is the lover of Bella, the stepdaughter of Mr. Norton, Ellie's protector, and his courtship is meant to be a humorous representation of the imbecility of his kind: "'Would you—I mean could—could you marry me?' 'I'm afraid not.' 'Awfully hard to put it right. Never tried before. Love you. Lots of tin. Can't you?'" &c.

Altogether 'A Stranger in a Strange Land' is weary reading.

'Eve Lester' may make the ordinary reader wonder at times whether he is still in his right mind. The heroine is the motherless daughter of a misogynist, a rich freethinker who is the head of a motley society called the Brotherhood of Freedom. The hero comes to live in the neighbourhood of the misogynist under an assumed name, pretending to be secretary to a mysterious patron who is never seen. A country parson and his wife and an Italian sculptor who is also a pianist and a poet are the other principal characters. The story, which has little action, seems to have some objects, partly to show that the womanliness of woman is innate—to use the semi-philosophic language which Mrs. Diehl often affects—and partly to prove something with regard to freethinking, though it is not clear what that something is. The misogynist freethinker, who has sounded the depths of all philosophies and all religions, is an exceedingly vain and exceedingly silly person, and allows himself to be duped by a smiling millionaire in the City, and ends by partly losing his wits. Such a fate might easily befall any philosopher who is not versed in business, and Mrs. Diehl has not made it clear whether she meant it to be a retribution justly coming upon the misogynist and the freethinker, or a mere incident to help out the story.

CHRISTMAS BOOKS.

Brothers of Pity, and other Tales of Beasts and Men. By Juliana Horatia Ewing. (Society for Promoting Christian Knowledge.)
Light in the Gloaming. (Same publishers.)
The Dreadful Cousin. By S. M. Sitwell. (Same publishers.)
Ruth Allen's Foundling. (Same author and publishers.)
Hector: a Story for Young People. By Flora L. Shaw. (Bell & Sons.)
The Princess and Curdie. By George Mac Donald, LL.D. (Chatto & Windus.)
Coming; or, the Golden Year. By Selina Gaye. (Seeley, Jackson & Halliday.)
Rosy. By Mrs. Molesworth. (Macmillan & Co.)
Decima's Promise. By Agnes Giberne. (Nisbet & Co.)
A Baker's Dozen. By L. H. Apaque. (Society for Promoting Christian Knowledge.)
Our Little Ones: Illustrated Stories and Poems for Little People. William T. Adams (Oliver Optic) Editor. (Griffith & Farran.)
Every Boy's Annual. Edited by E. Routledge. (Routledge & Sons.)
Every Girl's Annual. Edited by A. A. Leith. (Same publishers.)

The volume entitled 'Brothers of Pity, and other Tales of Beasts and Men,' is a reprint from *Aunt Judy's Magazine*. Like all Mrs. Ewing's work, it is far above the average of the story-books rained down on the heads of the rising generation. The story of the quaint little dreamer is very attractive. As he pores over pictures in old books his imagination is fired by the "masked faces and solemn garb" of the "Fratelli della Misericordia," who "bind themselves to be ready in their turn to do certain offices of mercy, pity, and compassion to the sick, the dying, and the dead.....They work with covered faces, and are not known even to each other.....Each takes his turn when it comes round to nurse the sick, carry the dying to hospital, and bury the dead." Musing over the old Italian brotherhood and bewailing his youth and weakness, the child determines to be a Brother of Pity to all little beasts and insects. How he spent his summer in the loving work is charmingly told, and his adventure in the moonlight with the burying beetles is a weird little tale.

'Light in the Gloaming' is rather a sentimental tale of a worldly sea-captain who married a girl of Puritanical family, and was not unnaturally bored, but was finally reclaimed in his blind old age from his evil ways by his daughter "Bonnie."

The "dreadful cousin," whose advent in a young family was expected to put an end to all the fun, turns out to be "just a bundle of niceness," as the youngest boy in the book remarks. "She gived me such a lot of sugar with my pudding, and she lended me her paint-box, and showed me how to make the colours, and I'm just dreadfully glad she came."

'Ruth Allen's Foundling,' also by Mrs. Sitwell, is a tale of the usual village schoolmistress who finds and adopts a stolen child. After the lapse of years the child is restored to its parents and the benevolent schoolmistress is rewarded.

'Hector' is a pretty story of child life by the author of 'Castle Blair.' The children frolic in France instead of in Ireland, and the fun and the pathos of village life are pleasantly portrayed. Hector and Zélie are a little too fond of interfering in the love affairs of the villagers, but they manage to enact Providence in a most successful fashion.

'The Princess and Curdie' is another of Dr. George Mac Donald's wonderful fairy tales, full of strange parables and mystic moralities. The illustrations, by Mr. James Allen, are not unsuccessful, though rather pretentious.

'Coming; or, the Golden Year,' is a rather whimsical, but not uninteresting rhapsody, where we pass from the extremest realism in a children's hospital to ghostly tales on the mountain side in Tyrol. The drift of the book seems to be that we should labour "among the outcast, the poor, and the sad, trying to lighten the dark places of the earth."

It is not easy to see the good of delineating for children the mental struggles of a somewhat morbid and self-conscious child; yet such is the gist of Mrs. Molesworth's 'Rosy.' It is a thousand pities, for instance, to feed a child on such food as the description of Rosy after one of her tantrums, lying on the floor, "with wearied, swollen eyes, and panting breath, and aching head, feeling or fancying that no one loves you, that the world is all wrong, and there is nothing sweet or bright or pretty in it, no place for you, and no use in being alive..... What *can* be more wretched?" Beata, Rosy's foil throughout the book, is a sweet little unselfish girl. To her Rosy confides her struggles against her unhappy nature: "All of a sudden I thought it would be nice to be good—not pretending, but *real* good—never cross, and all that. And so I fixed I would be quite good, and thought how pleased you'd be.....And it was all right for a while, but then when mamma began talking about Mr. Furniture, and how nice he was, and his daughter, and you knew all about them and I didn't, *it all went away.*" The strain of being "real good" is too much for Rosy and she relapses: "I'll fix just to be naughty again to-morrow, for a rest, you know. How would it do, I wonder, if I was to be good and naughty in turns? I could settle the days, and then the naughty ones you could keep out of my way." "It wouldn't do at all," said Bee, decidedly. And so the precocious little imps go on. Fixie, Rosy's little brother, is one of Mrs. Molesworth's more natural and engaging characters; his quaint sayings relieve the introspection of the older children. "Is mice the same as mouses?" said Fixie; and when Bee nodded, "Why don't you say mouses, then?" he asked; "it 's a much samer word." Poor little Fixie's love for "mouses" brings all the children into sad trouble, but all comes right in the end.

'Decima's Promise' is really a terrible story, not in its treatment, but in the incident on which the whole story hinges. Decima is a wild, heedless girl, "a misguided character," says her aunt, "an uneducated one. She is not womanly, and her principles are vague.....There seems to be no fixed principle of duty, still less any mastering desire to serve God and to do His will. Dessie has evidently set before herself a model of what she considers a 'clever' girl, and she does her best to act up to that model. She is not natural.....she is constantly acting a part." The reclamation of such a heroine is, of course, the plan of the book. But in order to accomplish this desirable end was it necessary to kill her baby nephew? The life of the babe for the soul of the girl, and who shall decide which is worth the most? Baby Hubert was done to death through the carelessness of Decima and of a young nurse, and lest the nurse should lose her place Decima gives a promise not to tell. For months she is tormented in her mind as to whether she should keep or break this promise; meanwhile little Hubert wastes away, stricken by a mysterious disease which baffles the doctors. At last Decima decides the point in casuistry which frets her mind for so long; she breaks the promise she never should have made and tells of the fatal fall, and the same day the child dies. Decima lives on, a sadder and a wiser girl. The book, repulsive in plot, has not much in treatment to recommend it. The bad French governess has been well known to all readers of fiction since the days of Mdlle. Panache, and the episode of Mdlle. St. Roque is not particularly amusing, while surely it was unnecessary to repeat the stale story of the impatient German, who, thinking of his native "bekommen," exclaimed, "When *shall* I become a bowl of soup?"

'A Baker's Dozen' is thirteen children, not loaves. Dorothea Ainslie volunteers to take charge of this appalling group—seven Owens, two Seatons, and four Holmeses—during the holidays, and this is the chronicle of their adventures, amusing enough and exciting too. The book will amuse boys.

'Our Little Ones' is a reprint. The letterpress is not very interesting, and the illustrations, though announced as American, are not quite up to the standard with which we have become familiar in more than one American magazine.

The two annuals published by Messrs. Routledge are established favourites. Each of them contains a quantity of excellent reading, both the tales and the miscellaneous articles being adapted to the readers for whom they are intended. It would be well, however, to omit the coloured illustrations; they are coarse and crude. Boys and girls ought to be trained by good examples to appreciate harmonious colouring.

OUR LIBRARY TABLE.

The Teacher's Prayer Book, by Alfred Barry, D.D. (Eyre & Spottiswoode), has been sent to us, with a lithographed circular which saves us any trouble in reviewing it. Messrs. Eyre & Spottiswoode say that the book "is edited by the Rev. Canon Barry, whose great experience as a teacher, his [*sic*] good churchmanship, high standing as a scholar, and logical faculty ensure for his work a standard value." If a cursory examination of Dr. Barry's book may be relied on, there is not much reason to dispute this commendation; and no more need be said than to express regret that so much experience, and scholarship, and logical faculty have been expended on what, after all, is a mere compilation, or rather commonplace book, gathered from a number of recent publications about the Prayer Book.

We have on our table several excellent works published by Messrs. Ward & Lock. Among these is the second volume of *The Universal Instructor*, a serial admirably adapted to the wants

of those who desire to educate themselves. The articles on zoology by Mr. Bettany, on English grammar by Miss Toulmin Smith, and on French by M. Kunz are especially good. The first instalment of *The Child's Instructor* is promising. *Amateur Work* will be invaluable to any one with a turn for mechanics and neat in handling tools.—To Messrs. Cassell we are indebted for their excellent sixpenny almanac for 1883.

A LARGE number of Christmas cards are lying on our table. Some of them show that the invention of the producers has been overtasked, and they are in consequence fantastic rather than elegant. On the other hand, many are simple and effective. The cards of Messrs. Marcus Ward & Co. are more gorgeous and elaborate than ever, and as a whole show a considerable advance.—Messrs. Raphael Tuck & Co., who are among the most energetic of the card publishers, have boldly enlisted Royal Academicians in their service. Mr. Marcus Stone has been the most successful of the painters thus employed. Mr. Poynter, Mr. Leslie, and Mr. Yeames have hardly been so happy. The cards of Mr. Herbert and Mr. Dobson are very like their contributions to Burlington House. Some of the other Christmas cards sent to us by Messrs. Tuck are excellent in design and colour, and certainly "the outsiders" beat the Academicians in this branch of art.—Prang's American cards, imported by Messrs. Ackermann, are somewhat unequal, but many of them are very nicely executed.—No other designs are so uniformly good as the prize designs of Messrs. S. Hildesheimer & Co., which display a sounder knowledge of the limits of chromo-lithography than most of those we have seen this season. Too many of their rivals seem to neglect this matter altogether.

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Gospel of St. Mark in Gothic, the translation by Wulfila edited by Rev. W. W. Skeat, 12mo. 4/ cl.
Heavenly Counsel in Daily Portions, Notes from the Bible Classes of M. L. Charlesworth, ed. by H. M. Barclay, 3/6
Hebrew Text of the Old Covenant in a modified Roman Alphabet, ed. by Rev. T. Jarrett, 2 vols. 8vo. 21/ cl.
Pulpit Commentary: St. Mark, Exposition by Bickersteth, Homiletics by Thomson, 2 vols. roy. 8vo. 21/ cl.
Sacred Books of the East: Vol. 14, The Sacred Laws of the Aryas, translated by G. Bühler, Part 2, Vasishtha and Baudhayana, 8vo. 10/6 cl.; Vol. 18, Pahlavi Texts, translated by E. W. West, Part 2, 8vo. 12/6 cl.
Savile's (Rev. B. W.) Fulfilled Prophecy in Proof of the Truth of Scripture, 8vo. 10/6 cl.
Withers's (J.) The Messiah King, cr. 8vo. 5/ cl.
Yorke's (J. F.) Notes on Evolution and Christianity, 8vo. 6/ cl.

Poetry.

Epics and Romances of the Middle Ages, adapted from Wagner by Macdowell, and edited by Anson, 8vo. 7/6 cl.
Gay's (Mr. John) Fables, with Memoir by A. Dobson, 6/
Old Norse Sagas, cr. 8vo. 2/6 cl.
Reeve's (A.) Lights and Shadows, 12mo. 3/6 cl.

History and Biography.

Conway's (M. D.) Emerson at Home and Abroad, 8vo. 10/6 cl.
Graves's (R. P.) Life of Sir William Rowan Hamilton, Knt., Vol. 1, 8vo. 15/ cl.
Maxwell's (Gen. E. H.) With the Connaught Rangers in Quarters, Camp, and on Leave, 8vo. 15/ cl.
Ritchie's (J. E.) East Anglia, Personal Recollections and Historical Associations, cr. 8vo. 6/ cl.
Waddington's (S.) Arthur Hugh Clough, a Monograph, 7/6 cl.

Geography and Travel.

Hudson's (T. S.) A Scamper through America, cr. 8vo. 6/ cl.
Seebohm's (H.) Siberia in Asia, a Visit to the Valley of the Yenesay in East Siberia, 8vo. 14/ cl.
World (The) in Pictures, Round Africa, by C. Bruce, 2/6 cl.
Wylie's (J. A.) Egypt and its Future, a Visit to the Land of the Pharaohs, cr. 8vo. 2/6 cl.

Philology.

Corneille's Horace, edited, with Introduction and Notes, by George Saintsbury, 12mo. 2/6 cl.
Purves's (J.) Selections from Plato (for Schools), 12mo. 6/6
Shute's (R.) Anecdota Oxoniensia, Classical Series: Vol. 1, Part 3, Aristotle's Physics, Book 7, 4to. 2/ swd.
Wazir of Lankûran, a Text-Book of Modern Colloquial Persian, by W. H. D. Haggard and G. Le Strange, 12mo. 10/6 cl.

Science.

Ledger's (E.) The Sun, its Planets and their Satellites, Lectures read in Gresham College, 1881–82, cr. 8vo. 10/6 cl.
Minchin's (G. M.) Uniplanar Kinematics of Solids and Fluids, cr. 8vo. 7/6 cl.
Nature at Home, from the French of T. Gautier, with illustrations by Karl Bodmer, 4to. 31/6 cl.
Wood's (Rev. J. G.) Common British Insects, cr. 8vo. 3/6 cl.

General Literature.

A Thousand Years Hence, being Personal Experiences as narrated by Nunsowe Green, Esq., cr. 8vo. 6/ cl.
Book-Lover's Enchiridion, Thoughts on the Solace and Companionship of Books, 32mo. 4/6 imitation vellum.
Bowles's (T. G.) Flotsam and Jetsam, a Yachtsman's Experiences at Sea and Ashore, cr. 8vo. 7/6 cl.
Day's (L. F.) Every-Day Art, Short Essays on the Arts not Fine, cr. 8vo. 7/6 cl.
Edward Bertram, or the Emigrant Heir, by G. Stebbing, 3/6
Fitzgerald's (P.) Recreations of a Literary Man, cr. 8vo. 6/ cl.
Gellie's (Mrs.) Dolly Dear, or the Story of a Waxen Beauty, cr. 8vo. 2/6 cl.
Gibbon's (C.) The Golden Shaft, 3 vols. cr. 8vo. 31/6 cl.
Gibney's (Major R. D.) Earnest Madement, a Tale of Wiltshire, cr. 8vo. 6/ cl.
Hatton's (J.) Three Recruits and the Girls they left behind Them, cr. 8vo. 6/ cl.
Heldmann's (B.) The Belton Scholarship, a Chapter from the Life of G. Denton, cr. 8vo. 5/ cl.
Hide's (A.) The Age to Come, cr. 8vo. 2/6 cl.
Johnson's (Rev. J.) Uncle Ben's Little Stories for Little Folks, imp. 16mo. 2/6 cl.
Marshall's (E.) Constantia Carew, an Autobiography, 5/ cl.
Murray's (D. C.) Coals of Fire, and other Stories, cr. 8vo. 3/6
Nicoll's (H. J.) Landmarks of English Literature, cr. 8vo. 6/
Patterson's (R. H.) The New Golden Age and Influence of the Precious Metals upon the World, 2 vols. 8vo. 31/6 cl.
Philipson's (J.) Harness, as it has been, as it is, and as it should be, 8vo. 5/ cl.
Scherr's (Dr. J.) A History of English Literature, translated from the German by M. V., cr. 8vo. 8/6
Tower of Egypt (The), or the Types and Chronology of the Great Pyramid, by A. R. G., cr. 8vo. 4/ cl.
Village Commune, by Ouidà, 12mo. 2/ bds.
Weber's (A.) Two Life Stories, cr. 8vo. 5/ cl.
Wooton's (E.) Guide to the Medical Profession, edited by L. Forbes Winslow, 8vo. 10/6 cl.
Yonge's (C. M.) Pickle and his Page Boy, 18mo. 2/ cl.

FOREIGN.

Theology.

Happel (J.): Das Christentum u. die Vergleichende Religionsgeschichte, 2m.
Heydt (K. v. d.): Commentar zu neun Briefen d. Apostels Paulus, 2 vols. 10m.
Midrasch Schemot Rabba (Der), übertr. v. A. Wünsche, 9m.
Nebe (A.): Die Evangelischen u. Epistolischen Perikopen d. Kirchenjahres, Vol. 4, 8m.
Réville (A.): Les Religions des Peuples non-Civilisés, 12fr.

Fine Art.

Williamson (E.): Les Meubles d'Art du Mobilier National, Part 1, 20fr.

Drama.

Moser (G. v.): Reif-Reiflingen, 4m.

Philosophy.

Dieterici (F.): Die Sogenannte Theologie d. Aristoteles, 6m.
Krause (K. C. F.): System der Aesthetik, hrsg. v. P. Hohlfeld u. A. Wünsche, 8m. 50.
Lotze (H.): Die Deutsche Philosophie seit Kant, 1m. 80.
Pressensé (E. de): Les Origines, 7fr. 50.

History and Biography.

Lacroix (P.): Louis XII. et Anne de Bretagne, 30fr.
Meinardus (O.): Der Historische Kern der Hameler Rattensängersange, 1m. 60.
Mispoulet (J. B.): Les Institutions Politiques des Romains, 2 vols. 18fr.
Müller (W.): Europäische Geschichte, 1871–81, 5m.
Preussen im Bundestag, 1851–59, hrsg. v. Ritter v. Poschinger, Part 3, 9m.
Reichensperger (P.): Erlebnisse e. alten Parlamentariers, 5m.
Ulrich (A.): Der Römische König Wilhelm v. Holland, 1247–1256, 2m. 40.

Philology.

Saalfeld (G. A.): Italograeca, 2m. 40.
Troebst (W.): Quaestiones Hyperideae et Dinarcheae, 2 parts, 2m. 40.
Wessely (C.): Prolegomena ad Papyrorum Graecorum novam Collectionem, 3m.

Science.

Flückiger (F. A.): Die Chinarinden, 9m.
Gerlach (L.): Die Doppelmissbildungen bei den höheren Wirbelthieren, 10m.
Grützner (P.) u. Luchsinger (B.): Physiologische Studien, 1m. 60.
Hoffer (E.): Die Hummeln Steiermarks, 3m.
Jacobi's (C. G. J.) Gesammelte Werke, Vol. 2, 17m.
Nyman (C. F.): Conspectus Florae Europaeae, Part 4, 4m. 80.
Piétrement (C. A.): Les Chevaux dès les Temps Préhistoriques, 15fr.

General Literature.

Chevalet (E.): La Question Sociale, 3fr. 50.
Dahn (F.): Kleine Romane aus der Völkerwanderung, Vol. 1, 5m.
Elzéar (P.): Le Briou, 3fr. 50.
Frémy (A.): Qu'est-ce que la France? 7fr. 50.
Paria-Korigan: L'Idiot, 3fr. 50.

FACSIMILES OF NATIONAL MANUSCRIPTS OF IRELAND, PART IV.

THE forthcoming part of this work, printed by Government, and edited by Mr. John T. Gilbert, F.S.A., under the direction of the Master of the Rolls in Ireland, illustrates the period from the reign of Edward VI. to that of James I. It contains facsimiles of interesting and valuable documents, maps, and drawings, reproduced in accordance with the originals in dimensions, colouring, and general appearance. Of the reproductions in the present part the following is a brief notice:—

1. Royal letters addressed to Thomas, Earl of Ormonde, with autographs of Edward VI., King Philip, and Queen Mary, from the originals in possession of the Marquis of Ormonde. 2. The elaborately ornamented patent for the re-establishment, in 1554, of the Earldom of Kildare, from the original document, which is preserved in the archives of the Duke of Leinster. 3. Pages from the Council Book of Ireland, 1558, with autographs of the Viceroy and members of the Privy Council there. 4. Gaelic letters, 1561, from Shane O'Neill, Chief of Ulster, whose visit to Queen Elizabeth is chronicled by Camden and other writers. 5. A map of Ireland, 1567, showing the districts occupied at that date by the lords, chiefs, and clans, and with entries in the writing of Sir W. Cecil, Secretary of State. 6. Latin letter of Torlogh, Chief of Tyrone, styling himself "Princeps O'Neill," addressed to the Viceroy and Council in Ireland. 7. Receipt from Donall, the "MacCarthy Mór," 1569, for a "purple robe of state, coronet, and collar of gold," presented to him by Queen Elizabeth on the occasion of his being created Earl of Clancare or Clancarty. 8. Documents connected with the proceedings of the Government in Ireland in relation to hostile movements by Sir Edmund Butler and other brethren of the Earl of Ormonde. 9. Address to Queen Elizabeth in 1569, with autographs and seals of the principal ecclesiastics and laymen in the counties of Kilkenny and Tipperary. 10. Record of transactions of the Lord Deputy, Sir Henry Sydney, and the Government at Dublin, with the Irish sept of Cavenagh or Kavanagh, in 1569-70. 11, 12. Letters of the Lord of Upper Ossory and his son, Sir Barnaby Fitz-Patrick, the favourite companion of Edward VI. Horace Walpole and others who have written on the subject of King Edward and Fitz-Patrick do not appear to have been acquainted with these curious letters. 13. Holograph letters of Gerald, the unfortunate Earl of Desmond, and Eleanor his countess. 14. Gaelic letters to and from James Fitz-Maurice in connexion with his attempt against the rule of Queen Elizabeth in Ireland. 15. Map of the north-east of Ireland, about 1580, showing the principal places on the route from Dublin to the then important town of Knockfergus or Carrickfergus, in Ulster. 16. A statement in Latin, written by a Brehon, or professional native jurist, in 1571, in reference to old Irish law. 17. Letter of Elizabeth Fitz-Gerald, "the fair Geraldine" of the Earl of Surrey. 18. Letter of Miler Magrath, the Archbishop of Cashel, who contrived to possess himself of four bishoprics, with a great number of benefices, and was referred to by Strafford as "that wicked bishop Meilerus." 19. Address to Queen Elizabeth from the chief personages of Munster and Kilkenny, with their seals and signatures, in reference to the death of the Earl of Desmond. 20. A unique and interesting drawing, elaborately coloured and gilt, of the year 1582, representing an Irish foot soldier fully equipped, with coat of mail, sword, and axe. 21. Journal of the House of Lords in Ireland, 1586, the contents of which have hitherto been unnoticed. 22. A primer of the Irish language prepared for the use of Queen Elizabeth by Christopher Nugent, Baron of Delvin, the original of which is in the Shirley collection. 23. A drawing made in 1597 of the attack by the Viceroy, with the English forces, on the Fort of Blackwater, in Ulster, which at that time was regarded as of high value in a military point of view. 24. A contemporary plan of the engagement between the English and Irish at the Blackwater, 1598, with referential notes in the handwriting of Sir George Carew, sometime Viceroy of Ireland. 25. Letters from the Lords Justices at Dublin to the Privy Council in England on the "disaster at the Blackwater" in 1598. 26. Drawing by Capt. Charles Montague of the engagement in which he took part between Sir Henry Harington's forces and the Irish of Wicklow, during the viceroyalty of Robert, Earl of Essex, in 1599. 27. A drawing containing numerous figures and representing the capture of the Earl of Ormonde by O'More

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and some of the Irish of Leinster in 1600, with observations in the writing of Sir George Carew, who was present on the occasion. 28, 29. Letters of the Countess and Earl of Ormonde, while the latter was detained in the hands of his Irish captors. 30, 31. Gaelic proclamation by Hugh O'Neill and a letter from him in English signed as Earl of Tyrone. 32. Letter written in the Tower of London to the Earl of Salisbury in 1602 by Florence MacCarthy, the apprehension of whose influence over his countrymen in Munster led to his detention in England as a State prisoner for nearly forty years. 33. Intercepted letter addressed in 1602 to the Governor of Galicia by Donell O'Sullivan, and dated from his castle of Bearehaven, which subsequently maintained an "obstinate and resolved defence" against Queen Elizabeth's forces. 34. A Gaelic letter written to Robert Nugent, Superior of the Jesuits in Ireland. 35. The anonymous letter addressed in 1607 to the Clerk of the Privy Council in Ireland and transmitted to the Lords of the Council in England, with certificate signed by the Lord Deputy, Sir Arthur Chichester, and the members of the Privy Council in Ireland. 36. A page from the elegantly written volume of Irish genealogies preserved in the Carew collection. 37. The patent issued in 1616 to Sir Gerald Moore on his advancement to the title of Baron of Mellifont, under the Great Seal of Ireland. The original, with miniature portrait of James I., and elaborate emblazonment of arms and allegorical devices, is preserved in the archives of the Marquis of Drogheda. 38, 39. Specimens of Anglo-Irish heraldry, containing the escutcheons of the peers and principal families in Ireland in the early part of the reign of James I. 40. Drawing of the Fort of Charlemont in Ulster, erected in the reign of James I. by Sir Toby Caulfield, first Baron of Charlemont. As a frontier post Charlemont Fort was of great importance and underwent various vicissitudes of war.

In an appendix to this part are given facsimiles of pages of an ancient Psalter of Christ Church, Dublin, and of ornamental initial letters from the MS. in the Irish language known as the "Book of Mac Richard Butler." The Psalter, executed towards the middle of the fourteenth century, and now in the Bodleian Library, is one of the finest volumes of its time and class produced in these countries. The pages copied from it in the present part are replete with elaborate and varied artistic ornamentation in colours and gold, with fine initial letters and floral borders of rare elegance and beauty. These reproductions from the Psalter include highly finished miniatures, amongst which may be specially mentioned some which contain delineations of fools and grotesques, and representations of performances with musical instruments.

The contents of all the specimens are fully noticed and printed opposite to the facsimiles. Descriptions are likewise given by the editor of the various manuscripts from which the specimens have been taken. Several original documents of historical importance hitherto unpublished are also printed in this publication in elucidation of the facsimiles.

ENGLISH AUTHORS AND AMERICAN PUBLISHERS.

100, Harley Street, Nov. 20, 1882.

In reply to Mr. Sampson Low's letter in your last impression, I beg to say that Messrs. Lippincott's "attractive little volume" containing Caroline Fox's journals *has no portrait*, none having been supplied them; the vile woodcut in Messrs. Harper's reprint being merely a tracing or copy of the etching by Mr. Herkomer in the first English edition of the book, over which Messrs. Lippincott had no power whatever. Whether Mr. Low's letter or mine is the more "misleading" your readers can judge from this.

In regard to his other remarks, as they in no way lead me to modify my previous statements, I shall not further encumber your columns with a useless discussion on a matter of fact.

HORACE N. PYM.

Crown Buildings, 188, Fleet Street, Nov. 22, 1882.

THERE is a substratum of truth in what Mr. Clark Russell has said in your columns about his books in the United States; but really I think his wrath has been somewhat misdirected. If he had applied his vigorous pen in attacking those who have injured him most in America—I mean those American freebooters who are using, and whose interest it is to use, the most determined efforts to prevent an international copyright treaty with this country—he would have done good service; but instead of doing so, he has chosen by implication, if not in fact, to attack the very publishers who are doing more even than they could reasonably be expected to do to checkmate these depredators by issuing English books as cheaply as their unauthorized opponents, and yet (frequently to their own loss) securing at least some payment to English authors.

Mr. Russell must pardon me for saying that I think he is not quite ingenuous when he avers that he has never received a farthing from America. Messrs. Harper's agent, Mr. Sampson Low, has already stated in your columns that Messrs. Harper have *paid* for what they have used of his books, therefore *they* are blameless. I may venture to say, further, that when Mr. Russell sold his copyright to his English publishers, he had no longer any right to expect even "a farthing" from America. Whatever sum came from America surely belonged to those who had already paid him for all his rights—including America. I may also be permitted to say that the sum mentioned in Mr. Low's letter is not quite correctly stated. Only a small portion of that sum is referable to the books specified by Mr. Russell—viz., 'A Sailor's Sweetheart' and 'The Wreck of the Grosvenor'—out of which small portion an honorarium *was* handed to Mr. Russell, not, it is true, by Messrs. Harper, but by his English publishers. Another portion was for a work since published under the conditions already mentioned, which gave Mr. Russell no claim to any of it. A third portion pertains to a work not yet published, and, owing to subsequent arrangements, has not been, and probably will not be, paid except through some other channel.

I freely admit, therefore, that Mr. Russell has ground for complaint that he has not been adequately remunerated for the great popularity of his books in America, and I heartily sympathize with him; but my argument is that he does not attribute the blame to the proper quarter.

It should be borne in mind that Messrs. Harper are the only publishers through whom Mr. Clark Russell has received any payment, although they are by no means the only publishers who have published his books.

Perhaps G.W.S., who telegraphed to the New York *Tribune* the substance of Mr. Low's letter (with an incorrect comment), will correct his statement and remove the reflection therein cast upon the English publishers.

EDWARD MARSTON.

THE letters you have published bearing witness to the liberality shown by Messrs. Harper & Brothers in their dealings with English authors must be highly gratifying to that eminent firm, which has always been proud of its "liberality," and which, if I am not mistaken, actually printed a catalogue of its publications for distribution at the Paris Exposition of 1878, containing a statement of the exact number of dollars it had expended in presents to foreign writers.

At the same time it is only fair to warn inexperienced authors that Mr. Sampson Low's repeated statement about Harper & Brothers' "invariable rule of paying for early sheets" must not be taken to mean that they have adopted any rule which precludes them from following the time-honoured practice of publishing unauthorized editions of English books without payment. Messrs. Harper no doubt pay for early sheets; it is improbable that they could obtain them on any other terms; but should an author omit to send them "early sheets," or should he send his "early sheets" to some other publisher with whom Messrs. Harper have a feud (Mr. Froude could give some interesting experiences on this point), or, worst of all, should he commit the unpardonable sin of attempting to supply his Transatlantic readers with an English-printed edition, he would, if his book was worth anything, run an excellent chance of having it included in the valuable "Franklin Square" collection, an honour unsullied by any mere pecuniary reward.

It is one of the fundamental articles of the American publishers' creed that no book is worthy of consideration which has not an American imprint. It was their insistence on this point, and the care with which they made it obvious that it was for themselves and not for the English authors that they sought protection from the so-called "pirates" of the West, that probably rendered abortive Messrs. Harper's schemes for an international copyright treaty. When it became clear to authors that their interests were to be made subsidiary to those of American printers and paper-makers, their zeal, not unnaturally, abated. In spite of this I read in *Harper's Weekly* for September 16th that the failure of the negotiations "is undoubtedly due to the hostility of the British publishers." These selfish and unscrupulous persons insist, according to the writer in *Harper*, "that the British author shall not be paid a copyright in the United States unless the British publisher manufactures the book." Now, as the writer in *Harper's Weekly* must certainly have been in a position to know the facts of the case, I have no hesitation in denouncing the above statement as a deliberate and disgraceful attempt to mislead the public. The "British publisher" had little to say about the matter, for he felt that it was one that did not greatly affect himself; but when asked his opinion as to the advisability of embodying Messrs. Harper's proposals in a treaty, probably did say that he thought it would be better for the United States to grant copyright to foreigners on the terms on which it is at present granted to American citizens—that is to say, to allow them to get their books printed at home or abroad as may seem most desirable to themselves in each individual case. This view, though not in itself unreasonable, was not favourably received by those who were agitating for a treaty, ostensibly in the interest of foreign authors, but really for the sake of protecting their own printing presses; and accordingly, when the negotiations fell through, the English publisher, who in reality had little or nothing to say in the matter, was singled out as a convenient scapegoat. A.

30, St. James's Road, Brixton, Nov. 20, 1882.

LET me assure Mr. Clark Russell that I am not "an opponent of the British authors' grievance," and that my sympathy will be always with my brother novelists. I only wrote to bear witness in my own case to Messrs. Harper's fair dealing in the matter of advance sheets, and this as an act of simple duty to those with whom I have worked very amicably, and to whom I am considerably indebted. I am certain Mr. Russell in my place would have done the same; and if in future agreements with English publishers for his stirring stories he will merely add the clause, "*The author reserves to himself all foreign rights*," I feel confident he will be enabled to treat direct for advance sheets with almost any American publisher whom he may select to represent him.

F. W. ROBINSON.

XUM

Stanley Place, Chelsea, Nov. 20, 1882.

I HAVE read with a good deal of pain the attacks on Messrs. Harper which have lately appeared in the *Athenæum*. Will you allow me to say, on the other side, that for some years past, ever since the publication of 'Patty,' Messrs. Harper have always paid me for any of my works that they have printed? Moreover, they have sent me a cheque as soon as they have received the copy or sheets, even when they have not been able to use the work for a space of time. In the case of 'Patty' I received Messrs. Harper's cheque through Messrs. Macmillan, although I had not made any stipulation about American rights.

It seems to me that the simple way is, either to reserve the American right of publication in making an arrangement with one's English publisher, or else to ask a larger price for one's book or article than one would expect to receive for merely the right to publish in England.

I am sure that many other English authors will be ready to testify to the fair dealing and prompt payment of Messrs. Harper & Brothers.

KATHARINE S. MACQUOID.

Literary Gossip.

A NEW feature will appear in the *Illustrated London News* with the beginning of the coming year. The number for January 6th will contain the first instalment of a new tale, entitled 'Yolande,' by Mr. William Black.

MR. MOZLEY, in his recently published 'Reminiscences of Oriel College,' pays a just tribute to Palmer, of Worcester College, and expresses his indignation that so learned a divine should have been allowed to die without receiving any preferment. It is true that Palmer was tabooed by the bestowers of patronage—as, indeed, all the leaders of the Oxford movement were till Mr. Gladstone became Prime Minister; and most of them had then passed away. Fortunately, however, Mr. Palmer, of Worcester, is still among us, and is employing his old age in bringing out, under the editorship of the Rev. Malcolm MacColl, a revised and partly rewritten edition of his great work, the 'Treatise on the Church of Christ,' which has been out of print for forty years. Dr. Newman reviewed the book in the *British Critic* when it was first published, and this review, which is highly laudatory, Cardinal Newman has lately republished. In his *Apologia*, too, he calls Palmer "the only really learned man among us," *i. e.*, among the leaders of the Oxford movement; and adds that Father Perrone, the Roman theologian, saluted the 'Treatise on the Church' as the work of "a foe worthy of being vanquished," and thought little of the other Oxford writers in comparison.

IN a circular just issued Mr. MacColl states that the new edition of Mr. Palmer's book has been undertaken at the urgent suggestion of Mr. Gladstone, who has at the same time permitted Mr. MacColl to publish a letter in which Mr. Gladstone gives a brief sketch of the kind of book which an experience of "fifty years of adult life" leads him to regard as "the most rational of all" in the way of Christian apologetic. This experience Mr. Gladstone describes as spent "in the *mêlée* of systems, dogmatic and undogmatic, revealed and unrevealed, particularist, pagan, secular, anti-theistic, or other, which marks the age." Mr. MacColl also quotes from a recent letter of Dr. Döllinger, in which the great German theologian says of the work:—

"English theological literature possesses nothing comparable to it or which could replace it. The study of such a work should be an indispensable requisite for every candidate for holy orders."

He thinks that the republication of the book, revised up to the requirements of the day, "would be a real boon to Christendom"; and he offers his own aid in the work, which he regards as arduous. Among the subscribers to the new edition are the Archbishop of Canterbury, the Bishop of Durham, and most of the bishops, the Lord Chancellor, Mr. Gladstone, the Marquis of Salisbury, the Marquis of Bath, Sir Stafford Northcote, Mr. Childers, Mr. Beresford Hope, the Dean of St. Paul's, Dr. Liddon, the Earl of Glasgow, the Dean of Carlisle, the Earl of Strathmore, the Earl of Rosebery, the Dean of Norwich, and the Hon. and Rev. W. H. Fremantle.

MADAME DE NOVIKOFF is engaged in writing a biography of the late General Skobeleff.

DR. SMILES has in the press a biography of the veteran engineer and inventor Mr. James Nasmyth, whose steam hammer has done so much solid work in the world as to justify the adoption by its inventor of the motto *Non arte sed marte*. Mr. Nasmyth's varied accomplishments as an astronomer, an artist, and an archæologist give promise of a volume of unusual interest, while his personal reminiscences extend over a large part of the present century. M. Paul Rajon has etched for the book one of his best portraits, after a painting by Mr. George Reid, R.S.A.

MR. W. D. HOWELLS, who is writing his new novel in a retired place in Switzerland, has known nothing of the animated discussion which his remarks in the November number of the *Century Magazine* have called forth from the English press. He writes to a friend who has called his attention to the subject that he has not even seen the magazine itself, and cannot recollect what he said about Dickens and Thackeray. But he is sure that he has been misprinted or misunderstood if he seems to be disrespectful to those great writers. "I always thought myself," he says,

"quite unapproached in my appreciation of the great qualities of Dickens and Thackeray, and I can hardly believe that I have 'arraigned' them. I suspect that no Englishman could rate them higher than I do."

The eminent novelist goes on to say that he only waits to see the *Century Magazine* and "what my offence in it against the great shades amounts to," to write further on the subject; and he is now determined, on the earliest opportunity, to carry out a design which has long been in his thoughts, namely, "to say my say about the art of Dickens and Thackeray in full." Next to a new novel from the pen of Mr. Howells, no contribution of his to literature would be more welcome than such a study.

AT their last meeting the members of the Council of the Camden Society, after expressing their regret at the loss of their late colleague, Mr. Daniel Tyssen, and of their late auditor, Mr. Hill, proceeded to select the books to be issued in the following year. It had been arranged at a previous meeting that Mr. Scott's 'Diary of Gabriel Harvey' should be published in the present year. As, however, Mr. Scott finds that in order to annotate the book properly it will be necessary to keep it back for a few months, Dr. Grosart will edit at once the account of the Cadiz expedition of 1625, which is probably the work of Glanville, and which exists in the library of the Earl of St. Germains. For next year the Society will probably have, in addition to Gabriel Harvey's Diary, a volume of selections from the Lauderdale papers, throwing great light upon the management of Scotland in the early part of the reign of Charles II., to be edited by Mr. Osmund Airy, and, unless these two books run to great length, a volume of the Miscellany, which will contain, with other interesting matters, some unpublished letters of the Earl of Strafford, and a poem, probably writtten by Cartwright, on Strafford's illness in 1640. The Council has also in view for publication in the year 1884–5 a very interesting volume of the correspondence of Secretary Nicholas, to be edited by Mr. Warner, and the volume of the privy purse expenses of Henry, Earl of Derby, afterwards King Henry IV., part of which was prepared for the press by Dr. Pauli before his death.

ON the afternoon of the 17th inst. an Early Scottish Text Society was inaugurated by a meeting held in Edinburgh. Many literary men and antiquaries were present, Prof. Æneas J. G. MacKay acting as chairman. The Rev. Walter Gregor submitted an account of the manner in which he had originated the scheme, and intimated that both in England and Scotland leading scholars were sanguine of its ultimate success. From America and the Continent assurances of support have been received, several foreign libraries have been added to the list of subscribers, and everything is in train for early publications. Prof. Skeat, Mr. Furnivall, Dr. Murray, and other members of the Early English Text Society offered at an early period to help in the editing of the Scottish society's literary ventures. In order that the society may be safely launched nearly one hundred subscribers are required in addition to the present membership, which now stands above two hundred. Prof. MacKay pointed out to the meeting what scope for practical work lay before a Scottish Text Society, and moved, "That the meeting, having heard with interest Mr. Gregor's statement, resolve to use every effort to place the society on a working basis." Mr. Gregor was appointed honorary secretary, while Messrs. W. Blackwood & Sons were named as the society's publishers.

MR. EDMUND W. GOSSE has printed privately ten copies of a very interesting memoir of Thomas Lodge, the Elizabethan poet and romance writer. It will be remembered that Mr. Gosse is editing Lodge's works for the Hunterian Society.

IT is generally said that when Benjamin Franklin first came to England he was employed at Palmer's printing office on the second edition of Wollaston's 'Religion of Nature,' and in fact Franklin himself asserts as much; but Mr. Solly will try to prove, in an article in the December number of the

Bibliographer, that it was the third edition, published in 1725, after the author's death, upon which Franklin worked.

Some rather important changes of action are signalized by the latest report of the Cambridge Local Examinations and Lectures Syndicate. The first proposal is to provide for backward students a possibility of entering the junior examination up to the age of seventeen; and these students are to be placed on a separate list, after that of the candidates who have passed the examination at the ordinary age of sixteen. A second proposal is that the Syndicate shall be empowered to examine schools or parts of schools, instead of, as now, the whole of the scholars of a school individually. The latter course causes great expense to the school and entails arduous labour on the examiners. It is suggested that a sufficient report on the efficiency of a school may be given without a detailed examination of the scholars. This part of the work of the Syndicate has increased largely, as they now examine about eighty schools annually. Under the new regulation they would probably gain a great share of the inspection of secondary schools throughout the country. A third proposal is that the Syndicate be empowered to co-operate with the University of Durham in conducting courses of lectures and classes in the Durham district.

The Joint Board appointed by the Universities of Oxford, Cambridge, and London has made a report to the London Society for the Extension of University Teaching, in which satisfaction is expressed that the regulations have been more carefully observed during the past year than on previous occasions, especially with respect to the adoption of the class in connexion with the lecture. It still complains of the syllabuses, though in several cases, it says, there is a marked improvement, and suggests that the Council should undertake the printing of the syllabuses, thus getting over the local difficulties as to expense. The reports of the lecturers and examiners for the past year are pronounced satisfactory, and indicative of progress with respect both to the extent and the quality of the work done. There is, the report adds, some idea of granting an advanced certificate to those students who shall have gained a certain number of certificates in any of several specified branches of study.

The Council of the new University College at Dundee have this week appointed professors for the chairs of mathematics and natural philosophy, chemistry, engineering, and English language and modern history, the chair of classics and ancient history to be occupied by Mr. Peterson, the principal. The regular work of the college will begin with the winter of next year.

The *United Service Gazette* has been purchased by Mr. Rance. The valuations for the purchaser were made by Mr. Wellsman (C. Mitchell & Co.).

Prof. Packard has written the history of Bowdoin College, Maine. In it he says he remembers Hawthorne in the "recitation room" with "the same shy, gentle bearing, black, drooping, full, inquisitive eye, and low musical voice that he ever had," and Longfellow, two seats behind Hawthorne, a fair-haired youth, blooming with health and early promise.

The Advocates' Library in Edinburgh is about to be considerably enlarged, the extension being necessary owing to the constantly increasing addition of books to its shelves.

It appears from the Administration Report of the Central Provinces of India for 1881–82 that the average attendance at schools during the year was only 58,135 out of a population of nearly ten millions, and that only 4·7 per cent. of the whole male population were returned as under instruction or able to read and write. It is stated that a considerably larger percentage of Mohammedans than of Hindus avail themselves of the education offered at the schools of the province and are employed under Government.

The death is announced on the 17th of last month of Rao Bahadoor Dadoba Pandurung, one of the oldest social and religious reformers in Bombay and a well-known scholar and *littérateur*. He rose to a high position in the Bombay Educational Department, and was the author of various works, including a pamphlet on Swedenborg which was much admired by the Swedenborgians in this country.

The Corporation of Shrewsbury proposes to adopt the Free Libraries Act and to form a library, reading-room, and museum, intending to utilize the buildings forming the Grammar School, which is being removed, for that purpose. A subscription, which so far considerably exceeds 2,000*l*., has been started to effect the object in view.

A requisition, signed by 9,401 ratepayers of Hull favourable to the establishment of a public free library, was presented to the Mayor of Hull last Saturday, requesting him to convene the statutory meeting with a view to the adoption of the Libraries Acts. This is the third attempt made to obtain a public library for Hull, two previous efforts, in 1857 and 1872, having been unsuccessful. On the present occasion the working men of the town have, through their trade and friendly societies and other organizations, taken a warm interest in the movement.

The death is announced of the Rev. Thomas Milner, author of 'Universal Geography,' the 'Gallery of Nature,' and many other works. From Switzerland comes the news of the death of Gottfried Kinkel, best known in this country as one of the leaders of the Baden insurrection, but highly esteemed in Germany as a poet and novelist. Since 1866 he had been a professor of *Kunstgeschichte* at Zürich.

A new book by the Bishop of Rochester, entitled 'Christ's Claim on the Young,' will be issued next week.

Mr. Edward King, the author of a work on the Southern States since the war and of a volume of poems and also a successful American journalist, has written a novel, which will shortly be published both in this country and the United States. It will be entitled 'The Gentle Savage.'

The books sold at the last day of the Sunderland sale, the 16th inst., included the following: 'Rhetores Antiqui Græci,' the Aldine collection, 2 vols., Venet., Aldus, 1508-9, 19*l*.; Sabellicus, 'De Vetustate Aquileiensis Patriæ,' printed on vellum, 22*l*.; Sagard Theodat, 'Le Grand Voyage aux Pays des Hurons,' Paris, Denys Moreau, 1632, 29*l*. 10*s*.

Dr. Hyde Clarke writes to us with reference to a letter of M. de Lacouperie's which we published some time ago:—

"As it is now too late to take up such a controversy at length, I beg permission to say that I see no reason to qualify in any respect the statements I have laid before your readers."

SCIENCE

SCHOOL-BOOKS.

The Four Rules of Arithmetic. By W. Wooding, B.A. (Longmans & Co.)—It is a mistake to think of teaching the first four rules of arithmetic by means of a book. The only effectual method is oral instruction. Few children would have the patience to read Mr. Wooding's lengthy remarks, or, if they had, would always clearly understand them. The first definition is not a model of distinctness or accuracy:—"*Number* is the name given to a class of words, by the use of which people say *how many* things they are talking about." Mr. Wooding is profuse in his directions as to what is to be done, but scarcely ever explains the reasons on which they are founded, thus omitting what constitutes the chief value of the subject as a discipline of the mind. On the other hand, his miscellaneous examples are well calculated to call the thinking power into exercise. The account of the history of numeration is interesting and in the main correct.

Euclid. Books I. and II. Edited by Charles L. Dodgson, M.A. (Macmillan & Co.)—We agree with Mr. Dodgson that for ordinary educational purposes the system of geometrical teaching so well known to the school world under the venerable name of Euclid is superior to any of its modern rivals, and we are glad to find that, although the editor has not hesitated to make many not inconsiderable changes by way of alteration or abridgment of language, no real change has been attempted either in Euclid's "methods of proof or in his logical sequence." This edition of the first two books seems to be intended for the use of beginners in geometry who have not the advantage of competent instruction, and these will unquestionably find it of the greatest service. The introduction and appendices will be read with profit by those scholars who are not content with a parrot-like acquaintance with Euclid, but wish to derive a maximum of information and mental discipline from the propositions. Mr. Dodgson explains his reasons for emending the generally received school texts, these reasons being mostly sound and always instructive. Exception may, however, be taken to some of the verbal changes; for instance, in the enunciation of the forty-eighth proposition we read "the square described on one side," &c., while in the page facing this proposition we read in a definition "the square of the line," &c. A boy working at Euclid without help might well be perplexed by this use of two different propositions under like circumstances, the more so as the use of one involves the geometrical, while that of the other involves the algebraical, conception of a square. In spite, however, of one or two such defects, we can recommend this edition, the type and arrangement of which are commendably clear, for the use of young students.

GEOGRAPHICAL NOTES.

Mr. Stanley is at present at Nice, recruiting his health, but intends shortly to return to the Congo. In the mean time Dr. van den Heuvel and Lieut. Schaumann, an Austrian, have left Antwerp on board the Harkaway, with instructions to make a reconnaissance in advance of the fifth Belgian station established at the confluence of the Kuango with the Congo, and consequently

far above Stanley Pool. The Harkaway takes out a cargo of calico, small mirrors, beads, garments embroidered in gold, scarlet dressing-gowns, and other articles coveted by the negroes, and will bring back ivory, palm oil, copal, and ground-nuts.

The telegraph announces the arrival of Lieut. Wissmann at Zanzibar. Dr. Pogge and Lieut. Wissmann started from the west coast of Africa as long ago as December, 1880. It was originally their intention to proceed to the residence of the Muata Yanvo, but finding the road closed by war, they turned to the north, and in November, 1881, reached Mukenge's town on the Lulua. From here both travellers started for Nyangwe on the Lualaba. Dr. Pogge then turned back, as originally intended by him, whilst Lieut. Wissmann continued his journey to the east. This is the fifth time Africa has been crossed by a European between the Atlantic and the Indian Ocean, Livingstone, Cameron, Stanley, and Serpa Pinto being the only explorers who have preceded Lieut. Wissmann in this feat.

Mr. Hubert Bancroft, the San Francisco publisher, who is the author of an elaborate history of the native races of the Pacific States, has nearly ready for the press the first volume of a still vaster undertaking, upon which he has been engaged for fifteen years. His new work is the history of the region from Central America to Alaska during three centuries. The work will extend to at least thirty volumes. The first volume will contain new particulars concerning the discovery of the American continent, and facts about Columbus which throw a new light upon his character.

The death is announced of the Italian traveller and man of science, the Marchese O. Antinori, at the age of seventy-one. His first travels in Africa were made between 1859 and 1861, and led to the publication of his 'Catalogo di una Collezione di Uccelli fatta nell' Interno dell' Africa Centrale Nord.'

The good people of Calvi in Corsica have quite made up their mind that their town gave birth to Christopher Columbus, and are about to erect a monument in honour of the great discoverer of the New World.

Dr. Arthur Krause arrived at Bremen at the beginning of this month, after an absence of eighteen months in the Chukchi peninsula and Alaska. The natural history collection secured by him and his brother is looked upon as the most important result of their expedition. The ethnographical collection is now on exhibition at Bremen.

We are in receipt of the 'Annual Report of the New York State Survey for the Year 1880,' signed by Mr. James T. Gardner, the director. The progress made is slow, which is not surprising if we bear in mind that the total annual expenditure does not quite reach 12,000 dollars. A chain of triangles extending right across the state, and connecting the United States coast survey with Lake Erie, has been completed, and is exhibited on the five charts which accompany the report. Gross errors in the older maps were once more revealed, and the area of the state appears to be 300 to 400 square miles less than has been hitherto assumed.

The November number of Petermann's *Mittheilungen* abounds in information on the movements of African travellers. Dr. Emin Bey writes from Lado, July 18th, 1882. Perfect quiet reigns in his province; his stores are full of ivory, rubber, ostrich feathers, tamarinds, and oil; and his relations with the big native chiefs grow more friendly from day to day. At the time he wrote this letter Dr. Emin was preparing to pay a visit to Dr. Junker in the Niam-niam country, and after his return he proposes to ascend the Sobat in a steam launch. F. Lupton Bey's last letter is dated Jangay, May 10th, 1882. In it he gives a few latitudes which materially affect our maps of the countries to the west of the Upper Nile. The lake referred to in this letter, as well as in a letter published in the last number of the *Proceedings*, is evidently the Koeydabo of Count Escayrac de Lauture, the Birket Metuáse of Poncet, and the "vast lake" heard of by Heuglin and Miani. Dr. Junker reports from Gango, on the western frontier of the Momvu country, about his successful journey through the region to the south of the Welle. From information obtained by him it appears that the Makua or Welle, *i. e.*, "river," is really the Upper Shari, whilst the Nepoko, a river rising far to the east, is identified by him with Stanley's Aruwimi. Dr. Junker has by this time probably returned to his station at Ndoruma's, and speaks hopefully of his chances of exploring the western Niam-niam countries. Turning from the Nile to the Benue, we find that Herr Flegel left Wukari on April 18th for the south-east, and arrived at Bakundi on the 26th of the same month. Bakundi is the capital of a new province of the empire of Sokoto. M. J. M. Schuver, the Dutch traveller, is reported to have arrived at Khartum.

ASTRONOMICAL NOTES.

THE great comet appears to have been first seen by Dr. Gould at Cordoba on the 6th of September. Mr. Finlay, as already mentioned, noticed it at the Cape on the 8th, but in the mean time it had also been seen in Australia at Sydney, as it was soon afterwards at Melbourne. It has already been stated in the *Athenæum* that it cannot be identical with both the comets of 1843 and 1880, with a supposed rapidly shortening period; and it now appears, from the latest determination of its orbit (calculated by Messrs. O. C. Wendell and S. C. Chandler, jun., of Harvard College Observatory, Cambridge, U.S.), that it is, in fact, identical with neither, but that, although the orbit does deviate slightly from a parabola, it is best represented by a very elongated ellipse with a period of several thousands of years. In that respect, therefore, it would seem to resemble the great comet of 1680, which came within an equally short distance of the sun; and the theory, of which so much has been heard lately, of its approaching absorption by the sun must be definitely abandoned. Dr. Oppenheim, of Berlin, has computed an ephemeris for the remainder of the year from the elements just mentioned of the Harvard College astronomers, from which it may be useful to extract the places until the 17th of December, when the moon is in her first quarter and after which not much more is likely to be seen of the comet, except with large telescopes. These places are subjoined, and are for midnight at Berlin:—

Date.	R.A. h. m. s.	N.P.D. ° ′
Nov. 27	8 59 25	117 56
,, 28	8 56 41	118 10
,, 29	8 53 54	118 23
,, 30	8 51 4	118 35
Dec. 1	8 48 12	118 47
,, 2	8 45 17	118 59
,, 3	8 42 20	119 9
,, 4	8 39 21	119 20
,, 5	8 36 20	119 29
,, 6	8 33 17	119 38
,, 7	8 30 13	119 46
,, 8	8 27 7	119 53
,, 9	8 23 59	120 0
,, 10	8 20 50	120 6
,, 11	8 17 39	120 12
,, 12	8 14 28	120 16
,, 13	8 11 16	120 20
,, 14	8 8 3	120 23
,, 15	8 4 50	120 26
,, 16	8 1 37	120 27
,, 17	7 58 24	120 28

A telegram to the *Times* from New York announces the death of the distinguished astronomer Dr. Henry Draper.

SOCIETIES.

ROYAL.—*Nov.* 16.—The President in the chair.—Prof. V. Ball, Mr. C. B. Clarke, Mr. R. T. Glazebrook, and Prof. J. C. Malet were admitted into the Society.—The following papers were read: 'On the Nerves of the Frog's Lung,' by Dr. W. Stirling,—'Notice of Portions of the Skeleton of the Trunk and Limbs of the great Horned Saurian of Australia (*Megalania prisca*, Ow.),' by Prof. Owen,—'On the Relation of particular Structural Features in certain Leaves to the Phenomena of Nyctitropism and Movements incident on Stimulation by Concussion,' by Mr. D. D. Cunningham,—'On the Continuity of the Protoplasm in the Motile Organs of Leaves,' by Mr. W. Gardiner,—and 'Note on the Discovery of Bacilli in the condensed Aqueous Vapour of the Breath of Persons affected with Phthisis,' by Dr. A. Ransome.

GEOLOGICAL.—*Nov.* 15.—Dr. J. G. Jeffreys, V.P., in the chair.—Mr. J. E. Thomas and Mr. J. Williams were elected Fellows.—The following communications were read: 'On the Drift-Beds of the North-West of England and North Wales, Part II. Their Nature, Stratigraphy, and Distribution,' by Mr. T. M'Reade,—and 'On the Evidences of Glacial Action in South Brecknockshire and East Glamorganshire,' by Mr. T. W. E. David, communicated by Prof. J. Prestwich.

ASIATIC.—*Nov.* 20.—Sir Bartle Frere, Bart., President, in the chair.—The following were elected—as Resident Members, Major-General R. P. Anderson, Capt. Fairman, Dr. A. H. Howe, Messrs. W. E. Windle, E. H. Whinfield, F. B. Morse, and J. Fenton; as Non-Resident Members, H.H. the Prince Prisdang Chowsai, Right Hon. Sir J. Fergusson, Bart., Sir J. D. Gordon, Dr. S. D. Bhabha, Dr. J. Anderson, Rev. O. Minos, Rev. J. Sibree, Messrs. E. C. Baber, H. Soltau, and G. Geflowski.—A paper was read by the Rev. J. Sibree, jun., 'On Malagasy Place-Names,' in which he pointed out that the coast nomenclature shows naturally the parts taken by the Portuguese, the English, and the French in its discovery, while it at the same time retains some traces of a very early Arabian colonization; and mentioned the various names given to the island by natives and foreigners. The native names he showed to belong, as a rule, to the Malayo-Polynesian stock of languages, some of the more obscure ones being probably relics of an aboriginal race. The names applied to the various geographical features of the island were then described, particularly those referring to the mountain ranges. Many examples were given showing how strikingly descriptive these were of natural features—height, prominence, bulk, including also the ideas of mystery, dread, inaccessibility, &c., and giving also the appearance of various of the hills, as rocky, bare, wooded, &c. Many mountains, Mr. Sibree added, bear the names of animals and of birds; others are known by personal names. The river and lake names were then noticed in the same order of classification as that of the mountains; to these were added the names of the towns and villages.

BRITISH ARCHÆOLOGICAL ASSOCIATION.—*Nov.* 15.—Mr. T. Morgan in the chair.—It was announced that the autumn Congress would be held at Dover.—The memorial in favour of the preservation of the ancient Tolhouse at Great Yarmouth had been presented, and the Town Council have resolved to preserve the building. It is about to pass into the hands of trustees, and to be devoted to some local use.—The quaint Rectory House of St. Paul's, Deptford, a building of triangular plan, the work of Sir J. Vanbrugh, is about to be demolished, the site having been sold for building purposes.—Mr. Loftus Brock described a portion of the Roman wall of London now being removed at Finsbury Place. It is nine feet two inches thick, of similar construction to what has been already noticed of the wall elsewhere.—Mr. W. G. Smith exhibited several prehistoric stone implements.—Mr. W. Myers produced a fine collection of Egyptian antiquities of early date and a series of flint arrow-heads from Chiusi and Perugia. Several fragments of fictile vessels of Egyptian manufacture were inscribed with receipts for the delivery of wine to the garrison of Thebes.—Mr. F. Petrie referred to the frequency of similar inscriptions on ancient Egyptian sites, although but little attention has hitherto been bestowed upon them.—The first paper was by Mr. C. H. Compton, 'On the Archæological Features of the Recent Exhibition of the Horners' Company,' an exhibition which was visited by 7,000 persons during the four days that it was open. There were a large number of prehistoric objects, mainly recovered from London, exhibited by Mr. H. S. Cuming and others. Among the objects placed on the table were two or three examples of the Jewish *shofar* or horn, used in synagogues on the day of the new year, including that from the synagogue in Bevis Marks. These were so similar in form to the horn found in the Thames, now in Mr. Cuming's collection, as to render it all but certain that the latter is a relic of the presence of the Jews in England in mediæval times, prior to their expulsion. It was recognized as a *shofar* both by Mr. A. A. Newman and by Mr. Adler, who described its use. Its form has not been changed since the destruction of the Temple of Jerusalem.—The second paper was by Mr. R. Smith, on the discovery of a hoard of bronze armlets grouped around a single lance-head, in what was probably an ancient cemetery, at Brading, Isle of Wight.

ANTHROPOLOGICAL INSTITUTE. — *Nov.* 14. — Mr. Hyde Clarke, V.P., in the chair.—Mr. R. W. Felkin exhibited a Darfur boy who was rescued from slavery and brought to England by him in 1879.—Mr. F. Galton exhibited a box like a backgammon board, containing trays of weights that he had arranged for testing the delicacy of the muscular sense in different persons. A sequence of small weights was employed, numbered in succession 1, 2, 3, that differed by equally perceptible differences as calculated by Weber's law. Consequently, if a person A could just distinguish between, say, 1 and 3, he could also distinguish between any two weights two grades apart, as 2 and 4, 3 and 5, &c. Again, if another person B has twice the obtuseness of A, he would be able to distinguish only one grade where A could distinguish two, therefore he would just be able to distinguish between 1 and 5, 2 and 6, and so on. Generally the number of grades between the weights that any person can distinguish has to be found by trial, and that number becomes the measure of the coarseness of his sensitivity. The weights used were blank cartridges filled with shots and wadding, care being taken that the shots were distributed equally; they were arranged in trays, each holding a sequence of three. The person who was tested had to arrange the cartridges in the tray that was handed to him in the order of their weights. Some provisional results were mentioned, namely, that men had, on the whole, more delicacy of discrimination than women, and intellectually able men more than others; also that highly and morbidly sensitive women were not remarkable for their powers of discrimination. It is generally supposed that the blind have greater powers in this respect than other people, but Mr. Galton did not find this to be the case with a number of blind boys examined by him.—A discussion followed, in which Prof. Croom Robertson, Dr. Camps, Mr. Sully, Dr. M. Granville, Dr. Mahomed, Mr. C. Roberts, Prof. Thane, and others took part.

NUMISMATIC.—*Nov.* 16.—Mr. J. Evans, President, in the chair.—Messrs. W. S. Bird, Hyde Clarke, T. W. Greene, and W. G. L. Harvey were elected Members.—Mr. A. J. Evans exhibited a very beautiful tetradrachm of Alexander the Great, with a wreath in front of the figure of Zeus on the reverse (Müller, 548), and a tetradrachm of Macedonia as a Roman province, signed by the Quæstor Æsillas (*circa* B.C. 90).—Miss A. Lucas sent for exhibition a rare silver medallion of the Emperor Geta with the three monetæ on the reverse and the legend AEQVITATI PVBLICAE.—The Rev. H. C. Reichardt communicated a description of an inedited coin of John Hyrcanus I., similar in type to the coin of Alexander Jannæus figured in Madden's 'Coins of the Jews,' p. 85, No. 2.—Mr. H. Montagu exhibited a Tower crown of Charles I., with the harp mint mark, which differed from the ordinary type (Hawkins, 474) in having a plume over the shield on the reverse.—Mr. R. Day exhibited some specimens of the so-called Cork siege pieces, or money of necessity, which are assigned by Lindsay in his 'Coinage of Ireland' to the year 1641. Mr. Day, however, was able to prove that the coins in question were subsequent to 1677, one of the specimens being restruck on a token of that date.—Mr. Bliss exhibited a pattern for an English halfpenny of the decimal coinage struck in 1859.—Mr. A. Durlacher exhibited specimens in silver and bronze of a medal struck in commemoration of the fiftieth season of the Sacred Harmonic Society, founded in 1832.—M. Terrien de Lacouperie communicated a paper on Chinese paper money, and exhibited a specimen of that currency issued in the reign of the Emperor Hien-Tsung of the Tang dynasty, A.D. 806. M. de Lacouperie remarked that the object of this paper money was to save merchants and travellers from the necessity of sending or carrying about great quantities of weighty copper money. The metal was deposited by the merchant with the Government, and he received in exchange a note which was payable at any Government office. The specimen exhibited was from the famous collection of Chinese coins formed by the Tamba family of Daimios of Japan during several generations, a collection which is said to contain none but undoubtedly authentic specimens.—Mr. B. V. Head read a paper by Dr. A. Smith, 'On the Date of the Earliest Money struck in Ireland,' none of which Dr. Smith thought was anterior to the reign of the Hiberno-Danish Sihtric III., King of Dublin, a contemporary of Æthelred II., sole monarch of Saxon England, whose coins were imitated by the Dublin king.

LINNEAN.—*Nov.* 16.—Mr. F. Crisp, Treasurer, in the chair.—Mr. O. T. Olsen and Surgeon J. N. Stone were elected Fellows.—Dr. W. C. Ondaatje exhibited and made remarks on some Ceylon plants, among which were the fruit of *Randia dumetorum*, a remedy for dysentery, the leaves of *Sethia acuminata*, an anthelmintic, and the resin of *Semecarpus gardneri*, from which a black varnish is prepared.—Mr. W. T. Thiselton Dyer called attention to a specimen of *Cycas beddomei*, a new species from Southern India.—Mr. F. P. Balkwill exhibited a series of British *Foraminifera* under the microscope, and he said a few words on the special mode of mounting the same.—Mr. F. J. Hanbury showed a large fungus grown in a City wharf cellar, which Mr. G. Murray pronounced to be a species of *Lentinus*.—Mr. C. Stewart exhibited a specimen of *Pilobolus*, explaining his observations on the projection of its sporangia.—Mr. J. G. Baker read a paper 'On the Flora of Madagascar.' It contains descriptions of 140 new species of polypetalous dicotyledons obtained by the Rev. R. Baron and Dr. G. W. Parker. Some are of widely spread tropical genera, such as *Eugenia*, *Crotalaria*, &c.; others are of more familiar temperate types, *Alchemilla*, *Clematis*, and *Polygala*. Still others are characteristic of the Cape flora, now noted for the first time from Madagascar, such as *Sphedamnocarpus* and *Sparrmannia*. There is an interesting new genus of Malpighiaceæ (*Microsteira*), allied to the American *Hiræa*. Representatives of *Hibbertia* and *Rulingia* are interesting from their being characteristically Australian genera; Mr. Baron has rediscovered *Rhodolæna alterola*, a showy plant originally found by Du Petit Thouars a century ago. Dr. Parker has paid special attention to the drugs, esculents, and timber trees of the island, and catalogued 300 native names of the same.—A note by Mr. E. P. Ramsay 'On the Type Specimen of Finsch's Fruit Pigeon' was read.—Dr. M. Masters read a communication 'On the *Passifloræ* collected in Ecuador and New Granada by M. E. André.' Of *Tacsonia* nine species are mentioned, of *Passiflora* twenty-nine species, four being new. Some are of special interest structurally, the excellence of the specimens enabling ample examination of the curious flower structure to be made.—A paper was read 'On Cerebral Homologies,' by Prof. Owen. He compares the brain of the locust and the cuttlefish with that of the fish and other higher forms, and he summarizes as follows: that the homologies of the primary divisions of the brain in molluscs are the parts known in articulates as the supra- and sub-œsophageal ganglions with their commissural cords; that the typical relations of these parts to the gullet are the same in both great divisions of invertebrates; and that the homologies of the parts in question with the vertebrate brain are affected solely by the altered relation, that of the gullet and mouth.—A paper was read 'On *Cassia lignea*,' by Mr. W. T. Thiselton Dyer.—Thereafter the 'Sixteenth Contribution to the Mollusca of the Challenger Expedition,' by the Rev. R. Boog-Watson, was read, in which were described the families *Fissurellidæ* and *Cocculinidæ*.

ZOOLOGICAL.—*Nov.* 14.—Prof. W. H. Flower, President, in the chair.—The Secretary read a report on the additions made to the menagerie during June, July, August, September, and October, and called attention to certain interesting accessions.—A letter was read from Mr. E. L. Layard respecting a specimen of *Schœnicola platyura* received by the British Museum from the late Mr. Cuming.—Prof. F. J. Bell exhibited some examples of *Lymnæus truncatulus*, lately discovered to be the chief host of the larvæ of the sheep-fluke.—Prof. Flower exhibited and made remarks upon the skull of a young chimpanzee from Lado, in the Soudan, sent to him by Dr. Emin Bey, which exhibited the deformity called "acrocephaly," associated with the premature closure of the fronto-parietal suture.—Mr. H. E. Dresser exhibited and made remarks on specimens of *Melittophagus bochmi*, Reichenow, and *Merops dresseri*, Shelley, which he showed to be identical.—Letters and communications were read: from Mr. W. A. Forbes, containing some supplementary notes on the anatomy of the Chinese water-deer (*Hydropotes inermis*),—from the Rev. L. Baron, containing notes on the habits of the aye-aye of Madagascar in its native state,—by Mr. G. E. Dobson, on the natural position of the family *Dipodidæ*,—by Prof. F. J. Bell, on the genus *Psolus*, relating its literary history, and giving an enumeration of the described species, attention being directed to the extensive distribution of *P. fabricii* and to the variations during growth: after the description of other known forms, two new species (*P. peronii* and *P. ambulata*) were described; for the latter a new subgenus was suggested, and the genus itself was divided into three subgeneric groups; and on a crinoid from the Straits of Magellan, obtained by Dr. Coppinger during the voyage of H.M.S. Alert, which was referred to a new variety of *Antedon eschrichti* of the Arctic seas,—by Mr. W. H. Neale, on the natural history of Franz Josef Land, as observed in 1881-2 during the stay of the Eira expedition,—and by Dr. G. Jeffreys, the fifth part of his list of the mollusca procured during the expeditions of H.M.S. Lightning and Porcupine. This part, which embraced the species from the *Solenoconchia* to the *Calyptræidæ*, comprised sixty-nine species, of which twenty-two were now for the first time described or figured. The geographical, hydrographical, and geological range of all these species was given, as in his former papers; and the author especially noticed the points of agreement between the deep-water mollusca from the American and European expeditions.

CHEMICAL.—*Nov.* 16.—Prof. Dewar, V.P., in the chair.—It was announced that a ballot for the election of Fellows would take place at the next meeting (December 7th).—The following communications were made: 'Contributions to the Chemistry of Tartaric and Citric Acids,' by the late B. J. Grosjean. This paper was compiled by Mr. Warington from the laboratory note-books left by the author.—'Contributions to the Chemistry of Bass Fibres,' by Messrs. C. F. Cross and E. J. Bevan. The authors detail further experiments showing that lignified fibres are to be regarded as a chemical whole rather than the mixture which was necessitated by the incrustation theory.—'On the Oxidation of Cellulose,' by Messrs. C. F. Cross and E. J. Bevan. Cellulose is converted into an amorphous substance, $C_{18}H_{30}O_{16}$, oxycellulose.—'On the Analysis of certain Vegetable Fibres, Ananassa, Musa, Phormium, Linum, Urtica,' &c., by Mr. C. S. Webster.—'On the Constitution of some Bromine Derivatives of Naphthalene,' Part III., by Mr. R. Meldola. The author concludes that Glaser's *a* dibromnaphthalene and Meldola's metadibromnaphthalene are isomeric and not identical. The author has also obtained by the diazo reaction *β* dibromnaphthalene, m.p. 81°; a new tribromnaphthalene, m.p. 113°-114°; a second melting at 63°, &c.—'On the Constitution of Lophin,' Part II., by Mr. F. R. Japp. The author brings forward fresh proofs that this body has the constitution of an anhydro base, and not that ascribed to it by Radziszewski.

PHILOLOGICAL.—*Nov.* 17.—Dr. Murray, President, in the chair.—Mr. J. Platt, jun., read a paper on the new Anglo-Saxon dictionary. He regretted that the University of Oxford had elected to reprint the old errors of Bosworth's time, especially since no scholar would undertake to edit such a work, so that it had to be trusted to an unknown hand; hence there was little improvement even where the book advanced beyond the part finally revised by Bosworth himself. The account given by Mr. Platt of the faulty arrangement of the dictionary—its want of scholarship in the treatment of the letters *æ*, *ea*, *eo*, *þ*, and the short and long vowels, its arbitrary spelling of its catchwords and inserting them under different spellings in various places, its inattention to the rules of Anglo-Saxon grammar, and apparent ignorance of Germanic and general philology — was scarcely credible, but for the examples given. It was also shown that very little care had been taken in reading for the dictionary, many words having no reference to them, and many more being left out altogether. An argument for the shortness of the *a* prefix (as in *arisan*) refuted the general idea that it was long; and the general law that Germanic languages accented their prefixes before nouns and adjectives, and left them unaccented before verbs, was fully explained.

HISTORICAL.—*Nov.* 16.—Mr. C. Walford in the chair.—Mr. J. F. Palmer read a paper 'On Pestilences, their Influence on the History of Nations.'—A discussion followed, in which the Chairman, Miss Marshall, Messrs. O. A. Ainslie, Alderman Hurst, T. Pagliardini, C. T. Saunders, and Dr. Zerffi took part.

MEETINGS FOR THE ENSUING WEEK.

MON. Institute of Actuaries, 7.—President's Address.
— Education, 7½.—'Marking,' Mr. H. W. Eve
— Royal Academy, 8.—'Demonstrations,' Mr. J. Marshall.
— Shorthand, 8.—'Origin of Modern Shorthand Signs,' Mr. E. Pocknell.
— Geographical, 8½.—'M. Lessar's Reconnaissance Survey from Sarakhs and Merv to Herat,' with Remarks by Major-General Sir H. C. Rawlinson.
TUES. Anthropological Institute, 8.—'Language and People of Madagascar,' Dr. G. W. Parker.
— Civil Engineers, 8.—'American Practice in heating Buildings by Steam,' Mr. R. Briggs.
— Photographic, 8.
— Zoological, 8½.—'Sternum of *Notornis* and its Sternal Characters,' Prof. Owen; 'Identity of *Amoglossus lophotes*, Günther, with *A. grahamani*, Bonap.,' Mr. F. Day; 'International Colour-Scales for Scientific Purposes,' Dr. A. B. Meyer.
WED. Royal Academy, 8.—'Demonstrations,' Mr J. Marshall.
— Society of Arts, 8.—'Collisions at Sea,' Capt. J. H. Colomb.
— Geological, 8.—'Recently Uncovered Sandstone Rocks showing Glacial Wear and Scratches at Stoneleigh Rusthall, near Tunbridge Wells,' Rear-Admiral T. A. B. Spratt; 'Mechanics of Glaciers, more especially with Relation to their supposed Power of Excavation,' Rev. A. Irving; 'On Mr. Dunn's "Notes on the Diamond-Fields, South Africa, 1880,"' Mr. F. Oats.
— Literature, 8.—'On St. Thomas's Hospital and, incidentally, on Southwark, chiefly from a MS. belonging to the Earl of Ashburnham,' Mr W. R. Rendle.
THURS. Royal, 4.—Anniversary.
— Antiquaries, 8½.—'Six Matrices of Mediæval Seals,' Mr. R. Day, with Remarks by Dr. C. S. Perceval; 'Antiquarian Researches in Illyricum,' Mr. A. J. Evans.
FRI. Philological, 8.—'Initial Imitations in the Celtic, Basque, Sardinian, and Italian Dialects,' Part I., Prince L. L. Bonaparte.

Science Gossip.

WE learn that the proposition for a testimonial to Richard Trevithick, first made in the columns of the *Athenæum*, has been warmly taken up,

and that at a meeting held at the house of the Society of Arts last week a preliminary committee was formed to carry the plan into effect.

Of the twelve Lowell Lectures which Dr. William B. Carpenter is now giving at Boston, U.S., the first six are on marine geography, the rest on psychology. Mrs. Kate Gannett Wells, author of 'Lessons in Ethics,' has given a reception in honour of Dr. Carpenter, which was attended by many men of science and letters.

Mr. A. G. Vernon Harcourt, F.R.S., has been appointed General Secretary of the British Association, in the room of the late Prof. F. M. Balfour.

MM. Piette and Krizik, at an agricultural gathering at Lundenburg, in Germany, have been driving an ordinary threshing machine by electricity, attaining to a speed of 1,400 turns a minute, and illuminating at the same time the yard in which the machines were exhibited.

M. Camille Kœchlin, in the *Moniteur Scientifique Quesneville*, states that he has solved the problem why aniline blacks become green. The aniline blacks formed in the cold are greenable, but if developed at a temperature higher than 70° Centigrade they are ungreenable.

Ritter Franz von Kobell died at Munich on Sunday, the 12th inst. In 1823 he held a post in the Konservatorium der Mineralogischen Sammlungen, and in 1834 he was appointed Professor of Mineralogy in the University of Munich. F. von Kobell was better known throughout Germany as a dialectic poet than as a mineralogist.

Prof. Liversidge sends us the *Journal and Proceedings* of the Royal Society of New South Wales for 1881. The anniversary address delivered by the President, the Hon. Prof. Smith, gives an interesting account of the birth, growth, and decay of the Philosophical Society of Australasia, and of the revival of the Royal Society as if from the ashes of the Philosophical. Its prospects are good, and the contents of its *Journal* are excellent.

The Reports of the Mining Surveyors and Registrars of Victoria for the quarter ended June 30th, 1882, state that 90,079 oz. 11 dwt. of alluvial gold have been obtained, and that 123,315 oz. 6 dwt. were raised by mining on quartz reefs.

FINE ARTS

The EIGHTEENTH ANNUAL EXHIBITION of WATER-COLOUR DRAWINGS by ARTISTS of the BRITISH and FOREIGN SCHOOLS is NOW OPEN at Thomas McLean's Gallery, 7, Haymarket.—Admission, including Catalogue, 1s.

VENICE EXHIBITION.—A COLLECTION of DRAWINGS and PAINTINGS OF VENICE and VENETIAN LIFE by MODERN ARTISTS is NOW ON VIEW at the Fine-Art Society's, 148, New Bond Street.

CARL HAAG.—A SERIES of SKETCHES of EGYPTIAN SUBJECTS by this ARTIST are also ON VIEW at the Fine-Art Society's.—Admission to View, including Venice Exhibition, 1s.

VENICE EXHIBITION includes MR. BUNNEY'S 'FRONT of ST. MARK'S,' painted for Mr. Ruskin.

FINE-ART EXHIBITION GALLERY, 53, Pall Mall.—NOW ON VIEW, THREE CELEBRATED WORKS by JOHN MARTIN, R.L., and 400 Works by other Artists.—Admission, 1s; Catalogue, 6d.
ROBERT HOPKINS, Manager.

DORÉ'S GREAT WORKS, 'CHRIST LEAVING the PRÆTORIUM,' 'CHRIST ENTERING JERUSALEM,' and 'MOSES before PHARAOH,' each 33 by 22 feet, with 'Ecce Homo,' 'The Ascension,' 'Dream of Pilate's Wife,' 'Soldiers of the Cross,' 'A Day Dream,' &c., at the DORÉ GALLERY, 35, New Bond Street. Daily, Ten to Six.—1s.

ILLUSTRATED BOOKS.

The most sumptuous gift-book of the season which has yet come before us is Messrs. Sampson Low & Co.'s English version of the *Florence* of M. Charles Yriarte, translated and slightly condensed by C. B. Pitman, with all the admirable woodcuts and *photogravures* of the original French edition, which we reviewed at some length in September, 1881 (*Athen.* No. 2811, p. 343). The translation is clear and spirited, if not quite exact and complete; we miss, for instance, the useful "Table Alphabétique des Matières," &c., with which M. Yriarte's volume terminated. The woodcuts are nearly as good as in the French edition; indeed, their excellence is quite surprising when it is remembered how many impressions must have been taken from the blocks or transcripts of them.

Lorna Doone: a Romance of Exmoor. By R. D. Blackmore. (Sampson Low & Co.)—This is the twentieth edition of Mr. Blackmore's novel. It is enriched with elaborate and delicately cut landscapes and figure designs, all drawn on wood and most carefully printed on smooth-faced paper. Unluckily every part of the cover of the book except its green tint is more or less ungraceful and unfit. Of the landscapes it is hard to say which is the most carefully and finely wrought; but, creditable as they are to every one concerned in their production—and not a few of the pretty vignettes and letter-pieces are equally noteworthy—we cannot but regret that so much labour has, to a great extent, defeated itself. These illustrations are too fine and delicate to stand the printing press. The execution is so very delicate that only India proofs from the blocks in their pristine state could do them justice. A bolder mode and broader treatment would have better suited the purpose, and would have preserved all the beauty, pathos, and even the brilliancy which distinguish most of the views of the Exmoor region, the splendour of the skies, and the manifold veils of lights and shadows in the intermediate air. These cuts are by Mr. F. Armstrong and Mr. W. H. J. Boot. On the other hand, the bolder but equally well drawn figure pieces supplied by Mr. W. Small have fared better; some of these are first rate in their way, well designed and learnedly drawn. More than twelve hundred copies of this *édition de luxe* were sold within a week of publication.

English Rustic Pictures. Drawn by F. Walker and G. J. Pinwell. (Routledge & Sons.)—This is a reproduction on India paper of fifteen designs by each of the designers named in the title, together with the verse and prose for which the respective works were originally prepared. They embrace some of the most beautiful and characteristic of Walker's drawings on wood, and not a few of the attractive and expressive contributions of his fellow illustrator. The brothers Dalziel engraved the blocks for various publications, and they are here again employed with a surprisingly good result. The printing has been very careful, and the volume has been "got up" with taste and care, and is protected by a goodly cover of vellum and well-applied gold. In such designs as 'School' the fine sense of fitness and graceful homeliness of Walker are seen at their best. The drawing of the cupboard, one leaf of the door of which is open, and the rich local tones of the wall are delicious enough to have moved A. Van Ostade to envy, because along with his feeling for style, his firmness and frank touch, there is a refinement which was not his. That Walker was sometimes compelled to try to make bricks without straw is shown by several of these designs, and the fact has a little pathos in it; see the cottage and figures of 'Rain,' which has not a particle of human interest or power in it. 'Broken Victuals,' the old wayfarer watched by the pitying daughter of the cottager, is a little sickly; but the delineation of the wall and its accessories, though confined to the homeliest objects, could not be better, and charms us by its broad, rich, local colour and fine tone. The little damsel in the thicket, here called 'Spring Days,' is not only a pretty design, but embodies some of the happiest of Walker's qualities, as in the exquisite draughtsmanship of the hazels and underwood. 'Summer Days' is a masterpiece of rustic drawing, beautiful in style, and firm as fine skill and deep love for nature could make it. 'Autumn Days' displays a larger style than usually occurs among Walker's works. It would be interesting to know how long the possessor of that beautiful style which is so finely shown here had studied from the antique before he qualified himself in this particular way. Mr. Pinwell's work and manner are well represented here; but it is unfortunate that they are forced into comparison with Walker's genius, tact, and skill. They lack the animation and the breadth of Walker's works, and they owe very little to their designer's sense of style. Of that he had but little. There is much finish in these drawings—see the background of 'The Journey's End,' a landscape, and that of 'Shadow and Substance,' in which a lady in white stands on the bank of a placid stream. We doubt the correctness of the treatment of the reflection of her white skirts, which is almost equal in lightness of tone—*i. e.*, whiteness—to the solid figure. Mere force of contrast between the splendour of the shining water and the shadow-laden white garment would surely cause the reflection to appear in very deep tone, if not almost black. Very successfully laboured are the background accessories and figures of 'Sailor's Love,' but it lacks gradation in the tones and richness as well as variety of local colouring. The distance and foreground are each right in general tones, but they contradict each other and appear like drawings made apart, in differing foci.

Bedford Park, a portfolio of lithographs (Harrison & Sons) by Messrs. V. Brooks, Day & Sons, professes to represent some of the more attractive buildings of the new paradise at Chiswick. The views are the work of several draughtsmen, and each is vividly coloured in green and red and blue, with little or no mitigation of the garishness of the colours or the lustre of the daylight. We will not answer for the correctness of the scale of proportion between the red houses and the little gardens surrounding them.

Our Sketching Tour. By Two of the Artists. (Griffith & Farran.)—The letterpress of this book is trivial. The vignettes are not quite so silly.

THE COURTS OF JUSTICE.

On Monday week the great work of Street will be opened by her Majesty in person. The Queen will enter the building by the chief portal on the south or Strand side, and thus reach the Central Hall, at the north end of which a daïs will be erected. When the ceremony is over her Majesty will make a circuit of the surrounding courts, and leave by the Carey Street or north entrance. The opening of the Courts of Justice is a grand event in the history of English architecture, and, although Street did not live to see the crowning of his labours, his reputation will stand higher than ever in the opinion of his countrymen.

When the drawings sent in competition were publicly exhibited we criticized each architect's plans in detail, and concluded by expressing a hope that Street's design would be adopted. We have recorded the troubled history of the competition and the fusion and confusion which attended the awards. The disputes that followed and the squabble about sites are familiar to our readers. There is no need to speak again of the muddle attending the enormous and, in the main, most unnecessary and wasteful changes of the general arrangements, and the deplorable extravagance thanks to which vast sums of money lay unused, and time was squandered by the meddling of would-be ediles. It was not our business to comment on those contractors' troubles which added to the worries of the architect, but we could not fail to sympathize with Street when he had to vanquish the economical scruples of the authorities, who would fain have denied us the noble stone vault of the Central Hall. Street struggled with one "economist" after another, gaining point after point; the stone vault was secured, and so was the graceful *flèche* which surmounts it and gives character to the ridge of the roof externally; but even now the

fair proportions of his original plans have been greatly reduced in scale and dignity, and the immediate future will have to build that which could have been erected at once at much less cost, though it may be allowed that the large reduction of sculptured decorations was beneficial. Although he was victorious in the main, there can be no doubt that the difficulties with which he had to contend, not less than his too ardent desire to complete his task, told heavily on him and shortened his life.

The public has for some months been able to form an idea of the exterior of the great building on the north, partially so of the south side, in a less degree of the western façade, and wholly so, so far as the narrow lane allowed, of the eastern side. The design as constructed differs very materially from that which we admired during the competition, and many changes of plan, proportions, and decorations have been effected. The majestic Record Tower has been given up, and the south front is less satisfactory than the original façade on paper promised to be. When the hoarding is completely removed it will be better seen, and certainly nothing could be finer or more stately than the great Strand portal. The peculiarly French quality of much of the architecture of this part of the building gives piquancy and largeness where modern English designers have notoriously failed—that is, in their treatment of porches. If the public is not charmed by this refined and beautiful feature it will be because the work is in advance of popular knowledge and taste.

Taken, however, as a whole, the southern front makes a rather unfavourable impression, because its portions seem to be too numerous, and crowded within a space inadequate for their display, and not sufficiently in harmony with each other. Taken individually, the Clock Tower, the south-western angle, the screen of arches, and the opening to the inner quadrangle could, we think, hardly be better. The Clock Tower is worthy of its place in the centre of a great thoroughfare, but the clock face is not successful, because the figures are not legible. The tourelles at the angles of the main building, between which comes the south portal, and their somewhat uncouth and disproportioned caps of stone, are inelegant. The fenestration, however, of this façade and of the rest of the building deserves the most careful study for its variety, grace, richness, and appropriateness. Of the north façade we have previously written at some length. Every feature of it is admirable, and, above all, it faithfully expresses the use of each part of the work of which it is the exterior. Adaptation of decoration to construction, and of both to use, is, so to say, the master-key to the planning, construction, and decoration of the Courts of Justice.

The western front—the whole of which will, no doubt, soon be hidden from the Strand point of view by the erection of buildings which the folly of false economists postponed—seems to us, in more respects than one, the finest part of the exterior. At least it is so as a whole. Its elements have those qualities of elegance and fitness which lovers of Gothic architecture recognize as the peculiar glory of their favourite style. The staircase, terrace, fenestration, rooflines, and elementary proportions are thoroughly good, and justify, if that were needed, the choice of the architect when he decided that the Gothic mode of art was, *par excellence*, English, and determined to devote his genius and learning exclusively to Gothic architecture. Of course the western façade was, on the whole — the eastern front being out of the question — the least difficult to design of the fronts, the interior plan being everywhere the ruling quantity in the problem of designing well and arranging skilfully for the service of many generations of judges, lawyers, and suitors.

The visitor will notice the fine design of the corridor by which he enters the central hall from the great portal. The central hall itself will surprise those who do not know that one of the grandest and purest pieces of modern architecture has been added to the enrichments of London—a hall the elegance of which attests the fineness of the Early English style when combined with decorations approaching the wealth and abundance of the period succeeding that happy mode of Gothic design. The lofty stone vault, groined in graceful accord with the shafts that spring from the floor, is a masterpiece of beauty. Very picturesque is the opening from the south on the floor level. The winged staircase is severe and careful in character, and at the meeting point the landing supplies a well-arranged balcony. The wall-arcade of the lower tier, which ascends from the floor to the upper level, and its emphasizing string course, commend themselves by their decoration and thoughtful finish to the observer who is familiar with the great examples of the style they represent with singular felicity. The larger openings of this arcade have charming diapers, and hood-mouldings of admirable design. The tesselated pavement of the hall, upon which Street lavished much care, is more classic than Gothic—no uncommon characteristic of mediæval examples, the greater number of which are found in Italy. The style has none of the angularity and rigidity which mark inferior antique works of the kind as well as modern imitations. Its general design should be studied from the balcony at the Carey Street extremity of the hall. Beneath this balcony, which corresponds to that on the south side, we enter the hall on the floor level. The north balcony is a balcony proper, not a landing like its companion. It forms the extremity of the long vestibule of the north external portal, and is on a level with the floors of the belt of courts and their common corridor which constitute the first floor of the building.

Entering from the north side of the building, or ascending to the level of the courts by the staircases of the south side, the visitor finds himself in the common corridor, and may well notice its simple design and the serviceable character of its architecture. The courts proper, which surround the corridor as it surrounds the central hall, are lined with oak and fitted with desks and seats for the lawyers and their clients, the witnesses, the judges, and the juries. Most of the courts are lighted by clearstories; and some of them possess roof lanterns in addition to the side windows. Ample illumination is thus afforded. Street's chief object in planning the whole structure was so to elevate the courts that top lights should be available in all of them. The daïs in each court, its canopy, approaches, and seats, differ from the corresponding features of the other courts. A vast amount of ingenuity has been developed in contriving the oaken fittings of these rooms. Every instance demands peculiar notice. Each court differs in beauty and elaborateness from its fellows, but not one of them is without high architectural merit.

As to the plan of this great structure, it may be broadly described as embracing two quadrangles and their surrounding buildings. The eastern quadrangle is an open courtyard, giving access for carriages to the offices on the ground floor and basement. The upper surrounding floors are accessible by staircases opening from this quadrangle. The large flight of steps on the north side, the handsome windows over it, and the recessed porches on the western side constitute the chief features of this quadrangle. The western quadrangle has been devoted to the great hall. Generally speaking the ground floor throughout the building comprises offices and their corridors of communication, which, as a whole, form the ceinture of the great hall on that level. No mode of planning could provide ample and direct daylight for every one of those corridors. None of them can be called dark, but as the courts must needs be on the first floor above them, there was no possible means of affording top lights for the lower passages. The double avenues of some of the larger ground floor corridors—divided as they are by cylindrical piers, and vaulted in brick with stone ribs, every vault being lofty, and of an acute lancet form—are extremely graceful and impressive in their light and shade. Very few of the rooms of this level are not amply supplied with daylight. The first floor and the courts proper, which on the plan are external to this passage, we have already described. A minor corridor encloses the belt of courts and gives access to the private rooms of the judges and to rooms devoted to the use of counsel and their clients and other persons directly concerned. Each court is thus furnished with its system of satellite rooms, all communicating by the minor corridor which encloses them. Broadly speaking, these satellite groups form the external belt of the mass of the building, of which the focus is the great central hall. This central hall is a true Salle des Pas-Perdus, and is designed for the transaction of the ordinary business of lawyers and their clients—a sort of neutral ground for interviews. More private business and the meetings of jurors before they take their places in the courts proper are provided for in the satellite chambers on the first floor.

Without the aid of models it would be impossible to describe fully the highly ingenious manner in which the floors of this vast structure are disposed. Suffice it to say that the public in general—a body offensive to the architectural, official, and legal mind, and usually styled "loafers"—is cut off from the other three classes of frequenters of the new courts. The "loafer" circulates on the topmost floor, uses corridors appropriated to him, and is at liberty to study the proceedings of the courts from balconies which have been designed to afford him that pleasure without interfering with the business of the other classes. The judges need not encounter the bar, and suitable arrangements prevent juries, witnesses, and advocates from interfering with each other.

A PAIR OF ANCIENT CHALICES.

Brasenose College, Oxford, Nov. 20, 1882.

A DISCOVERY, as I venture to think of the highest interest, has just been made at this college. The chapel possesses a very fine pair of chalices with patens, previously supposed to be modern. But I have examined them closely, and find every sign of antiquity about them, and a clear hall mark of the year 1502. The chalices are each 7 inches high, the patens each 7¼ inches across. In design both chalice and paten correspond in almost every detail with those at Nettlecombe figured in Mr. Cripps's 'Old English Plate'; but I hope to send a fuller description later.

There were, I believe, only six old chalices known to exist in England, and of these the sixth has only just been brought to light by my friend Mr. J. H. Middleton. Of the remaining five, two are in Oxford—one at Corpus Christi College, dated 1511, one at Trinity College, dated 1527. Oxford may now claim to possess four out of eight known chalices, the earliest of these four being the pair at Brasenose.

A. J. BUTLER.

Fine-Art Gossip.

MR. WATTS's equestrian group of Hugh Lupus, Earl of Chester, which it is intended to erect at Chester, has been sent to be cast in bronze, and will before long receive those comparatively unimportant touches the artist proposes to bestow upon it. We described it some time ago.

SIR F. LEIGHTON has made great progress with his large rondel for the dome of St. Paul's, which is the central element of the vast and

complex decorative scheme of which Mr. Poynter undertakes the more comprehensive part. On this part Mr. Poynter is labouring earnestly and continuously. Readers will remember the model of the whole of these works in the last Academy exhibition, which we described at length beforehand.

Mr. Hughes has lately finished the large signboard of a very ancient hostelry at Canterbury, called the Sir John Falstaff. The picture now swings in its proper place over the side of the public way. Sir John is depicted in an attitude of defence and readiness for the "men in buckram," and crying, "Thus I bore my point." It is a pleasant thing to know that the owner of an inn of renown, a lady, wanted a good picture on the old signboard. There was a hard fight with the civic authorities as to the preservation of the board in its place. They had the good sense to yield at last, and taste and vested rights were thus, for once, in accord. Mr. Hughes is painting charming portraits of the children of Mr. Godfrey Lushington at Pyports.

No better mode could be found of impressing the public with the signal merits and extent of Street's labour at the Courts of Justice than that of exhibiting all the sketches, designs, plans, elevations, and sections at large, whether of construction or of decoration, which were made by the architect during the execution of his task. It is well known that the designs and drawings of all the details in every part of this vast building were his—the decorative elements carved in stone and wood and all the works in iron and brass, and even, we understand, the furniture of the scores of rooms attached to the Courts proper. His drawings amount to many hundreds, and possess extraordinary interest and beauty. If displayed on screens in the Great Hall they would enhance the reputation of the artist and be in the highest degree instructive to the world. It is in this hall that the monument of its designer, for which subscriptions are invited, is to be erected, not, of course, in the centre, where doubtless the statue of her Majesty will be placed, but in a niche in the side wall.

The Society of Antiquaries opens the session of 1882–3 on Thursday next, the 30th inst., when the first part of an important paper by Mr. Arthur J. Evans, F.S.A., 'On Antiquarian Researches in Illyricum,' will be laid before the Society. Mr. Evans has discovered numerous Roman inscriptions which are not to be found either in Mommsen's 'Corpus' or in the supplements to that work published from time to time in the *Ephemerides*.

The winter exhibition of sketches and studies by members of the Society of Painters in Water Colours is appointed to be opened to the public on Monday, December 4th. The private view will occur on the Saturday preceding.

A series of articles on the coins of different nations will be published in the *Antiquary* during next year. The principal contributors are Messrs. R. Stuart Poole, Barclay V. Head, H. A. Grueber, C. F. Keary, Percy Gardner, and Stanley Lane Poole.

The Fine-Art and Industrial Exhibition at Manchester was opened on Sunday last free of charge, to afford an opportunity to the artisan class to visit it. Nearly 14,000 persons were admitted.

It appears that the damage done by gas in the Opéra, Paris, to M. Baudry's pictures is not quite so serious as was anticipated. The coat of soot deposited by the numerous burners, and greatly augmented in thickness and extent by an unwise arrangement of the gaseliers, has been in a large measure, if not entirely, removed by the use of bread. The idea of employing electric illumination for the interior of this theatre has been, for the present at least, abandoned. An improved mode of burning gas and more complete removal of the products of combustion are now in view.

A committee has been formed in Paris with a view of arranging for a series of lectures on art to be delivered on Sundays in the Louvre and the Luxembourg. The lectures will be begun next month.

The Exposition des Arts Décoratifs, Paris, will be closed on the 30th inst.

The French landscape painter M. E. F. Dessain is dead. He was born in June, 1808, and gained the Grand Prix de Paysage in 1827. The German subject painter Prof. J. R. Hübner, of Dresden, who was born in Silesia in January, 1806, died lately in the Saxon capital. He was long a professor in the Academy of his native city, and director of the famous gallery of pictures. He painted a great number of pictures, of which 'Samson destroying the Temple' and the 'Dispute of Luther and Eck' were the best known.

The German newspapers say that in a sarcophagus in the collection of Prince Charles Antony von Hohenzollern at Sigmaringen have been found the bones of the Cid and Ximena! The bones are said to have been carried off in 1808, after the battle of Burgos, from the tomb of the Cid by two French officers. King Alfonso, it is said, has made a formal request for the return of the relics.

The Russian Government, not usually too forward in matters educational, has promised a large number of duplicates from the Hermitage and other imperial collections to the proposed Museum of Fine Arts at Kiev, as soon as proper guarantees for its permanent maintenance are forthcoming. This is setting a good example in the matter of distributing duplicates, which are too often left to moulder forgotten in central dépots.

MUSIC

THE WEEK.

Crystal Palace.—Saturday Concerts.
St. James's Hall.—Popular Concerts.

The programme of last Saturday's Crystal Palace Concert was of modest proportions and comparatively subordinate interest. It was headed by Mozart's Symphony in G minor, which was given in its original shape, that is, without the clarinet parts. According to "G.," these are no improvement; but on this point we venture to disagree with the eloquent annotator. It is a matter on which, of course, difference of opinion may be allowed; but no one is likely to dispute the assertion that the rendering of Mozart's most imaginative symphony on this occasion was masterly, leaving absolutely nothing to be desired. Another performance of rare merit was that of Beethoven's Pianoforte Concerto in G by Mdlle. Janotha. The subdued brilliancy and chastened vigour of the work are precisely adapted to set forth the qualities of the Polish pianist in the most favourable light, and it is impossible to imagine a purer, more refined, or more technically accurate interpretation of the concerto. The cadences introduced by Mdlle. Janotha are, we believe, from the pen of Madame Schumann. Mr. F. Corder's Nocturne in B flat for orchestra, produced only ten days previously at Mr. Kuhe's Brighton Festival, was the only novelty of the programme. It is an elegant, agreeably written little piece, quite unpretentious in every respect, and will neither enhance nor detract from the reputation of the composer. To a certain extent, alike in its themes and in the orchestral colouring, it is suggestive of the modern French rather than the modern German school. The vocalist, Madame Howitz, who made her first appearance in England, can scarcely be said to have created a favourable impression. Her rendering of Mendelssohn's "Hear ye, Israel," showed her to be the possessor of a powerful but apparently ill-trained soprano voice, the false intonation of several comparatively easy intervals creating a most unpleasant effect.

The Pianoforte Quartet in D, Op. 23, by Dvorák, played on Monday evening at the Popular Concert, was not an absolute novelty in London, as it was performed at one of Mr. Charles Halle's recitals in May last, and was briefly commented upon at the time. An earlier work than either the Sextet in A or the String Quartet in E flat, which had been previously introduced at these concerts, it bears the signs of immaturity together with unmistakable evidence of its composer's individuality. Diffuseness and a certain want of homogeneity are the chief faults in the first and last movements, as if the composer had commenced without a clear and definite idea of what he intended to say. The subjects are all more or less tinged with local colour, the Slavonic element being most apparent in the theme with variations in B minor which constitutes the slow movement. This is the most interesting portion of the quartet, and none the less so for the air of melancholy which pervades it. The audience followed the work with evident pleasure, the applause being as hearty as if it were an old favourite. Mr. Charles Halle gave an excellent rendering of Schubert's Sonata in A, No. 2 of the posthumous set. The effect of this work is injured by the excessive length of the first and last movements, in which the themes are reiterated until the hearer is conscious of a sense of weariness. This detracts from, but does not altogether destroy, the charm of the sonata, which is thoroughly Schubertian from beginning to end. Madame Norman-Néruda played Handel's Violin Sonata in D with her customary brilliancy, and, also as usual, adopted a very un-Handelian *tempo* in the *allegro* movements. The concert concluded with Haydn's Quartet in E flat, Op. 71, No. 3. Miss Santley sang, with exquisite charm of style, Mozart's "Zeffiretti lusinghieri" from 'Idomeneo,' and a song by Gounod, 'Esclave et Reine.'

Musical Gossip.

The first of Mr. John Boosey's London Ballad Concerts was given at St. James's Hall on Wednesday evening. The vocalists who appeared were Mesdames Clara Samuell, Mary Davies, Sterling, and Damian, and Messrs. Lloyd, Maybrick, and Oswald. Madame Norman-Néruda performed two solos on the violin, and Miss Maude Valérie White and Mr. Sidney Naylor were at the pianoforte. The South London Choral Association, under the direction of Mr. L. C. Venables, sang a selection of part songs. There was only one new ballad in the programme, "Thy hand in mine," by Blumenthal, rendered by Mr. Edward Lloyd.

The performance of 'Elijah' by the Albert Hall Choral Society on Wednesday evening was in all respects equal to the high standard now attained by the Society. The choruses were rendered with perfect precision and immense power, while the orchestra, though strong in numbers, seemed feeble by comparison. Of the soloists Madame Albani, Mr. Maas, and Mr. Santley were alike in good voice, and have

never been heard to greater advantage. The contralto music was shared between Madame Fassett and Miss Emily Dones, both of whom were efficient. Mr. Barnby conducted and Dr. Stainer was the organist.

Mr. Charles Halle has accepted the appointment of conductor to the newly organized Sacred Harmonic Society. A series of concerts will be given after Christmas, to include a performance of M. Gounod's 'Redemption' on February 23rd. Choral rehearsals commenced this week at Neumeyer Hall under the direction of Mr. W. H. Cummings, the chorus being substantially the same as that of the old society, and under the same superintendents.

On the 14th inst. Handel's oratorio 'Esther' was performed by the Cambridge Musical Society, with the following principals: Miss C. Elliot, Mr. Vernon Rigby, and Mr. H. Blower, the orchestra being largely supplemented by a London contingent, and led by Mr. F. Ralph. Considerable interest was shown in the work, it being seldom heard, and no pains were spared to render it in a successful manner. The new organ in the Guildhall, erected recently by the combined efforts of the Town and University Musical Society, was used for the occasion, being played by Mr. F. Dewberry. Mr. W. C. Dewberry conducted.

The unexpected death, at Kensington, on the 17th inst., of Mr. Carl Engel, the well-known collector of musical instruments and learned writer upon them, will cause a universal feeling of regret. We need not dwell on the circumstances, which were of a painful nature. The fine collection of instruments at South Kensington, embracing rare specimens from all parts of the world, was partly gathered by him, and the catalogue describing them, a masterpiece of lucid arrangement, was from his pen. It is understood that his *magnum opus*, a voluminous work describing all the instruments known in the world, and intended as an extension to the South Kensington catalogue, will be published under the auspices of the Department of Science and Art. It is, fortunately, completed. Other works by Mr. Engel, notably those on Eastern and national music, have long been accepted as of standard authority, not only in this country, but wherever music is cultivated. Mr. Engel, who was a native of Hanover, but had lived for the greater part of his life in this country, was only sixty-four years of age when he died.

It is worthy of mention that Mr. Cowen's 'Scandinavian' Symphony either has been or will be performed at the following places during the present winter season: Liverpool, Brighton, Crystal Palace, Aix-la-Chapelle, Birmingham, Edinburgh, Glasgow, and Paris, at the last-named place under M. Lamoureux. It is safe to assert that no previous symphony by an English composer has ever created such wide-spread interest.

At Mr. Charles Halle's fifth concert at the Free Trade Hall, Manchester, last Thursday, the programme included Beethoven's C minor Symphony, the Overtures to 'Jessonda' (Spohr) and 'Ferdinand Cortez' (Spontini), and Brahms's Concerto in B flat, played by Mr. Halle. Mdlle. Lemmens was the vocalist.

Mr. Villiers Stanford, whose 'Veiled Prophet' was produced with marked success in Germany last year, has for some time been engaged on another work, which he has now all but completed, in the shape of a grand opera, in a prologue and three acts, on the subject of Savonarola. Mr. Stanford has had as his dramatic *collaborateur* Mr. Gilbert A'Beckett, who has endeavoured to invest the text with a literary value hitherto almost unassociated in this country with an operatic libretto.

The Highbury Philharmonic Society commences its subscription concerts next Monday. Gade's 'Psyche' will be performed.

It is announced that Signor Arrigo Boïto, the composer of 'Mefistofele,' is shortly to be married to the celebrated Italian *prima donna*, Mdlle. Borghi-Mamo.

At the Opéra Comique, Paris, two new operas, each in one act, have been produced. These are 'La Nuit de Saint-Jean,' by M. Paul Lacome, and 'Battez Philidor!' by M. Amédée Dutacq. Neither appears to have been more than moderately successful.

Herr Pollini, the manager of Hamburg, has secured the copyright for Germany of M. Gounod's 'Redemption,' which he intends to perform in the principal German cities.

Franz Liszt lately visited his biographer, Fräulein Lina Ramann, in Nuremberg, on his way to Venice, where he purposes to spend some weeks as the guest of Richard Wagner.

Ambroise Thomas's 'Hamlet' was produced at Madrid on the 14th inst. with great success. The principal parts were sustained by Mdlle. Sembrich and M. Lhérie.

DRAMA

THE WEEK.

Princess's. — 'The Silver King,' a Drama in Five Acts. By Henry A. Jones and H. Herman.
Adelphi.—'Love and Money,' a Drama in a Prologue and Five Acts. By Charles Reade and H. Pettitt.
Strand.—Reopening. 'The Heir-at-Law.' By Colman the Younger. 'Frolique,' in One Act and Three Scenes. By H. J. Byron and H. B. Farnie.

New melodramas have been added to the repertories of the Princess's and the Adelphi theatres. The more conspicuously successful of these is 'The Silver King' of Messrs. Jones and Herman. This is, indeed, as good a specimen of the kind of work which now finds favour with the public as the stage under present conditions is likely to see. It took from the commencement of the performance a firm hold upon the public, and at the close it was received with overwhelming applause. The reception was, moreover, decisive, and the verdict of the first night's audience is likely to be that of hundreds of successive audiences. Against this there is nothing to be said. The merits of 'The Silver King' are individual, its defects are in the main those belonging to the class. A feeling of bewilderment is inspired by the ideas concerning the government of the universe which win acceptance when we see the response supposedly accorded to prayer. However, delighting in the escape of a character with whom, in spite of his faults, it has been taught to sympathize, the public accepts the position as it stands, and learns to regard as moral teaching which is, in fact, the most cynical conceivable. This is in no sense arraignment, at least of the individual play. Childishness of this kind is inherent in melodrama, and 'The Silver King' is a good piece of its class. Such other blemishes as are traceable in it are due to the circumstances under which it is produced. Great as is the triumph of the novelty, it would have been greater and more firm had the actor to whom the principal part is assigned not been the manager also. Traces of complaisance to a manager-actor are not seldom apparent. A man, thus, who has in disguise wormed out the secret of a murder and robbery, does not seek to escape from the four desperate ruffians who hold him in their power in a place out of reach of succour, and who have the strongest conceivable motive to detain and dispatch him. He proclaims aloud his discovery, then seizes a weapon and fights his way through his enemies. A scene, again, describing a dream, is introduced, which is scarcely more in place than would be a soliloquy of Hamlet. These things authors would not supply except at the bidding of a manager-actor, nor would a manager fail to detect their weakness were they assigned any one but himself. Here is another proof that the happiest conditions for the stage are encountered when those in highest authority do not act. Mr. Barrett is an excellent manager when he is not himself in question. He mounts his pieces and arranges stage effects with a clearness of insight and a knowledge that few of his fellows can rival; he acts impressively and well, and is an actor to whom the public has learnt to look for high things. He is, however, too constantly upon the stage, and a lightening of the piece would attend a more widespread distribution of the interest. Many of the scenes in 'The Silver King' are highly dramatic, and the whole is creditable and successful work. Some distance has to be retraced before we encounter a melodrama of purely English origin with equal merit. The chief honours of the representation belong to Mr. Barrett, whose performance has much quietude and intensity. Mr. E. S. Willard as the villain acts admirably. His performance in its line has rarely been surpassed. The general representation is satisfactory, though Miss Eastlake disappoints the high expectations formed concerning her, and is spasmodic. The perfection of the details speaks highly for the intelligence brought to bear upon the production.

In some respects the new drama of Messrs. Charles Reade and Henry Pettitt is even more shapely than that with which it is classed. In a manner worthy of the highest praise it places before the public almost as postulates the incidents most difficult of acceptance, and having thus cleared the way it proceeds with the action, the whole of which is simple and comprehensible. It is, however, weaker than 'The Silver King,' in respect of depending for its chief effects upon incident rather than upon character. The worst blemish in it consists of comic situations which interrupt the action and are distasteful to the public. Few dramatists know better than Mr. Reade how to touch the heart. The foolish and conventional scenes of farce which are introduced cause, accordingly, no serious mischief. So soon as the direct and forcible appeal to sympathy of the girl wishing to save her father's life is felt, all memory of shortcoming is forgotten; and when, in the mine which has crumbled in, the daughter is seen dying in presence of the father her heroic effort has failed to save, the wave of emotion carries away the public. One comic scene, however, introduced in the concluding act, the purpose of which is chiefly explanatory, wearies the public when its enthusiasm is over and seriously imperils success. When this portion of the play is removed, 'Love and Money' will take its position as a success. The only performance calling for special notice is the representation by Mr. Clynds of the hero, who may claim to be a new type of character. This has genuine merit. Miss Amy Roselle is also seen to advantage as the heroine.

Few houses have known more of the tinkering which in past years converted into a species of theatre what was originally intended for a residence, and few have passed through more remarkable vicissitudes, than the Strand Theatre. At length a thorough change has been made, and a building which was in turns the home of a panorama, a chapel, and a place of unlicensed entertainment, is now a full-sized theatre. The promised production of 'The Comedy of Errors' is postponed—it is to be hoped it is not abandoned—and the house reopens with 'The Heir-at-Law.' Mr. Clarke's representation of Dr. Pangloss is so familiar that there is no need to dwell upon it. Nothing in the remainder of the cast calls for mention. One or two of the female parts are, indeed, played with signal incompetence. 'Frolique,' with which the entertainment concludes, is an adaptation of a French *vaudeville* which has already supplied Drury Lane Theatre with 'The Follies of a Night,' an adaptation by Planché produced forty years ago. In this Mr. Clarke plays a different line of character, and shows to advantage a quietude of style in low comedy and a power of facial play which are at present unrivalled. The novelty has some agreeable music of the lightest order, and constitutes an agreeable *baisser de rideau*.

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LITERATURE

Reminiscences of Court and Diplomatic Life. By Georgiana, Baroness Bloomfield. 2 vols. (Kegan Paul, Trench & Co.)

Lady Bloomfield's chatty volumes are not a weighty contribution to history; still she writes easily, and when she has to portray character she displays—what so few women can command—a considerable sense of humour. She tells the story of her life clearly and without affectation, and what she has to say often concerns the names and deeds of those whose occupation it has been, in the words of Burke, to make history. Of course, there are mistakes in the book—for instance, a well-known saying of Bishop Phillpotts is attributed to Whately; and the cynical reader will be amused by the effect upon the writer of the atmosphere in which she has lived. A few civil words from an emperor or a king seem to give Lady Bloomfield a singular amount of pleasure. Nor does the charm wear off with years. To the end of her book she carefully records the politeness of every grand-duke or grand-duchess who spoke to her. And in few instances does she venture to judge a royal personage, though she is quick in gauging, and gauging sensibly enough, the characters of less exalted people. Almost the only crowned head of whom she speaks unfavourably is the late Queen of Prussia. In this instance political feeling overcame her profound reverence for royalty.

The youngest child of Thomas Henry, second Baron Ravensworth, Miss Liddell at an early age became a maid of honour. Her duties were not severe, and, unlike Madame D'Arblay's, her experiences of court life were far from being unhappy. "I have a nice sitting-room, with a pianoforte," she writes to Lady Ravensworth. "I hear the duties are very easy, and that except at meals, or when the Queen sends for us, we may sit quietly in our rooms, which is just what I like." The hours were very regular—breakfast at ten, lunch at two, and dinner at eight. "Our chief duty seems to consist in giving the Queen her bouquet before dinner, which is certainly very hard work! and even this only happens every other day." In the evening whist or some round game at cards was the chief amusement at the Castle.

"I had to play at Nainjaune, or some such game, after dinner. I did not know it the least, but soon learnt. I made some mistakes at first; but, luckily, always to my own disadvantage, which delighted Prince Albert, who is charmed whenever any one fails to claim the forfeits or prizes. I suppose I may consider myself very lucky, as I got up having won exactly threepence. We are obliged to have a supply of new shillings, sixpences, fourpences, and other penny pieces."

Shortly after her arrival the new maid of honour was taken over the Castle by the Controller of the Household, and the plate and china rooms especially impressed her. "They are really most magnificent and interesting," she notes:—

"I could scarcely have imagined such a display of gold plate, which is by far the largest collection in the world, and is valued, I am told, at above two millions sterling. Some of the cups executed by Benvenuto Cellini are lovely. I think I admired some of the china even more than the plate, especially one service of Sèvres and one of old Chelsea. The kitchen was a curious sight enough; and I could not help reflecting how little I thought, in eating my simple dinner every day, of the preparation and expense which attends what comes as a matter of course. The fire was more like Nebuchadnezzar's 'burning fiery furnace' than anything else I can think of; and though there is now no company at Windsor, there were at least fifteen or twenty large joints of meat roasting. Charles Murray told me that last year they fed at dinner a hundred and thirteen thousand people. It sounds perfectly incredible; but every day a correct list is kept of the number of mouths fed; and this does not include the ball suppers, &c., &c., but merely dinners."

Miss Liddell, when in attendance on the Queen, heard various good stories which she has done well to record. Sir Robert Peel told her that one day, happening to be at a City dinner, he sat next a famous Alderman Flower, whilst Canning sat on the other side of the alderman. Placed in this position,

"he heard Flower remark to Canning, 'Mr. Canning, my Lord Ellenborough (the Lord Chief Justice) was a man of uncommon sagacity.' So Canning bowed assent, and said he believed he was; but asked what gave rise to the observation at that moment, upon which Alderman Flower answered, 'Why, sir, had he been here he would have told me by a single glance of his eye which is the best of those five haunches of venison!'"

Lady Bloomfield also tells a curious anecdote about her own father, who isolated himself from the younger members of his family on account of his dislike to the noise of children. "It is said," she writes,

"that one day my father was walking in Portland Place, when he met a nurse carrying a baby in her arms; and being struck by the beauty of the infant, he inquired whose it was. The nurse, much astonished, answered, 'Your own, Sir Thomas!'"

We give another story:—

"I dined at Montagu House last night, and had the pleasure of meeting the Bishop of Oxford (Samuel Wilberforce). I was told a funny story about him the other day, viz., that when he was dining with a large party, a poor curate who was deploring the large family he had to educate with a very small income, said, 'Do you know, my lord, I have nineteen children?' Upon which a very red-faced woman with a squeaky voice exclaimed, 'Only fourteen by me, Mr. Jones!'"

The anecdotes scattered throughout the volumes are the chief feature of the book, the politic remarks of neither Lord Bloomfield nor his wife being remarkably profound. A story told by the Queen is amusing, though it has appeared in print before:—

"An Inspector was examining the children at the Duke's school. Among other questions he asked the meaning of the word 'grace,' upon which the children all exclaimed with one accord that it meant the Duke of Rutland!"

Here is a laughable incident in Miss Liddell's experiences:—

"Yesterday, when the Queen went through the house, we had to pass through ——'s room, and lo! his best wig and whiskers were put out on a block on the drawers. Luckily, —— was not with us, it was such a funny incident."

Lady Bloomfield is a little superstitious, and of her ghost stories and tales regarding mesmerism one may be given:—

"Princess Schwarzenberg, perished at Paris in the great fire which took place at the Austrian Embassy. She had left her youngest children here at Vienna. The Cardinal being then a baby of six months old was in his cradle one night, when suddenly his nurse, an old and very respectable, but by no means either a clever or imaginative woman, fell down on her knees and exclaimed, 'Jesu Maria, Joseph! there is the figure of the Princess standing over the baby's cradle.' Several nurserymaids who were in the room heard the exclamation, though they saw nothing, but to her dying day the nurse affirmed the truth of the vision, and there being then no telegraphs, it was not for many days after that the news of the Princess Schwarzenberg's untimely fate reached Vienna."

At the end of three years Miss Liddell gave up her appointment as maid of honour to marry Mr. Bloomfield, the only son of Lord Bloomfield, who was then Envoy Extraordinary and Minister Plenipotentiary at St. Petersburg. This union compelled the bride to exchange England for Russia. The Emperor Nicholas she thought "the finest, handsomest man I ever saw, and his voice and manner were most attractive." The Empress

"was seated when I went in, but rose to meet me, and then desired me to sit down beside her. She looked very thin, but not so ill as I expected, and her face bore the traces of great refinement and beauty. Her eyes, which were blue, were set deep in her head, and the expression was more intelligent than pleasing. Her voice was soft, but she spoke rapidly and with decision. Her Majesty was dressed in a plain black velvet gown made high and with long sleeves. She wore a small coquettish black hat and feather, which was fastened by a handsome diamond aigrette, and she had on a magnificent pearl necklace composed of five rows, each pearl as large as a hazel nut, which rested on her knees as she was sitting. I remained about half an hour with her Majesty, who talked a great deal on various subjects. I mentioned that I had lately received a letter from the Queen; this seemed to astonish her not a little, and she said, 'Comment donc, mais de sa vraie propre main! Est-il possible que la Reine ait le temps d'écrire des lettres!' The Empress admired the Queen's activity, and said the Emperor had been so much struck by it, and that she believed that Queen Victoria and the Queen of Greece were the only two female sovereigns who occupied themselves so much, mind and body."

Count Nesselrode was one of the most agreeable men Mrs. Bloomfield met, but his polished manners can hardly have been derived from his mother:—

"She was very kind to me, but was rather an alarming woman, with brusque manners, and I was not a little astonished at seeing her hold out her pocket-handkerchief by the corners and spit into the middle of it! She smoked a great deal, but was clever and agreeable, and talked pleasantly."

In the summer of 1851 Lord Bloomfield, who had succeeded to the title some years previously, was sent to Berlin. At the breaking out of the Crimean war feeling at Berlin set strongly against England, and the position of the Bloomfields was both arduous and uncomfortable. The King was civil, but the Queen was positively rude. She almost cut Lady Bloomfield, and showed on many occasions how hostile she was. Only after the marriage between the Princess Royal and the heir apparent to the throne of Prussia did a more cordial feeling spring up. "At the first reception," says Lady Bloomfield concerning the arrival of the royal bride,

"the Princess Royal made a most favourable impression. Her manner was quiet, dignified, and self-possessed, but she found a kind word to say to every one. After the presentations, which were very numerous, Her Royal Highness polonaised with twenty-two princes. She looked remarkably well, and her dress was very becoming. I did not see much of Her Royal Highness, as the feeling of jealousy ran so high it was not considered advisable, and we studiously avoided giving any cause of offence."

Many readers will remember the malicious rumours that were circulated about the domestic misery which attended upon this marriage—reports as true as the rest of malevolent gossip. "We dined the other day at Prince Frederick William's," writes our author,

"and I had a pleasant chat with him after dinner. He laughed at the reports which have been circulated of his marriage being unhappy and of his ill-treating his wife, and certainly it would not be possible to see a happier couple."

After a stay of nine years at Berlin, Lord Bloomfield was sent to Vienna, the mission at that capital having been converted into an embassy. "You are fully entitled to that distinction," wrote Lord John Russell to him, "and it will be a fit climax to your diplomatic career." Shortly after her arrival Lady Bloomfield had to go through the solemn ceremony of receiving the society of Vienna, which must have been somewhat of a confusing ordeal:—

"I sat in full court dress upon a sofa in the middle of the drawing-room at the Embassy, and the person of highest rank present, after being introduced, sat down next to me till a lady of still higher rank arrived, when she immediately got up and gave up her place. This went on till all the society had been introduced to me, and lasted for three evenings; every one being in court dress. One of the chamberlains presented the gentlemen, and after my receptions were over, I was expected to return the visits."

The fatigues undergone by crowned heads are greater, however, than those suffered by meaner mortals. Lord Bloomfield writes after the coronation at Pesth in 1867:—

"I have just had my audience of the Emperor King, and was most pleased to see him so well. He told me he had no headache yesterday, which he expected to have, and altogether he seemed as well as could be expected under the circumstances."

And in the same year, when the Garter was sent to the Emperor, he writes:—

"I have been discussing with Prince Constantin Hohenlohe the great question of the Emperor's dress when he will be invested with the Garter; and Beust and I were arguing the subject last night, when he said that he had been telling the Emperor that after all there is no costume so neat as knee-breeches, and that he does not despair of bringing him round to the idea. I suppose his Majesty is practising civil clothes, for he would have to wear them at Paris, so the question of breeches will not be so outrageous a one to press on his consideration."

As has been hinted, the value of this book from a political point of view is slight. It is noteworthy that, unless these volumes do him an injustice, the British Ambassador at Vienna had as little suspicion that the Prussians would be victorious in 1866 as any reader of the daily papers in London.

On some Ancient Battle-fields in Lancashire and their Historical, Legendary, and Æsthetic Associations. By Charles Hardwick. (Manchester, Heywood.)

MR. HARDWICK'S book contains little that is new, but it is pleasant reading and instructive for all that. The battle-fields of Lancashire have on more than one occasion been the scene whence a new departure has been taken in our history, and they are worth contemplating from the point of view of the imagination as well as from that of scientific history. We do not know all about a man when every authentic detail of his life is tabulated; we still require to know how his personality affected his contemporaries, and this we best gather from the legend and folk-lore that surround his name. Our notions of the emperor Charlemagne would be more imperfect than they even now are if the dreams of his admirers were lost or forgotten. The fact that succeeding ages worshipped him as a saint in the

> Urbs Aquensis, urbs regalis,
> Regni sedes principalis,
> Prima regum curia,

is evidence of his own strongly marked personality and of the need which the age felt for such a deliverer from mere rapine and chaos. So is it with our legendary Arthur; we none of us can do more than guess whether he was once a living hero or is but the picture of the aspirations of a subject people gathering round more ancient legends which it is possible may have had a solar origin. For Mr. Hardwick to quote Whitaker, the Manchester historian, is waste of time. Whitaker's mind was of a character which rendered him as incapable of weighing evidence where mythology was a part of it as Geoffrey of Monmouth himself. Mr. Daniel H. Haigh's testimony as to Arthur is more valuable. He was an accurate scholar and knew how to sift evidence, and comprehended that though there could be no degrees of certainty there were many of probability. He held that a substratum of history might be found under the Arthurian legends. If he were right, Lancashire may lay claim to have been the scene of some of the hero's battles. It must be borne in mind that Scotland, Cumberland, Wales, Somerset, Cornwall, and Brittany are all able to put in claims for much that Arthur did.

Mr. Hardwick has some sensible remarks on heraldry, the only fault of which is that they are far too short. The "science of blazon" has been so corrupted by foolish and selfish persons, and has been so constantly used as a symbol of a very noxious sort of vanity, that very few persons have given to its early history the careful study that it deserves. It may be true—indeed, we believe that it is little short of certain—that formal heraldry originated at about the time of the Crusades, but personal symbolism is far earlier. Men reasoned, some of them acutely enough, before the first book of logic was written to give instruction in the art, and so we may be sure that persons, families, and races had signs to distinguish them before the science of the thing was heard of, or the curiously obscure language invented by which its symbolism is expressed. The horse, the raven, and the dragon were familiar here as badges before the Crusades were dreamt of, and, as Mr. Hardwick points out, races widely separated from ours have animal and vegetable badges. The tribes of Australia are distinguished by such things, which serve as a crest or *kobong*. Mr. Hardwick might have pointed out that so late as the sixteenth century country folk who could not write were accustomed to use their sheep marks as a signature. Many of these sheep marks are identical with what are called the ordinaries in heraldry.

It is not reasonable to object to a book of this sort on the ground of its discursiveness. There are many passages in it which stimulate thought. For example, on Walton Flats is a mound planted with trees. It is regarded by the country folk as the grave of some of the Scotchmen who fell in the great battles of 1648, though it must be really of far earlier date, for in 1855 Mr. Harland found there evidences of Roman occupation. Faith in the modern legend is, however, so strong that a workman who had found a bronze coin there said that it was a halfpenny with a Scotchman on it in place of Britannia. It was a second brass Roman coin, the soldier on the reverse suggesting to the uninstructed workman who found it a kilted Highlander.

Recreations and Studies of a Country Clergyman of the Eighteenth Century. (Murray.)

A PIOUS wish to preserve for a time the memory of a relative who, in his own day, was a person of repute, has induced Mr. Richard Twining, the well-known tea merchant and banker in the Strand, to publish some extracts from the correspondence of his great-uncle, the Rev. Thomas Twining. The book, though modest and pleasant enough in its way, is of little interest to the public. The reader who may turn to it, hoping to find even such a meagre picture of a country parsonage as is given by Mr. Austen Leigh in his memoir of Jane Austen, will be entirely disappointed. Of parochial gossip or incidents of ordinary provincial life Mr. Twining's letters, or at least those here published, contain absolutely nothing. The editor has, perhaps, been too anxious to exhibit the merits of his great-uncle or to show how intimate he was with one or two persons of note. But whatever the cause may be, we learn nothing from these pages, save that the Rev. Thomas Twining was a musician of great enthusiasm and some proficiency, a good classical scholar, and a person of excellent taste in English literature. He was born in 1735 and died in 1804. He was some time a fellow of Sidney College, Cambridge, curate in charge of Fordham, near Colchester, and finally rector of St. Mary's Church in the latter town. He corresponded on terms of intimate friendship with Dr.

Parr, Dr. Burney, and Dr. Hey, then Norrisian Professor at Cambridge. Most of his letters here collected are addressed to Dr. Burney or to his half-brother, who was carrying on the business in the Strand. They are written with great spirit and vivacity. "I consider your brother," said Dr. Parr in a letter to Richard Twining in 1816,

"as possessing a talent for epistolary writing certainly not surpassed by any of his contemporaries; wit, learning, languages ancient and modern, the best principles of criticism and the most exquisite feelings of taste, all united their various force and various beauty."

The letters, no doubt, were most agreeable to receive, but are of a kind which does not improve by keeping. We should be glad to hear of Fordham and Colchester and Cambridge for their own sakes, but little or nothing is said of these places. Events important enough to the history of England and of the world were taking place elsewhere, but Mr. Twining knows them only by hearsay. The Wilkes trial, the Lord George Gordon riots, the French Revolution, and the great French war are mentioned only casually in the correspondence. The sole detail which it adds to our knowledge of these events is that in the winter of 1802 a French invasion was so certainly expected that Mr. Twining fled from Colchester to Cambridge. Even the musical gossip, of which there is great abundance, is not particularly interesting. We learn, indeed, that Mr. Twining bought a piano as early as 1774, that Emanuel Bach and Jomelli were favourite composers among English amateurs, that Haydn was received with rapture, and that even persons of taste would not stir out of doors to hear an opera of Cherubini; but these matters can occasion little surprise or delight, and the rest of the musical talk is absolutely dull. It is of more importance to note that there was a country clergyman who in 1784 read Chaucer and Milton's prose works with appreciation, and protested vehemently against the Johnsonese language and the Johnsonian criticism of poetry. Indeed, in all his literary judgments Mr. Twining gives proofs of a taste which for his time was truly admirable. He stands up boldly for Swift, and frequently quotes Fielding; he depreciates Warton and Pope, and is loud in his praises of Gray. Opinions of this sort were real contributions to a great literary movement, and do more to give Mr. Twining a claim on the notice of posterity than his translation of Aristotle's 'Poetics' or his theory of Greek choral music.

Wanderings in Balochistan. By Major-General Sir C. M. MacGregor, K.C.B. (Allen & Co.)

No better criterion could be desired of Sir Charles MacGregor's capacity to write than this book. His readers had followed him with interest in his lively and spirited description of a tour through the varied scenes of Northern Persia, but in the present case his lot was cast in a different region. For sterility and monotony the deserts of Balochistan are unrivalled, except, perhaps, by the sandy wastes east of Lob Nor. Yet about an uninviting subject like this Sir C. MacGregor has succeeded in compiling a book which will steadily retain the reader's attention. And the cause of this is not far to seek. It is certainly not the real subject-matter of the book, for that is topographical details of the driest description—in more senses than one. It lies more in the elastic spirits of the author; the energy with which he grapples with his task (for this journey partook of the character of an official mission); the common sense and large-heartedness of his views; his good humour even at the occasional expense of his own nationality, for whom, nevertheless, he has the natural pride of a Scot; the touching references here and there to the tenderest home associations; and the daring which carried him triumphantly through many an ugly crisis in a land of notorious robbers. Col. MacGregor's journey seems to have had its origin in a casual remark made by the author to Lord Salisbury (then Secretary of State for India) that Mekran and the country inwards would be a fitting field for exploration. Although the object of the expedition is thus vaguely described, we conceive there can be no harm in stating that, so far as we know, its main aim was to determine the practicability of landing troops on the Mekran coast in case of necessity, and utilizing the inland route thence as a line of advance upon Western Afghanistan. Supported by the Council of India, Lord Salisbury had no scruple in consenting to the project, and in September, 1876, Sir C. M. (then Colonel) MacGregor, accompanied by Capt. Richard Lockwood of the Punjab Cavalry, set out on his enterprise.

For some reason or other the records of the journey have been long allowed to repose in obscurity. The bare official results were laid before Government several years ago, we believe, but, owing to their semi-confidential nature, it was deemed advisable not to publish them. From the author's diary, which forms the skeleton and much of the flesh of the present book, most of the confidential matter has, however, been eliminated, and what objection there could have been to its earlier production we know not. However, better late than never; and though the geographers may have been balked, the general public will find the pages as fresh as if penned during the present year.

Much interest cannot attach to the purely geographical portion of the narrative. Of course it was Col. MacGregor's province to study the topography of the route, but in the first place the country had been already partly traversed by Major Beresford Lovett, and in the next the strategical importance of the Mekran routes has greatly waned since the construction of the railway from Jacobabad towards the Bolan Pass, by which Afghanistan has been made much more accessible to India. From Gwadur on the coast to Panjgur, a distance of about two hundred miles, the country calls for little notice. At the latter place a guard of some thirty natives was enlisted as a protection for the Englishmen in their journey into the deserts northward, which stretch away to the Helmand river and the frontiers of Afghanistan. This bodyguard contained some fellows of very ruffian-like aspect, and probably not more respectable than the lawless sons of the desert whom they were to keep at a distance. They were armed with matchlocks of the most antiquated construction, fit only for a museum, coupled with powder which never went off without a preliminary "fizz," and bullets that were any shape but spherical. However, this force acquitted itself very well on the whole—a significant proof of the old truth that much may be done with the rawest and most indifferent material provided only it be efficiently led. And of Sir C. MacGregor's capacity for leading Asiatics and for acting promptly in moments of danger the readers of this book can have but one opinion. As he explains, calamities like the loss of his shaving brush fill him with despair, but the sudden appearance in the tent of a robber with a loaded pistol and the revolt of Mahmud Khan, the most powerful and influential of the bodyguard, who announced his intention of helping himself to certain goods of the Englishmen by force, only served to inspire Col. MacGregor with the calm of determination. The way in which he behaved in these two critical moments was admirable, and as the story would only be spoilt by curtailment we heartily recommend readers to peruse it for themselves.

There is no doubt that the inhabitants of the Baloch deserts are not an agreeable set. Pottinger writes thus of them: "Bound by no laws and restrained by no feelings of humanity, the Namisare the most savage and predatory of Baloches." Accordingly when Col. MacGregor's party came across a posse of these worthies the situation was not without its anxieties, but his plan with all such individuals was to address them as if he took it for granted that they would not only obey but be willing to obey any of his orders. He therefore accosted the chief after this wise:—

"I have sent for you as your name is well known to me, and I wish you to do some work for me. 'Whatever you order will be done,' he replied. I bowed—as much as to say, Of course I never doubted that.' I then told him I should be very much obliged if he would send me some sheep and supply me with a guide to Zirreh."

Both these he agreed to furnish at once, and, as the narrative shows, became a good friend.

The *Ultima Thule* of Col. MacGregor's wanderings was a place called Shah-Godar, close to where the Afghan, Baluch, and Persian boundaries unite. To the natives Col. MacGregor's desire to reach this point was not wholly intelligible, and small wonder, we can hardly help remarking, when we reflect on the terrible deserts lying between, and the fact that Shah-Godar itself appears to be nothing but a heap of ruins. However, the perils of the sands were happily overcome, though there can be no doubt that the party were in real danger more than once, owing to the want of water. One gigantic process of desiccation would appear to be steadily at work in these Asiatic deserts and the regions contiguous. What the causes may be is a question for physical geographers; but whether due to the reckless felling of forest timber or increased irrigation, it cannot be denied that the sandy wastes are year by year encroaching more and more on the river basins. The Helmand, for instance, used formerly to inundate a large area, and in old maps there will be seen situated at its embouchure a huge lake similar in shape to the analemma which mys-

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tified our juvenile mind when endeavouring to master "the use of the globes." Sir F. Goldsmid's expedition, however, revealed the fact that the lake had shrunk to extremely small dimensions, and Sir C. MacGregor's journey proved that no inundations had since occurred. A glance at his map will show a row of depressions close to the former Helmand or Seistan swamp, which look suspiciously like the remains of one vast lake. Whether modern science will ever be able to step in and restore their water supply to these parched tracts is a difficult question, but one which may profitably occupy enterprising military and civil engineers hereafter.

The conclusion of Sir C. MacGregor's volume tells of the illness and death of Capt. Lockwood, his friend and faithful partner in these travels. With that taste and feeling which one would have expected, the author has put his late friend's portrait in the place of honour as a frontispiece to the volume, and the earnest, intelligent, and resolute expression of the face bears out all that we read of him. He was fortunate in witnessing the completion of an enterprise which has yielded information that will probably prove of signal utility to Government, and fortunate also in a friend who has borne such honest testimony to his worth.

Les Grands Écrivains de la France.—La Bruyère. Par G. Servois. (Paris, Hachette & Co.)

There is probably no series of library editions of the literature of any country, now in course of publication or recently published, which can be compared with the "Grands Écrivains de la France," so long directed by M. Adolphe Regnier, in the three points of handsomeness, moderate price, and completeness of editing. But, for reasons which are obvious enough to those who look a little below the surface, such a series is exposed to one great disadvantage—the length of time which almost necessarily elapses between the beginning and the completion of its different parts. Men who possess at once competence for the work and ability to devote their whole time to it are necessarily rare. M. Regnier, however, seems in all cases (and rightly) to have preferred completeness and delay to hurry and insufficient work.

The now complete edition of La Bruyère which is before us is a remarkable example of this. La Bruyère is by no means a voluminous author, and the whole of this edition—even with the apparatus usual in these "Grands Écrivains" of an entire lexicon, of elaborate indices, and of an album of portraits, plates of arms, and facsimiles of letters and documents—extends only to three volumes or six parts. Yet seventeen years have passed since the issue of the first two volumes, containing the whole text, and four since the issue of the indices and lexicon, the latter of which was compiled for M. Servois by M. Regnier the younger, now dead. The work has only just been completed by the appearance of the biographical notice and the album. Thus at last we have what may be called a definitive edition of La Bruyère. The apparently disproportionate time spent on the text and on the critical and biographical apparatus respectively is easily accounted for. La Bruyère is not at all a difficult author merely to edit. His work is not large in amount; and though in proportion to its amount it is almost excessively full of allusions and other points requiring explanation, the abundance of early "keys" and the like illustrative matter (which has been thoroughly treated by the diligence of the late Édouard Fournier) makes the task of interpretation one of ordinary judgment and care rather than one necessitating tedious research. Speaking generally, we may say that M. Servois has used both care and judgment most satisfactorily. He is especially to be commended for not sharing the exaggerated scepticism of his predecessors respecting the posthumous 'Dialogues on Quietism,' the evidence for which, if not entirely conclusive, is certainly preponderant. But with regard to the biography of the author there was very much more to be done than mere arrangement and selection of easily accessible materials. Sainte-Beuve said, less than half a century ago, "Nothing, or next to nothing, is known of La Bruyère's life"; and Sainte-Beuve certainly would have known something if there had been anything to know. Something was added between the date of the remark and that of M. Servois's researches, but not much. It would, perhaps, be still rash to say, even after those researches, that much is known; but it certainly may be doubted whether they have left much for any one else to find out. What we have here is still rather information about the family of the essayist, about his friends, his enemies, and his employers, about the inventories of his property and the price he paid for his offices, than about himself strictly speaking. Some additional letters, however, which M. Servois printed in 1865, may be said really to increase our personal knowledge; but on the whole La Bruyère must be admitted to rank among the not small class of famous writers whose writings are, and are always likely to be, the main source of information about them. Of those writings it is difficult to conceive a better edition than the present. The ideal of a standard edition of a classical writer is that it shall be as far as possible self-contained—that the reader shall not be obliged to interrupt his reading to rummage among dictionaries and encyclopædias for information necessary to enable him to understand or appreciate his author. Of course this ideal may be, and often is, pursued too far. No editor is bound to give merely trivial information, or information which a moderately liberal education may be trusted to supply. But it is in the discernment of what does and what does not come under this exception that the virtue of an editor consists. M. Servois possesses that virtue eminently. He is diligent in noting variants, in tracing and, if necessary, completing quotations, in explaining allusions, in identifying persons mentioned, in supplying minor historical particulars. The late M. Regnier's lexicon-concordance (for in fact it is both) relieves the notes of much matter which would otherwise find a place there. These lexicon-concordances, which include distinct and elaborate grammatical treatises, may be said to be, on the whole, the most remarkable feature of the series, and it is rather humiliating to reflect that, except in the case of Shakspeare and perhaps one or two other writers, we have hardly anything corresponding to them in English. The labour which they represent must be enormous, and it must be almost entirely a labour of love, for they are not things that attract the general reader. The deceased author of the present example, M. Regnier *fils*, also accomplished for M. Lalanne's 'Malherbe' a similar task; and the two, containing as they do more than a thousand closely printed pages, represent, in a manner singularly interesting and important, the earliest and the latest state of seventeenth century French.

Of the album of this edition of La Bruyère it is enough to say that it represents the essayist's signature as varying. It has sometimes been said that he repudiated any claim to nobility (as Treasurer of France he was officially noble, but that is different) by signing "Delabruyère" in one word. It appears that though he sometimes did this it was not his invariable practice. Autographs exist with the capital B. Oddly enough, however, in the examples given the capital B is connected with the a, while the small b is separated from it.

NOVELS OF THE WEEK.

Damocles. By Margaret Veley. 3 vols. (Smith, Elder & Co.)
The Price She Paid. By Frank Lee Benedict. 3 vols. (White & Co.)
The Laird's Secret. By J. H. Jamieson. 2 vols. (Blackwood & Sons.)
Florence Godfrey's Faith. By Mrs. Emma Raymond Pitman. (Blackie & Son.)
Le Capitaine Burle. Par Émile Zola. (Paris, Charpentier.)
La Petite Sœur. Par Hector Malot. 2 vols. (Paris, Dentu.)

There is a good deal of fascination in Rachel Conway, the beautiful and high-minded girl over whose head the sword of Damocles impends. She has given her affection, or thinks she has, to a cheerful, commonplace youth, to whom she is engaged to be married. Before the intended event she learns two facts—that she is unexpectedly an heiress, and that there is in her blood the taint of insanity in an aggravated form. When she breaks off her engagement, of course "Charley" attributes her conduct to a base motive, not to the self-denying spirit in which she accepts the fate of celibacy. Very different is the attitude of the agnostic Lauriston, who loves her too well to seek to shake her resolution. A disappointed man and a widower, he allows her to think his affections buried in his first wife's grave rather than obtrude himself on the heart that he knows might so easily be his. We wish the outward sign of his agnosticism had not been the shrugging of his shoulders, a habit which would render the noblest character detestable. The real manhood which underlies the little affectations of this "superior person" will reconcile the reader to an interesting, if sombre figure. Rachel is altogether charming, though she certainly bears traces of the Rutherford malady. "Sometimes," she said,

"I fancy I must be a little mad already.....the sane people don't seem to be so very sane. When I am doing what they do I feel now and then as

if we were all mad together. Then we are talking and reciting and dancing and smiling, in hot little drawing-rooms, and knowing all the time that the lights will go out, and the darkness come, and that we must go away and die alone, ...and I think of all there is to see in the world, of lovely sunsets and sunrises, and skies, and seas, and hills, while we are all huddled together, and too busy to take any notice."

There is much method in this madness, and we wish it were catching. Both Lauriston and Rachel would have been the better for some slight share of common sense, such as is possessed by cousin Dick, who in his way is as honourable as Lauriston, without his pretensions. The sadly vexed question of duty in such cases as Rachel's is well stated in this book.

A Pennsylvanian farmhouse is the scene of a pleasant new story by the author of 'Saint Simon's Niece.' The farmhouse is the property of the heroine, P. French, as she styles herself—a remarkably pretty young woman, with a brave and heroic temperament, which is thoroughly put to the proof. She takes into her house a lackadaisical young lady from New York, Miss Georgia Grosvenor, who has broken down at the close of a lively season, and comes to the Wachuset farm in order to recover her tone. The two girls fall in love with each other at first sight; and indeed they are both sufficiently charming to justify any one in falling in love with them. That is the opinion of a trio of young men, all of them very good fellows in their way. One of these is a neighbouring farmer; another is a New York gentleman, a recognized suitor of Georgia's, who follows her down to Wachuset; and the third is Georgia's brother. Amongst them there is some delightful play of nature and fancy, which carries the reader easily along to the end of the third volume. Mr. Benedict's style is bright, fluent, and, on the whole, attractively fresh. The book is full of conversation, brisk and pointed, in the New England fashion, but at the same time there is quite enough of incident to save it from the peril of monotony. Such exaggeration and efflorescence as this novel contains—and both are conspicuous—become less obtrusive as the plot unfolds itself. In the earlier chapters they are at times rather annoying in their approximation to mere silliness; but as the narrative proceeds it gains in gravity, so that in the last volume the subject is more worthily treated than in the first. The impression left on the reader's mind when the story has been told is decidedly favourable to the author, who has assembled excellent materials and has used them very skilfully. The course of true love at Wachuset is difficult, and disturbed by many currents; but it finds its way at last into a peaceful haven. It will be worth anybody's while to read for himself how this happy goal is arrived at.

We confess to thinking 'The Laird's Secret' must have been better in its original form. The one incident upon which the plot depends occupies a few chapters at the end of the book, with which the long narrative which precedes them has the slightest possible connexion. To the uninitiated Southron the animus displayed by the loyal daughter of the manse against "Popery," as exemplified in an Episcopalian Ritualist, will seem odd and overstrained; but there is nothing really exaggerated in the description, nor in the polemic interest of the villagers in the same matter. The book, indeed, is one which could not have been written by an English author, and in that way is remarkable. To those who have no interest in local colour and no perception of subtle national differences most of the early chapters will be simply dull. To more intelligent readers there will be some charm in so genuine a narrative of modern country life and ways of thought. But in no point of view will the story be very exciting. The matrimonial mess which Mr. Scott makes of his affairs, owing to his ignorance of the Scotch marriage law, is sufficiently harrowing in its consequences to the Fitzjames family; but the author is too femininely kind-hearted to leave her friends long in trouble, and so drowns the unlucky first wife with the simplicity of a child. To secure the permanent happiness of the village, Morton, the "Jesuit" factor, is obliged to take his departure, and, what is obviously regarded as an equally signal triumph of virtue, the Episcopal chapel is closed.

Florence Godfrey's father was the head overlooker in a Manchester cotton factory, the proprietors of which were ruined by the American civil war, and the first scenes of Mrs. Pitman's story illustrate the cotton famine of 1863. When the family are thrown out of work by the failure of the cotton supply, Florence's brother "Alf." determines to emigrate to Australia; and before long the rest of them are compelled to follow him. From this point the tale alternates between the emigrants and a Sunday-school teacher who stays behind in Manchester. Almost everybody whom Mrs. Pitman cares to write about is intensely religious. There is not a villain in her story; her good people are exceedingly pious, and also, it must be confessed, uninteresting. Florence's faith is nothing peculiar to herself; it is the faith of her family, her friends, and her acquaintance—the faith of the Manchester Sunday school, rarely rising above the time-honoured texts and songs on which its foundations were originally laid. But it produces good works and honest endeavours; and if Mrs. Pitman has not written an amusing novel, she may be content to think that she has enforced a lesson in piety.

M. Zola's new book contains six short stories, which are altogether inferior to the two collections known as 'Contes à Ninon,' and, with the exception of some sketches of the outskirts of Paris under the title of 'Aux Champs,' quite unworthy of the author of 'La Faute de l'Abbé Mouret.'

From M. Zola to M. Malot is a vast change indeed, for of all French writers of talent M. Malot produces the healthiest romances. 'La Petite Sœur' is, like a dozen of his other books, pretty enough, a trifle goody, and rather spun out towards the end.

CHRISTMAS BOOKS.

Stories from Livy. By the Rev. A. J. Church. (Seeley, Jackson & Halliday.)

Winning his Spurs: a Tale of the Crusades. By G. A. Henty. (Sampson Low & Co.)

The Cruise of the Snowbird. By Dr. Gordon Stables, R.N. (Hodder & Stoughton.)

Daisy Snowflake's Secret: a Story of English Home Life. By Mrs. G. S. Reaney. (Same publishers.)

The Diamond Ring. By Elizabeth Harcourt Mitchell. (Masters & Co.)

Anna Cavaye; or, the Ugly Princess. By Sarah Doudney. (Hatchards.)

Little Bricks. By Darley Dale. (Nisbet & Co.)

Sea-Waif. By Silas K. Hocking. (Warne & Co.)

An Old-fashioned Thanksgiving, and other Stories. By Louisa M. Alcott. (Sampson Low & Co.)

When Papa comes Home: the Story of Tip, Tap, Toe. By the Author of 'When I was a Little Girl.' (Macmillan & Co.)

The Story of a Shell: a Romance of the Sea. By J. R. Macduff, D.D. (Nisbet & Co.)

A Little Pilgrim in the Unseen. (Macmillan & Co.)

Fairleigh Hall: a Tale of Oxfordshire during the Great Rebellion. By the Rev. A. D. Crake. (Mowbray & Co.)

Prof. Church's Christmas book this year differs from its predecessors in this, that it is not nearly so close a translation from the classical original. The massive periodic style of Livy is not easily reduced to the simple narrative which Prof. Church affects, and he has therefore been compelled to omit at every turn some dependent sentence or subsidiary clause which in Latin is admirably terse and effective, but which could hardly be rendered in English at all without either clogging the principal sentence or acquiring for itself undue importance. These omissions, however, are almost the only alterations which Prof. Church has allowed himself to make in Livy's language. The tales of ancient Rome as here presented are, in all essential details, translated almost word for word from the Roman historian. They comprise all the famous and magnificent legends that describe the growth of the Eternal City from the birth of Romulus down to the tragedy of the Caudine Forks. The stories of Tarquin and Brutus, Coriolanus and Cincinnatus, Camillus and Manlius, and the rest, are here repeated and lose nothing in the telling. It is needless to say year after year with what grace Prof. Church has performed his part. He is by this time *hors concours* in his art, and those who have read his earlier books will know what to expect in his last. We need only mention further that the illustrations to the present volume are taken from designs by the same Pinelli whose drawings were used in the previous 'Stories from Virgil.'

Mr. Henty's "Tale of the Crusades" is *after* 'Ivanhoe.' What relation the Earl of Evesham bears to Thomas de Multon, Cnut to Gurth, and the outlaws to Robin Hood and his merry men, grown-up readers will decide. As the coming race is as ignorant of Scott as of Defoe, these authors may furnish forth hundreds of purveyors of diluted romance for many a year to come. But the *vraisemblance* of old is gone. Scott would not have named a Norman Sir Rudolph, nor created an Earl of Evesham by patent *temp.* Ric. I.

'The Cruise of the Snowbird' is prettily illustrated. The luxuries of the yacht are almost too elaborate, and the Highland part of the book is somewhat stagey, nor are we satisfied with the attempts at Welsh and Irish brogue, praiseworthy as they are. But the Arctic adventures, including the extraordinary encounter with a pirate and the equally curious intervention of Seth, the Yankee trapper, in such latitudes, will satisfy the cravings of ingenuous youth.

In 'Daisy Snowflake's Secret' a teetotal moral is applied in the most uncompromising fashion. Every other person in the book is a sot. The rector's wife is a confirmed drunkard; so is her charwoman, corrupted by her example. The doctor orders alcohol to his patients with a view to increasing his practice; the grocer smuggles brandy into households, wrapped up with tea and starch and "put down" as general grocery. The publican's wife drives a roaring trade of her

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own, sending out her husband's goods as "medicine." Drunkenness is a great evil, no doubt; but Mrs. Reaney is not content with pointing this moral, for she frankly adopts the doctrine which maintains that moderation in the use of alcohol is quite as heinous as excess. There will be many who will not readily follow Mrs. Reaney's teaching, and others will hesitate to adopt the view that it is desirable for young girls of eighteen to conduct religious services among "men and women of the roughest type," praying, singing, and preaching, until, like poor Daisy, they are wrought up to a most unhealthy state of religious excitement. What with its rabid teetotalism and its sensational religion, the book leaves an unpleasant impression, although it is well meant. Mrs. Reaney's books are apparently popular in certain quarters; it is perhaps unfortunate, therefore, that they are not written in better English.

'The Diamond Ring' is a "do-me-good" tale for girls: church restoration and parish work play a conspicuous part in it. Four girls compete for the diamond ring left "to the most worthie" by their grandmother. Their adventures during the year of trial form the tale. Florence's escapade is rather ridiculous, and the hackneyed part of the mysterious stranger is not particularly well played by Gerald Fairfax.

Anna Cavaye is a poor little *incomprise*, and her story is the peg on which hangs a somewhat complicated arrangement of lovers long severed and finally brought together. The little "ugly princess" is by far the most interesting personage, and there is a haunting charm in "the poor little sulky face, hopelessly and pathetically plain."

The doings of "the little bricks" are strange and wonderful. All the children seem to be free from the fetters with which inconsiderate elders are wont to bind the young. Two of them run away, encamp in a boat at Hammersmith, and spend their days sightseeing in London by way of avoiding recapture. Roughing it does not suit poor May; she dies from the effects of the exposure, and her death, of course, reclaims the naughty brother. The frontispiece of this tale is ghastly.

'Sea-Waif' is another of Mr. Hocking's tales of boyish adventure. It is quite as good as its predecessors.

Miss Alcott's books are so well known that they need no recommendation. The lovers of 'Little Men' and 'Little Women' will hail with joy the 'Old-fashioned Thanksgiving' and accompanying stories.

'When Papa comes Home: the Story of Tip, Tap, Toe,' is apparently written for the amusement of very young children; it is well fitted for this purpose.

'The Story of a Shell' is a popular exposition of the natural history of the sea, well fitted to attract boys and girls who have a turn for natural history.

The accomplished author of 'A Little Pilgrim' almost disarms criticism in a preface which is also an apology: "The sympathetic reader will easily understand that the following pages were never meant to be connected with any author's name. They sprang out of those thoughts that arise in the heart when the door of the unseen has been suddenly opened close by us, and are little more than a wistful attempt to follow a gentle soul which never knew doubt into the new world, and to catch a glimpse of something of its glory through her simple and childlike eyes." This is a graceful plea, but it can scarcely be accepted as an adequate justification of a work which, if it is taken seriously at all, must be considered as an attempt both at a 'Purgatorio' and a 'Théodicée.' Perhaps the day is past for such performances, but in any case they are themes hardly fitted for any but a great poet or a great philosopher. To adult readers, few of whom nowadays can claim never to have known doubt, 'A Little Pilgrim' will seem too childlike, while for children, who will read it simply as a tale, it is surely over-sentimental and not particularly attractive. But really criticism is wholly at fault in such a case. Sympathetic readers will like the book and scorn the critic; for unsympathetic readers it is not written. The latter class is likely to be the larger perhaps, but the former is the one to which the author appeals.

Mr. Crake has written several tales of a similar kind to 'Fairleigh Hall,' and relating to earlier periods of the national history. He has some power as a story-teller, but it is cramped by having to describe a time that is unfamiliar. Oxfordshire and the counties that adjoin it seem to be well known to him, as he describes several of the places he has occasion to mention as if he had really seen them. This is an advantage, but it hardly makes up for a blunder of such magnitude as that of thinking that Robert Bertie, Earl of Lindsey, who died in the service of the king from wounds received at Edgehill, was called "Lord Lindsay." Not content with this, he shows the fulness of his misconception by indicating that he thinks Lindsay to have been the family name. This he does by telling his readers that one of his fictitious characters, "Sir William Lindsay," was "of the family of the noble lord who fell at Edgehill." Blunders in family history, confounding Scotchmen and Englishmen, Lincolnshire and the Lowlands, may be forgiven, for though grotesque they do not much distort our views of history; but surely it is impossible to pardon a gentleman who teaches us that after the battle of Worcester subordinate officers could catch fugitive royalists and put them to death, by a process which he may imagine to have been a court-martial, but which it is certain that the authorities in London—the Parliament and the Lord-General alike—would have considered murder. England was then in a state of war, revolution if you will, but at no time was authority, civil or military, so far relaxed that men's lives were at the absolute mercy of their captors. Many other strange things are to be met with which will be quite new to the students of seventeenth century history. It was, of course, to be anticipated that nearly every Puritan would have a Scriptural name or some fancy imitation of one; but we did not expect to find a Puritan minister represented as teaching his flock that it was an "impossibility that any member of the Church of England who used her Prayer Book, and clung to her devotional system, could be saved." What some half-mad fanatic then or now may have said we would not presume to guess, but we think it extremely unlikely that any duly appointed minister, whether Presbyterian or Independent, can be proved to have made such an assertion.

SCHOOL-BOOKS.

The Fourth Book of the Meditations of Marcus Aurelius Antoninus. A Revised Text, with a Translation and Commentary, and an Appendix on the Relation of the Emperor with Cornelius Fronto, by Hastings Crossley, M.A. (Macmillan & Co.)—It is high praise of Prof. Crossley's translation to say, as we can with truth, that it occasionally improves on Long's very appreciative version. For instance, *ἐπὶ τῆς γραμμῆς τρέχειν ὀρθὸν*, § 18, is, of course, "run right for the goal," not "along the line." It is a pity that such good work, evidently produced *con amore*, should be confined to a single book. The prefatory remarks on Roman Stoicism are the outcome of much study and reflection. When, however, we read that its ethical teaching "has undoubtedly an affinity with the English character," we feel that Prof. Crossley is more familiar with old Rome than modern England. And, at all events, the interesting passage, § 39, on the subjectivity of evil is at variance with the common belief in a personal author of evil. The rendering before us is a little obscure: "What hurts thee (*κακὸν σὸν*) has no foundation (*ὑφίσταται*) in another's mind.....Where then can it be? In that part of thee where that which forms the opinion about evils (*τὸ περὶ κακῶν ὑπολαμβάνον*) has its seat." Rather turn it, "What is evil to thee has no subsistence in another's mind.....It subsists where thy faculty for forming conceptions of evils has its seat," *i. e.*, evil is only a relative term. *Ὀλίγα πρῆσσε*, § 24, is not "do but few things," but "engage in few affairs." *Ἐννπέστης*, § 14, is not "Thou hast existed in (a whole)," but "Thou didst come into existence," &c. The expression "life is opinion," § 3, 41, conveys no definite idea. Here *ὑπόληψις*="a series of notions." The few blemishes which we have noticed do not materially detract from the value of the book.

The Oration of Demosthenes on the Crown. With an English Translation, Introduction, Notes, and Indices by Francis P. Simpson, B.A. (Oxford, Thornton.)—We are quite willing to accept Mr. Simpson's statement that his "continuous rendering" is "as close as he could decently make it"; but we venture to say that a "purely commentatorial" version might without indecency, or even indelicacy, be made much more literal, and be at the same time much better finished, than that which Mr. Simpson has been content to publish. For example, to take at random § 95, we find "when he jogged your memory (*ὑπομιμνήσκων*) with any untoward act (*εἴ τι δυσχερές*)." Again, by rendering *τὰς βλασφημίας* "libels," and *συκοφαντίας* "malignant fabrications," our translator makes the unlucky orator demonstrate "libels" to be fabrications, first because they are false, and also because *if true* the orator is blameless—a style of argument which would hardly captivate even a Connemara jury. Then *κέχρημαι* is "I dealt" for "I have dealt"; while *τῶν καθ' ὑμᾶς πεπραγμένων καλῶν τῇ πόλει* is rendered "of the noble actions performed by the state in your time," without a note on the order. We prefer "of the achievements honourable to the state which have been performed in your time." Lastly, we have, "For each man in his private life, and a city in her national life, must always strive to conduct their later policy in the light of their noblest precedents." It is a pity that Mr. Simpson did not here conduct his policy in respect to translation in the light of the precedent afforded by the late Mr. Holmes. A little further on we read "offer themselves to the perils," which is curious English. In § 208 *ἀγαθοὺς ἄνδρας* is wrongly annexed to the clause immediately preceding, though sense and rhythm show that it refers to all the ancestors just mentioned. In § 293 the gerundial use of the participle is confounded with the "trajection" by which the noun is occasionally placed between the article and the participle, when "an attributive participle is attended by an object or adverbial expression." This error is also made by Schäfer and Holmes. In a note on the Doric dialect, § 90, a large ignorance is revealed by the phrase "*α* (corresponds) to original *η*," for "original *α* to Attic *η*." Still Mr. Simpson's version shows traces of more reading and greater care than seem available for ordinary "cribs," and his text is probably the best yet published in England; while the index of words and phrases should prove a valuable help to students and editors. The introduction gives a sketch of the history necessary for the understanding of the speech, and an account of the trial with an analysis of the speech of Æschines as well as of Demosthenes' famous reply. The volume is very well got up.

The Œdipus Tyrannus of Sophocles. With Translation, Notes, and Indices by B. H. Kennedy, D.D. (Cambridge, University Press.)—This edition contains several interesting emendations and suggestions, some of which are already familiar to scholars, notably the rendering of *τὰς συμφορὰς τῶν βουλευμάτων μάλιστα ζώσας*,

vv. 44–5, "comparisons of their counsels are in most lively use"; and of τἄμ' ὡς ἂν εἴπω, v. 319, "my things call them what I may." To either of these we prefer the note on ὀθούνεκ οὐκ ὄψοιντό νιν, v. 1271, "that they should not see," &c., for the old "because they should not see," &c.; and the new punctuations, vv. 1337–9, τὸν ἐκ θεῶν | φανέντ' ἄναγνον. καὶ γένους τοῦ Λαΐου τοιάνδ', κ.τ.λ.; and v. 11, στέρξαντες ("resigned") ὡς θέλοντος, κ.τ.λ. We cannot accept the new interpretation of τίς ὁ τρόπος τῆς ξυμφορᾶς, v. 99, "What is the mode of compliance?" for the answer is, "as this (pollution is) bloodshed afflicting the city." We ought to be referred, for the metaphor χείμαζον, back to vv. 22–4, πόλις.....ἄγαν | ἤδη σαλεύει κἀνακονφίσαι κάρα | βυθῶν ἔτ' οὐχ οἵα τε φοινίου σάλου. As for the translation in blank verse, it is very literal, but much of it is not poetry and some is barely English. For example:—

> Creon my brother-in-law, Menoeceus' son,
> I sent unto the Pythian house of Phoebus,
> to ask by doing or by speaking what
> this city I could save. the count of time
> this day disturbs me, what he is about.
> for, beyond likelihood, he is away
> more than the needful time.

We trust it is not destined to become the practice to discard capital letters at the beginning of sentences. This, indeed, is not done in the commentary, which, be it observed, is only corrective of and supplementary to other editions. Plenty of help is given in the indexes, which comprise a general vocabulary, an alphabetical conspectus of the various particles, and a general index, under which cases, moods and tenses, pronouns, and readings are amply treated. We need hardly say that the introductory remarks on the play are full of interest. Again, it stirs one to find a veteran scholar (p. 156) "placing (his) readers under a kind of mental engagement to disencumber themselves.....of that subtle and prevailing prejudice against the new, so obstructive to all truth,.....which Bacon has placed second among his 'Idols of the Tribe.'" The volume is dedicated to the memory of Dr. Bateson, late Master of Dr. Kennedy's college.

Selected Odes of Pindar. With Notes and Introduction by T. D. Seymour. (Boston, U.S., Ginn, Heath & Co.)—Our first impression on contemplating a selection from Pindar's odes is that any one set of fourteen odes would be as good as any other, but reflection soon suggests that 'Ol.' ii., vi., vii., and 'Pyth.' i., ii., iv. must appear in any case. These, then, are given by Prof. Seymour, but not 'Nem.' vii., viii., x., which we are disposed to place next. As to the rest, our powers of choice are exhausted, so that on the whole we are satisfied with Prof. Seymour's list. The text is that of Bergk's fourth edition, which does not follow MSS. so closely as is desirable. "No claim of originality is made for the notes," yet we notice much fresh illustration and indication of grammatical peculiarities. In fact, the commentary at the end of the book is very full and business-like, but critical notes do not come within its scope. Hence on 'Pyth.' ii. 35, Bergk's reading being ποτὶ καὶ τὸν ἵκοντ', we merely find the translation, "Such was the fate of Ixion (such misfortunes befell him also)," without a remark even on the false quantity. A better solution of this problem is ποτὶ καιρὸν ἰόντ', agreeing with the suppressed object of ἔβαλον, cf. Soph. 'Œd. Rex,' 324. It is curious that no editor has seen that in 'Pyth.' ii. 72 γένοι' = "prove thyself." The reading γένοι' οἷος ἐσσὶ· μαθὼν καλός, κ.τ.λ., is a very wanton departure from MSS. on Bergk's part, giving inferior meaning and a doubtful construction—μαθὼν followed by *oratio recta*—which should at any rate be supported by parallel instances. With the reservation that Prof. Seymour has elected in most cases to stand or fall with Bergk, his judgment seems generally good. The short sections of the introduction on Pindar's life and style just touch on some of the points which Prof. Jebb has brought out in his learned paper recently published in the *Journal of Hellenic Studies*. We allude especially to the fresh light thrown thereby on the poet's sympathy with "the most distinctively Hellenic phases" of Hellenic life, and on "certain general forms in which his thought tends to clothe itself." After reading Prof. Jebb's essay Prof. Seymour's treatment of the same topics naturally seems meagre and wanting in insight. The introduction contains a good conspectus of the principal literature of the subject. In a word, Prof. Seymour has accomplished the task which he undertook with ability and care.

Introductory Treatise on Rigid Dynamics. By W. Steadman Aldis, M.A. (Cambridge, Deighton, Bell & Co.)—It is fortunate that the preparation of a book intended to introduce the student to one of the most interesting, as it is one of the most difficult, of the higher branches of mathematics should have been taken in hand by one who both is eminent as a mathematician and has had wide experience as a teacher. The book before us is a clear and comprehensive treatise, in which general principles are clearly enunciated, while little stress is laid on particular problems, and will probably be widely used as introductory to the study of the larger works of Mr. Routh.

The First Six Books of the Elements of Euclid. With Copious Annotations and Numerous Exercises. By John Casey, LL.D., F.R.S. (Longmans & Co.)—The author considers that the great extension of geometrical methods has made such a work a necessity for the student, and has therefore used the syllabus of the Association for the Improvement of Geometrical Teaching to supplement, but not to supersede, the "unrivalled original." Possibly, though we doubt it, there may be a real demand for this book. It would have been wiser if the author had taken a hint from Mr. Todhunter's small Euclid and had printed the text so that the steps should be easily discernible to the physical as well as the mental eye.

Stories for Children from English History, for Standard III., Illustrated, in accordance with the New Code of 1882. (Cassell & Co.)—This book is fairly suited to its purpose; it is, on the whole, interesting—most of the old traditions appear in it; and the illustrations, though they will not bear minute criticism, and though they for the most part enforce the doctrine that history is made up of stories of battles, are calculated to sustain interest.

A Practical Grammar of the Portuguese Language. By C. H. Wall. (Nutt & Co.)—Considering how little Portuguese is studied in this country, it is curious how many grammars of it are published. Mr. Wall has aimed chiefly at giving a colloquial knowledge of the language. He has adopted the system of Dr. Otto, and compiled a work that beginners will find very useful, though we think he might have added to its value by dwelling on the relations between Latin and Portuguese.

Messrs. Chambers send us annotated editions, for use in schools, of *Henry V.* and the *Squieres Tale.* Only a few weeks ago we noticed in these columns Mr. Aldis Wright's excellent edition (in the "Clarendon Press Series") of 'Henry V.,' and we fail to see the need of the present edition, which cannot compete for a moment with the scholarly merits of its predecessor. The notes are altogether too scrappy, and the attempts at paraphrasing are often very awkward. For "The king hath run bad humours on the knight" the editor gives this rigmarole: "The knight is afflicted with sickening humours because of the king's ill-humour." Much more care and taste have been bestowed on the editing of the 'Squieres Tale.' A well-written life of Chaucer is prefixed, and the remarks on Chaucer's grammar are concise and accurate. The explanatory notes are full, and there is a good glossary. We heartily recommend this little book.

OUR LIBRARY TABLE.

A delightful addition to the pretty "Parchment Library" has been published by Messrs. Kegan Paul, Trench & Co., in the shape of a selection from Shelley's letters, edited by Mr. Richard Garnett. The Hitchener letters, which begin the book, are more important from a biographical than a literary point of view. Mr. Garnett has wisely included most of the letters containing descriptions of Italy, as they are among the best of Shelley's. The letter which most people will first turn to is the description of Allegra in her convent school. "Her predominant foible," Shelley says, "seems the love of distinction and display, and this is a plant which produces good or evil, according to the gardener's skill." After describing her pranks, he adds, "Nobody scolded her for these *scappature*, so I suppose she is well treated, so far as temper is concerned. Her intellect is not much cultivated." The whole letter is very interesting.

Prof. David Masson has brought out a pretty and useful edition, in three volumes, of *Milton's Poetical Works.* He has wisely arranged the poems in chronological order. The notes are fuller than in the "Golden Treasury" edition, which, by the way, is out of print, and the memoir has been revised. Prof. Masson appears to great advantage in a book of this kind. The necessity for compression has a chastening influence on his style, and both the life and the introductions to the several poems are pleasant and easy reading, besides being full of information. His publishers, Messrs. Macmillan, would confer a benefit on English literature if they would bring out a series of the English poets in handy volumes like these, and, like these, edited in a competent manner. While thanking Prof. Masson for his excellent work, we would call his attention to the punctuation of Eleg. vii., line 4.

Messrs. Routledge send us a convenient edition of the *Poetical Works of Oliver Wendell Holmes*, which ought to be welcome to the many admirers of the genial poet. It is impossible to read half a dozen pages of his verse or prose without acquiring a feeling of strong personal liking for the writer.

Mr. Gardner may be congratulated on the success of the first number of the *Scottish Review.* The article on 'The Progress of Theology in Scotland' is the most notable. There is much that is good in that on 'The State of the Highlands.' The "Summaries of Foreign Reviews" are well done.

We have on our table that standard work *Fenn on the Funds* (Effingham Wilson & Co.), which should suggest many serious reflections to any politician or economist who takes it up. The exhibition of such an enormous mass of debt is enough to appal the most sanguine of financiers.

From Messrs. Routledge we have received their *Sporting Annual*, an excellent record of the cricket, rowing, and football of the year.—*The Law Student's Annual*, published by Messrs. Stevens & Sons, and edited by Mr. J. A. Shearwood, gives answers to the questions set at the Bar examinations and to those of the Incorporated Law Society, and in other ways endeavours to help would-be barristers and solicitors.—*The Cosmopolitan Masonic Diary* (Kenning) contains much information for Freemasons.

It is difficult to invent year by year new terms of praise for the charming pocket-books and calendars sent to us by Messrs. De La Rue. Suffice it to say that they are invariably characterized by exquisite taste and admirable workmanship. Nothing could be more luxurious and at the same time more really serviceable than the diaries, while the ornamentation of the calendars is singularly good.—Messrs. Marcus Ward & Co. send us a neat *Church Calendar*; *The Calendar for the Library*, of the same firm, is in excellent taste; their *Shakspearean Calendar*

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is hardly so successful. We cannot say we like the habit of using Scripture texts on calendars. Of this practice Messrs. Ward and Messrs. Bemrose send us specimens. The latter firm send us also a *Daily Calendar*.—Messrs. Osgood, of Boston, U.S., have sent us *Kate Sanborn's Sunshine Calendar*, which is not so handsome as its English rivals.

SEVERAL reports of free libraries are lying on our table. That from Swansea speaks of the growth and increasing usefulness of the reference department, while the returns of the central lending library and the branch at Morriston show a slight decrease in the number of borrowers and in the number of volumes issued as compared with the preceding year—a decrease said to be mainly attributable to the want of a supplemental catalogue. This, it is added, is almost ready for publication.—The Cambridge Report for 1881–82 states that the progress of the library during the past year has been satisfactory.—The Manchester Free Libraries appear to be prospering.

WE have on our table *The Customs, Superstitions, and Legends of the County of Stafford*, by C. H. Poole (Rowney & Co.),—*California, for Health, Pleasure, and Residence*, by C. Nordhoff (Low),—*Chronicles of Christopher Columbus*, by M. D. C. (Kegan Paul),—*A Practical Arithmetic*, by G. A. Wentworth and Rev. T. Hill, D.D. (Boston, U.S., Ginn & Heath),—*The Royal Navy List for October*, by Lieut.-Col. F. Lean (Witherby & Co.),—*Until the Daybreak*, by G. M. and E. St. B. Holland (Hawkins),—*Cat and Dog Stories, Pussy Cat Purr, The Book of Shadows*, and *The Three Foolish Little Gnomes*, by W. S. W. Anson (Sonnenschein),—*See-Saw: from 'St. Nicholas,'* with Music by W. M. Hutchison (Warne),—*Tender and True*, by F. Wilford (S.P.C.K.),—*A High Look*, by G. F. (S.P.C.K.),—*A Runaway*, by J. A. Owen (S.P.C.K.),—*Widow Tanner's Cactus*, by the Author of 'Mary Cloudsdale' (S.P.C.K.),—*Scenes from the Pilgrim's Progress*, by R. B. Rutter (Trübner),—*Sermons preached in Toronto*, by the Rev. G. Whitaker (Rivingtons),—*A Commentary on St. Paul's Epistles to the Corinthians*, by J. A. Beet (Hodder & Stoughton),—*Lesser Lights*, by the Rev. F. Bourdillon (S.P.C.K.),—*The Government of God*, by W. W. Smyth (Stock),—*The Service of Humanity*, by S. D. Headlam (Hodges),—*L'Œuvre Demi-Séculaire de la Société de Littérature Finnoise*, 1831–1881, by Dr. E. G. Palmén (Leipzig, Brockhaus),—*Winer's Chaldäische Grammatik für Bibel und Targumim*, by Dr. B. Fischer (Leipzig, Barth),—*Die Kirchlichen Verfassungskämpfe im XV. Jahrhundert*, by Dr. A. Zimmermann (Breslau, Trewendt),—*Das Christentum und die Heutige Vergleichende Religionsgeschichte*, by J. Happel (Leipzig, Schulze),—*Die Gefallene*, by A. Bolte (Leipzig, Bergmann),—and *Die Philosophie als Descriptive Wissenschaft*, by Dr. A. Wernicke (Leipzig, Goeritz & Zu Putlitz). Among New Editions we have *English Proverbs and Proverbial Phrases*, by W. C. Hazlitt (Reeves & Turner),—*Botany and Religion*, by J. H. Balfour (Edinburgh, Oliphant & Co.),—*Keble's Christian Year* (Kegan Paul),—*The Prayer-Book: its History, Language, and Contents*, by E. Daniel (Gardner),—*The Story of the Earth and Man*, by J. W. Dawson (Hodder & Stoughton),—*Cobbett's French Grammar* (Ward & Lock),—*Silver Store*, by S. Baring-Gould (Skeffington),—*The Sportsman's Handbook to Practical Collecting and Preserving Trophies*, by R. Ward, F.Z.S. (Simpkin),—and *Winiscombe Sketches among the Mendip Hills*, by T. Compton (Poole).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Cambridge Bible for Schools: Acts of the Apostles, XV.–XXVIII., by J. R. Lumby, 12mo. 2/6 cl.
Foster's (C.) Story of the Bible from Genesis to Revelation, cr. 8vo. 6/ cl.
Hobart's (Rev. W. K.) The Medical Language of St. Luke, 16/
Jenner's (Rev. S.) Grain from the Granary, Sermons, 5/ cl.
Oldenberg's (Dr. H.) Buddha, his Life, his Doctrine, his Order, translated from the German by W. Hoey, 8vo. 18/
Spurgeon (Rev. C. H.), Life and Ministry, by Rev. W. Walters, cr. 8vo. 2/6 cl.

Law.

Statutes of the University of Cambridge, with some Acts of Parliament relating to the University, 8vo. 3/6 cl.

Fine Art and Archæology.

Gardner's (P.) Samos and Samian Coins, 8vo. 7/6 cl.
Mollett's (J. W.) An Illustrated Dictionary of Words used in Art and Archæology, sm. 4to. 15/ cl.
Scott's (L.) The Renaissance of Art in Italy, 4to. 31/6 cl.

Poetry and the Drama.

Dugmore's (E. E.) From the Mountains of the East, a Quasi-Dramatic Poem, cr. 8vo. 3/6 cl.
Living English Poets, 1882, 8vo. 12/ parchment.

History and Biography.

Alison (Sir A.), Some Account of my Life and Writings, an Autobiography, edited by Lady Alison, 2 vols. 8vo. 36/ cl.
Feilden's (H. St. C.) Constitutional History of England, 6/
Heath's (R.) Historic Landmarks in the Christian Centuries, imp. 16mo. 10/ cl.
Hudson's (E. H.) History of the Jews in Rome, B.C. 160 to A.D. 604, cr. 8vo. 7/6 cl.
McCarthy's (J.) History of our Own Times, Vol. 4, cr. 8vo. 6/
Our Queen, a Sketch of the Life and Times of Queen Victoria, by Author of 'Grace Darling,' cr. 8vo. 3/6 cl.
St. Anselm, Life and Times of, by M. Rule, 2 vols. 8vo. 32/cl.
Smiles's (S.) Life of a Scotch Naturalist, Thomas Edward, Popular Edition, cr. 8vo. 6/ cl.

Geography and Travel.

Francis's (B.) Isles of the Pacific, cr. 8vo. 2/6 cl.
Hield's (M.) Glimpses of South America (The World in Pictures), cr. 8vo. 2/6 cl.
Tahiti, a Series of Photographs taken by Col. S. Wortley, with Letterpress by Lady Brassey, fcap. 4to. 21/ cl.
Wood's (C.) In the Black Forest, cr. 8vo. 6/ cl.

Philology.

Ciceronis Pro P. Cornelio Sulla, literally translated by C. H. Crosse, 12mo. 2/6 swd.
Demosthenes against Androtion and against Timocrates, with Introduction and Notes by W. Wayte, cr. 8vo. 7/6 cl.
Stewart's (A. T.) Key to Advanced Greek Course, 12mo. 2/6 cl.
Windisch's (E.) Concise Irish Grammar, translated from the German by N. Moore, cr. 8vo. 7/6 cl.

Science.

Colyer's (F.) Pumps and Pumping Machinery, 8vo. 12/6 cl.
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THE HISTORY OF THE MATICE CZESKA'.

II.

BUT in 1841 better days dawned, and the Matice began to flourish and develope itself. To the great regret of the Council, Count Kolowrat found himself compelled to resign the curatorship, owing to distance from Prague and consequent inability to attend meetings. He was succeeded by John Norbert, Chevalier Neuburg. The title Matice Czeská was resumed, and the greatness of the change of circumstances may be inferred from three letters from Szafarzik to his Russian friend Pogodin. On October 31st, 1840, Szafarzik lamented the unfortunate position of literature in Bohemia, and said that it was impossible to look forward with hope to aught but death. On March 9th, 1841, he wrote that new activity was to be seen in Bohemian literature, and that the Matice was entering upon most important undertakings. And on April 18th, 1841, after informing his friend that a professorship of Slavonic had been offered him in Prussia, he stated that he had refused to sever himself from his Bohemian compatriots, and had proposed Czelakowsky in his stead. To exhibit the increase of interest in the Matice during this period, it will be sufficient to state that in 1845, 445, and in 1851, 490 new members joined it.

In 1843 the first translation from the English language appeared, Jungmann's translation of Milton's 'Paradise Lost'; and in 1847 Shakspeare's 'Romeo and Juliet' was translated by Douch and published by the Matice. A single priest, Josef Schmidinger, alone obtained several hundred new members for the Matice. *Per contra*, in 1845 an information was laid before the Archbishop of Prague against Tomiczek's 'Period of Primæval Man.'

I may now relate the last effort for evil, as regards the Matice, of the Austrian Censorship of the Press. A MS. of Amos Komensky's 'Didaktica' had been found at Lesno, in Poland, and copied for the Bohemian Museum. This was prepared for the press and laid before the Council of the Matice on February 22nd, 1844. But the Censorship forbad it to be printed as having been the work of a Bohemian exile. In vain did the Council offer to omit objectionable passages; nothing could prevail over the stolid determination of the Censorship. This detestable institution came, however, to an end in the year of revolutions, 1848, and in 1849 the 'Didaktica' was printed and published by the Matice. Besides its own issues the Matice also assisted the publication of valuable works, offered prizes for writings on various subjects, made presents of books to military hospitals and poor students, and sold its publications at a reduced rate to schools.

The Matice now began to exchange publications with foreign societies, but an attempt to publish a 'Conversations-Lexicon' in the Bohemian language fell through from untoward circumstances, though the first part, A to Al, was ready for the press.

After 1851 the Matice was looked upon with great jealousy by the reactionary authorities, but it was not until 1854 that a special police official was appointed to attend the meetings of

its Council. Orders were given for the revision of the statutes of both the Museum and the Matice, and the revised drafts were not returned by the Government. Meanwhile general meetings of both societies were prohibited, and in 1859 fresh alterations were ordered to be made in their statutes. Nor was it till 1861 that change of political circumstances brought about a change in favour of the Matice. In 1855 the first volume of Tomek's 'History of the University of Prague' appeared, but the greatest precautions had to be taken to avoid giving offence to the authorities, who were always eagerly on the watch for something to take hold of. In April, 1854, it was determined to publish a complete translation of Shakspeare's dramatic works, and by 1857 thirty-two out of thirty-seven plays were ready; but rapid progress could not be made with the press, owing to the extremely material and realistic tendency of the times. Political circumstances also caused difficulties in publishing works of a practical character, and sometimes the mere name of the writer was a fatal obstacle to the publication of a valuable work.

In order to give people a greater choice of books many works were published by aid of grants from the Matice, and not entirely at its expense. These were sold to members at a cheaper rate, but discontent gradually arose at the non-reception of books gratis. Hence on April 25th, 1860, the secretary announced that 923 members had failed to pay their subscriptions, and were thus not entitled to receive the usual number of books for the year. But it was not till March, 1861, that the Matice ventured to hint at the real cause of its weakness since 1852. Then the manager, Prof. W. W. Tomek, stated plainly that both the Committee of the Museum and the Council of the Matice had found themselves in such continuous uncertainty that it had seemed as if the earth were quaking beneath them. With 1861 the reactionary system of Minister Bach came to an end and better times began again for the Matice Czeská.

The substance of the statutes of both the Museum and the Matice had been approved, but the Government now wished to separate the two and make the statutes of the Matice a supplement to those of the Museum. This advantageous offer of the authorities was gladly accepted, and both sets of statutes finally became law on April 30th, 1862. The Matice thus became, not merely an organic part, but also an independent branch of the National Museum of Bohemia. Nothing now remained but to elect a new curator with a council of twelve, and to arrange the manner in which business was to be transacted under the new statutes and the instructions appended to them. Count John Harrach was the first curator under the new *régime*, and he has been annually re-elected to the present time.

In 1866 the Prussian war put a stop to the meetings of the Council from April to November, but after the conclusion of the war a new law came into force with regard to associations and societies, and the meetings of the Council ceased to be attended by an agent of the police.

On occasion of Dr. F. Palacký's seventieth birthday, June 14th, 1868, a special deputation was sent him with the offering of a splendidly bound copy of the 'Vybor z Literatury Czeské' ('Selections from Bohemian Literature'), which had just appeared. A member's ticket was also presented to the school at his birthplace. Honour was likewise paid to the celebrated botanist Purkyne and to the memory of Erben. In commemoration of the centenary of the birth of Jungmann in 1873, his life, a most interesting record of upward struggles for noble objects under apparently insuperable difficulties, was written by Zelený and published by the Matice. Stitny's work, 'Books of Christian Instruction,' a grand prose composition of the fourteenth century, was also edited by A. J. Vrtátko, and published in commemoration of the same anniversary.

The working of the Matice having been grievously hindered by the original fundamental rule requiring one-third of the income to be annually added to the capital, it was arranged that this rule should cease to be operative as soon as the invested capital reached the sum of 100,000 florins (10,000*l.*). Additional subscriptions, the payment of a long deferred legacy, and more advantageous investments enabled this desirable end to be attained in October, 1867. This was at a time when interest in the Matice appeared to be on the wane, and the number of its subscribing members was decreasing. In order to reawaken the interest of the public, a system was introduced of presenting a certain number of books from old stock to new members on occasion of every payment. This attained the desired result, and in the four years 1877–1880 thirty-three more new members were added to the list than had joined the Matice during the entire thirteen years from 1861 to 1873.

The translation of Shakspeare's dramatic works was completed in 1872. As, after the reactionary *régime* had fully established itself in 1854, it was impossible to dramatize the great deeds of the heroes of Bohemia, recourse was had to the English Shakspeare, as the author best calculated to keep up intellectual and moral life among the Czeskish people. Translations were also published from Æschylus, Sophocles, Aristophanes, Terence, and Plautus.

But if I am to select the works by which the Matice Czeská has specially earned the gratitude of posterity, I shall unhesitatingly enumerate the following:—(1) Szafarzik's 'Antiquities of the Slavonians,' which still remains and is likely to remain the standard work on the subject; (2) Jungmann's Bohemian dictionary; (3) the Czech edition of Palacký's great 'History of Bohemia from the Earliest Times to the Year 1526'; (4) W. W. Tomek's 'History of the City of Prague,' a grand work which undoubtedly places its author in the front rank of the historians of the world. Tomek has now carried his 'Dejiny Mesta Praky' to the conclusion of the fourth volume and the year 1436.

At a meeting on May 21st, 1880, Prof. Karel Tieftrunk was commissioned to write the 'History of the Matice Czeská,' with a view to the approach of the fiftieth anniversary of its foundation. From this carefully written and interesting record the materials for the above sketch have mainly been derived.

The press is now, and has for some time been, as free in Bohemia as in Britain, and the Matice Czeská is unfettered in its work. May it long continue to bring forth out of its treasures things new and old! A. H. Wratislaw.

STERNE AS A PLAGIARIST.

11, Orme Square, W.

In that chapter of Mr. Traill's excellent life of Sterne which deals with the charges of plagiarism, the writer, in commenting on the well-known passage about the death of Tullia which Sterne borrowed from Burton, says that here "the humourist gets the better of the plagiarist, and we are ready to forgive the theft for the happily comic turn which he gives to the passage." The comic turn is given as follows:—"But as soon as he began to look into the stores of philosophy, and *consider how many excellent things might be said upon the occasion*—nobody on earth can conceive, says the great orator, how happy, how joyful it made me."

There is scarcely more originality in the words italicized by Mr. Traill than in the rest of the passage, though in this case the robbery is not so barefaced. It seems, indeed, to satisfy the definition of kidnapping as given in the *Anti-Jacobin*. The second chapter of 'Rasselas,' where the prince moralizes on the causes of his discontent in the Happy Valley, ends in this way:—"With observations like these the prince amused himself as he returned, uttering them with a plaintive voice, yet with a look that discovered him to feel some complacence in his own perspicacity, *and to receive some solace of the miseries of life, from consciousness of the delicacy with which he felt, and the eloquence with which he bewailed them.*"

The idea in the two passages is the same, and when we consider that 'Rasselas' was published in 1759, while the fifth and sixth volumes of 'Tristram Shandy' appeared in 1761, it is tolerably obvious from what source "the man Sterne," as Dr. Johnson called him, derived his witticism. Herbert Wilkinson.

ENGLISH AUTHORS AND AMERICAN PUBLISHERS.

Mr. Marston charges me with disingenuousness, and states, in effect, that I have received money from America on account of two novels. Five or six years ago Mr. Marston sent me a cheque for 10*l.* He wrote that a certain sum of money had been paid to his firm by an American publisher for some right or wrong connected with 'The Wreck of the Grosvenor,' and the cheque was a portion of it. This money, I submit, came to me from Mr. Marston, not from an American publisher. I never recognized a Yankee finger in that very little pie. It was a gift from Mr. Marston's firm—I acknowledged it in that sense—and it had no more to do with my claims upon the American publishers for something of the money they have been making out of me for five or six years past than a cheque sent by Mr. Jones to Mr. Brown, in settlement of a debt owing by Mr. Jones to Messrs. Sampson Low & Co., would have to do with the debit pages of that eminent firm's ledgers. Therefore, if there be any coherence whatever in the simplest kind of logic, I consider I am strictly within the truth when I declare—as I live to swear it—that I have never received a farthing from America.

Mr. Marston says I had no "right" to expect a farthing from America—whatever sum came "belonged to those who had already paid him [Mr. Russell] for his American 'rights.'" Now, what can Mr. Marston mean by talking about American "rights"? Were there such things, I should not be crowding your valuable space with these personal disclosures. How can I sell what I do not possess? If a Boston or Philadelphia or Chicago publisher chose to send me a draft on account of the sale of those books for the reprinting of which Messrs. Harper had paid Mr. Marston a few complimentary dollars, does my friend flatter himself for one moment that his firm would be entitled to it? My simple contention is that until those Americans—of whom I cheerfully admit Messrs. Harper are the least culpable examples—who have profited by the sale of my novels in their States send me a cheque on account of that sale, I have the full consent of my conscience to believe and to publicly assert that I have never received a farthing from that country.

Mr. Marston implies that Messrs. Harper and others have only reprinted three of my books. The fact is they have republished 'The Wreck of the Grosvenor,' 'Auld Lang Syne,' 'A Sailor's Sweetheart,' 'The Lady Maud,' 'An Ocean Free Lance,' and 'My Watch Below'—six! Of the seventh, to which Mr. Marston refers as the third, I had sold the serial rights in this country and Australia—where there are rights to sell—to a firm of newspaper proprietors. Messrs. Harper, I have lately been informed, had agreed to pay Messrs. Low for the "privilege"—it is preposterous to call it "right"—of running that story through one of their home periodicals; but the newspaper owners of the British serial rights have forestalled the Messrs. Harper's date by four weeks, and the Harpers therefore decline to complete their arrangements with Messrs. Low. I am at some pains to mention this, because I want to understand how Messrs. Low's experience corresponds with Mrs. Macquoid's emotional assurance respecting

Messrs. Harper's practice of sending her a cheque "as soon as they have received the copy or sheets, even when they have not been able to use the work for a space of time."

My first letter to you was telegraphed to the New York *Tribune*, and has been answered by Messrs. Harper in a communication to that paper. They state that I wrote to them some months ago complaining of not receiving any payments from America, that they replied to me to the effect that they had paid for everything of mine they had printed; and they add that they concluded, because I did not answer their last letter, I was satisfied. Permit me to inform them through the *Athenæum* that if I did not reply it was because I felt the utter uselessness of repeating a protest which had been met by an assurance that had no reference whatever to my meaning. The publication of their letter has led to several attacks upon me in the American prints, and whilst one paper triumphantly shows how Clark Russell has been refuted, another paper declares that the English author is a chronic grumbler, and that one of them at last has received his quietus. Let me tell these writers that all their angry articles will not alter the truth; and that the only way for the American publisher to refute me is to pay me.

But my share in this controversy now terminates. I had hoped to find more of the old English spirit in the bulk of the correspondence my first communication has given rise to. How can we expect legislation, or any effort in the direction of legislation, when every attempt made by an English author to submit his grievance to the public is neutralized by writers who defend the American reprinters and read "the attacks" made on them with—Heaven preserve us!—"a good deal of pain"? W. Clark Russell.

November 27, 1882.

Mr. Edward Marston in your last number appeals to me to correct a statement telegraphed to the New York *Tribune* with reference to the dealings of his firm with Mr. Clark Russell, and to remove a "reflection therein cast upon the English publishers" of Mr. Russell's novels. My answer is that the telegram of which he complains is, so far as it goes, an exact summary of a letter from Mr. Sampson Low which you published on November 4th. If there be any inaccuracy in my telegram, or any reflection on the firm of Messrs. Sampson Low, Marston & Co., I am not the author of either. Mr. Sampson Low is the author.

I presume that what Mr. Marston objects to is the remark that Messrs. Harper paid Messrs. Low for advance sheets over 200*l.*, which they pocketed without Mr. Russell's knowledge. But if you will refer to Mr. Low's letter you will find this paragraph:—

"That Messrs. Harper & Brothers have paid for Mr. Russell's stories thus far secured from his London publishers between two and three hundred pounds, a fact of which Mr. Russell had probably not informed himself when he wrote to the *Athenæum*."

Thus, on the testimony of Mr. Low, Messrs. Harper had paid for advance sheets, Messrs. Sampson Low, Marston & Co. had received the money, Mr. Russell knew nothing about it. Mr. Marston now says that his partner was mistaken; the Harpers' payments were less than Mr. Low supposed, but out of the sum, whatever it was, an "honorarium" was handed by Messrs. Low to Mr. Russell. It is not for me to determine which of these two conflicting stories is the true one, nor which of them leaves the English firm in the better position. But I may point out that my telegram was sent three weeks ago, when I could hardly be expected to foresee that Mr. Sampson Low's statement on a disputed point touching the business of his firm was to be discredited by his own partner. If Mr. Marston thinks he has suffered, he should apply for redress nearer home. I have, nevertheless, telegraphed to the New York *Tribune* the substance of Mr. Marston's corrections of Mr. Sampson Low. G. W. S.

November 25, 1882.

It may well be doubted if a claim to copyright would cover gratuities received from America. The ordinary form of assignment runs, "entire copyright interest," and it does not necessarily follow that these words carry a right to such receipts. These gratuities are not matters of legal claim outside a special agreement, and while the English law of copyright does not empower an author to claim them, neither does it empower his assignee to retain them; so, while neither the author nor the assignee of a copyright has an exclusive claim, one would think that the advantage, when voluntarily tendered, does belong morally and in equity to the author. This difficulty is properly met by altering the form of assignment thus: "Entire copyright interest and all rights of reproduction"; and I think that where these words are wanting the right properly vests in the author. A. H.

Loyal and liberal is the verdict I have to pass on Harper Brothers, as on all their brethren I have had dealings with on this side of the Atlantic. M. Betham-Edwards,
Author of 'Kitty.'

Literary Gossip.

Mr. Walter Besant writes:—

"I have undertaken to write a biography of the late Prof. Palmer. I shall be extremely grateful for any letters or information which may be of help in making the memoir more complete. Any letters which may be entrusted to me will be treated with the greatest care."

Mr. Besant's address is the United Universities Club, Suffolk Street, Pall Mall.

During the past week the one subject of talk in Paris has been the production of 'Le Roi s'Amuse,' a notice of which will be found in another column. On the 20th ult. M. Victor Hugo gave a dinner in honour of the English visitors who had come over to be present at the representation, and he made a speech referring in well-chosen words to Mr. Swinburne, who was present. The *Figaro* has been amusing the public by publishing the wildest *canards* concerning Mr. Swinburne and his eccentricities during his supposed residence at Etretat. The truth is that Mr. Swinburne's connexion with Etretat was confined to two short visits to a friend some years ago, during which times he saw only the fishermen and the sailors. The anecdotes given in the *Figaro* are without the slightest foundation.

The demand for Rossetti's last published volume is as brisk as ever. Baron Tauchnitz has just issued a reprint of the book. Prefixed to it are a memoir of Rossetti and a critique of his work, both as a painter and as a poet, by Mr. F. Hueffer. The critique is perhaps the most searching and acute that has yet appeared upon Rossetti, and it is certainly the most honest and outspoken. Mr. Hueffer is of opinion that it is as the inventor of a form of the romantic ballad (unique in many of its qualities) that Rossetti will take a permanent place in the hierarchy of English poetry. "In them there is nothing of that sham mediævalism which depends for its chief effect upon a few archaisms of metre and diction." In the sonnets, however,

"the dramatic motive no longer exists. The poet is supposed to utter his individual feelings, and our faith in the genuineness of those feelings is somewhat severely shaken if we find that they are clad in archaic terms and reiterated symbolisms of Love, Hope, Fate, &c., entirely removed from the simplicity of modern diction; in a mode of expression, in short, which a poet of Dante's age might have used if he had been able to read Shakspeare. It may be readily admitted that by means of the language thus created Rossetti achieved rare effects of sonorous beauty and of word-colour, if the term be permissible. But the stream of pure lyrical feeling does not run in artificial channels. It is for this, amongst other reasons, that the present writer cannot concur in the general opinion that on his sonnets Rossetti's claims to immortality must mainly rest."

In answer to this it may be said that if, as judging from Italian models seems to be the case, the original *raison d'être* of the sonnet was a form for the rendering of emotion after it had passed into the monumental stage, the simplicity of Milton and Wordsworth is an English innovation.

Mr. Grant Allen has collected and will republish next week, with Messrs. Chatto & Windus, his papers contributed to the *Pall Mall Gazette*, entitled 'Colin Clout's Calendar.'

Mr. Herman Merivale has in the press a volume of verse entitled 'The White Pilgrim and other Poems, Grave and Gay.' This will be Mr. Merivale's first appearance as a poet.

Mr. Lyall, the proprietor of the *Sportsman* and of the *Perth Constitutional*, has bought the *Whitehall Review*, which will be conducted on the same political lines as heretofore.

Mr. McKie, the Kilmarnock publisher, has promised to hand over to the Burns Museum of that town his perfect collection of the editions of the poet's works, along with his Burns scrap-books, chair, and other articles. The collection, to be known as the "McKie Burns Library," has been secured for 350*l.*, and a committee has been formed to raise the sum by local subscriptions.

Messrs. Griffith & Farran will publish immediately 'A Wonderful Ghost Story; or, Mr. H.'s own Narrative,' reprinted from *All the Year Round*, with hitherto unpublished letters from the late Charles Dickens respecting it. Mr. Heaphy's remarkable experiences attracted considerable attention when they were first related.

Messrs. Macniven & Wallace, of Edinburgh, will publish immediately 'C. Sonnets by C. Authors,' a selection of sonnets edited by Mr. H. J. Nicoll, containing representative specimens of all the most prominent English sonnet writers from Wyatt to Rossetti.

During the last week and the present the extensive collection of mediæval books, early editions of the Bible, Missals, illuminated Horæ, &c., formed by Mr. G. B. Simpson, of Broughty Ferry, was disposed of by auction in Edinburgh. Many of the works were of special interest to Scottish antiquaries. Shakspeare's 'Sonnets' (1599) and various early editions of his poems and plays were also sold.

Fired by the example of other provincial towns, such as Aberdeen, Dundee, and Liverpool, the Lord Provost and other influential citizens of Glasgow have taken active steps towards the erection of a suitable

building for an art gallery, public library, museum, and school of art. The fact that the Mitchell Library has no better accommodation than an ordinary warehouse, and that the city's art collections are stated to be worth more than a quarter of a million, renders the scheme commendable. Several subscriptions of 1,000*l.* have already been intimated. The proposed site, obtainable for 40,000*l.*, adjoins the present Corporation Galleries.

The author of 'Reminiscences of an Old Bohemian' has in the press two volumes of stories, which will be published in January by Messrs. Tinsley Brothers.

Among the latest additions to the library of manuscripts in the British Museum we record the following:—Rentals of Barrington, co. Gloucester, belonging to Llanthony Priory, 1401–1439; Payments for Christ's Hospital, Ipswich, 1574; Court-Book of the Rectory of Great Waltham, Essex, 1584–1623; Arms of English Gentry and Successions of Peers, 1619; the Heraldic Scrapbook of John Pincke, genealogist, seventeenth century; an autograph letter of Edgar Poe; a series of eighteenth and nineteenth century musical books; a Polish metrical translation of Tasso's 'Gierusalemme Liberata,' by D. Corwin-Piotrowski; Gospel lessons, prayers, and meditations in Slavonic, seventeenth century; a series of designs for French medals by S. Leclerc, late seventeenth century; the Rentals and Accompts of the Manor of Repps-cum-Bastwick, co. Norfolk, 1493, 1538–9; a volume of letters of John Stuart Mill, written, in the fifteenth year of his age, to his father, 1820; Supplement to the new edition, in 1750, of Beaumont and Fletcher's Poetical Works, by Benjamin Heath, D.C.L.; Memoirs of the Princess Daschkaw, copied in 1805 by M. Wilmot, with letters and papers in the autograph of the princess; a German Breviary from Cologne, fourteenth century, purchased at the Beresford Hope sale, at which also a copy of Suetonius 'De Vita Duodecim Cæsarum, Libri XII.,' written in 1418, was acquired; copies of letters of Sir Francis Bacon, 1605–1615; and 'The Antiquities of Falde and Coton in Staffordshire,' 1615, from the Ouvry sale. At the Sunderland sale the Trustees of the Museum obtained the commentary of Guido Pisano on the 'Inferno' of Dante, a paper MS. of the fifteenth century, of the greatest interest to students of Dante; a Menæum for the month of February, dated 1431, a Greek palimpsest MS. of which the under writing is a portion of the Gospels written in the ninth century; and a Greek Evangelistarium of the eleventh, and another of the twelfth century.

Mr. George Grierson, of the Bengal Civil Service, and Dr. Hoernle, of the Bengal Educational Department, are about to publish a dictionary of the Behari language. The existence of Behari as an independent language has for some time past been officially recognized by the Government of Bengal.

The death is announced of Mr. C. H. Bayley, who for many years had been engaged upon the history of the county of Worcester. Deceased was a well-known antiquary and archæologist. In 1869 he issued the first of a proposed series of rarities, being 'A True Relation of the Terrible Earthquake at West Brummidge, in Staffordshire,' &c., printed originally in 1676; and early in the present year he also issued 'The Rent Rolls of Lord Dudley and Ward in 1701,' a valuable contribution to local and general history. We have also to record the death of the Rev. J. E. J. Valpy, a son of the celebrated Valpy, and himself a writer on Greek and Latin grammar.

Under the title of 'Hours in a Mosque,' Messrs. W. H. Allen & Co. will publish in January a volume of essays on various phases of Islam by Mr. Stanley Lane Poole, partly reprinted from the *Edinburgh Review*.

A Philadelphia newspaper says that the trustees of the University of Pennsylvania have declined to admit women to the Faculty of Arts as regular students. The practice of admitting them to certain "public" lectures in the second half of each year is still to continue, but they are not to be admitted to the regular studies and the degrees of the University. The trustees couple this refusal with an offer to establish a department in the University for the higher education of women, provided they can obtain an endowment of three hundred thousand dollars for the purpose.

Messrs. Hurst & Blackett will shortly publish a new novel by Alice King, author of 'Queen of Herself,' entitled 'Fettered yet Free,' in three volumes.

SCIENCE

The Life of James Clerk Maxwell. With a Selection from his Correspondence and Occasional Writings, and a Sketch of his Contributions to Science. By Lewis Campbell, M.A., LL.D., and William Garnett, M.A. (Macmillan & Co.)

A large circle of readers will turn with much interest to these memorials of one of the leaders of physical science. Those who have any acquaintance with his writings will be anxious to know something of the man, for there is a raciness in all his productions which speaks of a rich fund of character in their author; and the numerous class who met him at scientific gatherings, or had occasional correspondence with him on scientific questions, will feel a still deeper interest in the history of his life. Nor will these expectations be disappointed. The biographical portion of the work, by Prof. Campbell, of St. Andrews, has been executed with much taste and delicate sympathy. Maxwell's own letters are very numerous and always readable, for it was not in his nature to be dry; and the account of the more important parts of his scientific work, by Mr. Garnett, is eminently clear and judicious.

The volume also contains several unpublished essays by Maxwell on questions of general philosophy, and a collection of poems, including numerous specimens of the scientific squibs and other serio-comic verses for which he was famous. There are also portraits, facsimiles of boyish manuscripts, coloured plates copied from drawings made in his optical investigations, and sketches made by Mrs. Blackburn, when visiting at his father's house, of incidents in his childish history. A few of the materials introduced might with advantage have been suppressed if the book had been intended only for the general public; but to the numerous readers who come to it with strong personal interest from their recollections of the man, all these additions will be welcome, as giving them more knowledge of his ways.

He appears to have lived a happy and healthy-toned life—happy in pleasant companionship, in the pursuit of occupations in which he delighted, and in freedom from the pecuniary obstacles which have hampered the activity or crushed the spirit of many a zealous student. His early boyhood was spent in the country, where he delighted in roaming about with his leaping pole and observing natural objects. He was noted for his remarkable verbal memory, and also for his insatiable curiosity respecting every mechanical contrivance that came in his way. He soon learned to make rough apparatus and perform experiments in various departments of physics.

After the death of his mother, who had given him his first lessons, a tutor was procured for him; but they did not work pleasantly together, and after two years it was decided to send the boy to the Edinburgh Academy. This was a great change for one who had spent all his life in the country; and his first experiences of school were not encouraging, his rustic garb and dialect, together with a natural oddity of manner, leading to a great deal of persecution, which does not, however, seem to have much disturbed his youthful equanimity. This was at the age of ten, and at fourteen he gained the mathematical medal, the highest honour in the school in that department. He was not yet fifteen when his first paper to a scientific society was read—a paper on a new class of oval curves. It was communicated to the Royal Society of Edinburgh by Prof. Forbes, who from this time forward took great interest in Maxwell and showed him every kindness. At sixteen he left the Academy and went to the University, where he studied for three years, paying special attention to mathematics, physics, and mental philosophy. He was allowed the run of the Natural Philosophy Laboratory—a privilege which no other student enjoyed. He then went to Cambridge, entering first at Peterhouse, and then removing to Trinity. He read for the Tripos with Hopkins, but at the same time did not altogether neglect original investigation. Hopkins spoke of him as rather deficient in technical acquaintance with mathematical analysis, but as gifted with wonderful power of thinking correctly on physical subjects. He obtained second place on the Tripos, and was bracketed equal with the Senior Wrangler (Routh) for Smith's Prizes. About two years afterwards he was appointed Professor of Natural Philosophy in Marischal College, Aberdeen; and when his chair was abolished by the fusion of the two Aberdeen colleges four years later, he became professor of the same subject in King's College, London. This appointment he retained for about six years, and then, apparently for the purpose of securing more time for research, he resigned it and retired to the country house which had been the home of his childhood. He quitted his retirement after five years to accept the newly

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founded chair of Experimental Physics at Cambridge in connexion with the Cavendish Laboratory, a post which he retained till his death at the age of forty-eight.

From first to last he was indefatigable in original investigation. His experiments on mixtures of coloured lights, which have done more than those of any other man to establish a quantitative science of colour, were begun at Aberdeen and continued in his London house, where he was often to be seen at an attic window with his "colour box," which was eight feet long and painted black, his neighbours thinking he must be mad to spend so much time looking into a coffin.

While still a student he attacked the problem of the stability of Saturn's ring, and in his Adams Prize Essay he proved that of several hypotheses which suggested themselves, one of them being that of a solid ring, the only one consistent with stability—and therefore the only possible one—was the hypothesis that the ring consists of a multitude of detached bodies revolving round the planet, and comparable, to use his own language, to a shower of brickbats.

In later years he took a leading part in developing what is called the molecular theory of gases; that is to say, the theory that gases consist of detached molecules, moving rapidly in straight lines, and coming into frequent collision with one another as well as with the sides of the vessels in which they are contained.

He is, perhaps, most widely known for his contributions to electricity. One of his early performances consisted in translating Faraday's views on induced electric currents into the language of mathematics; and he subsequently put forward a mechanical theory which accounts at once for the phenomena of electricity, magnetism, and light by actions propagated through a medium of a certain definite mechanical constitution, of which he gives a clear and rational account. Mr. Garnett's exposition of this theory in the work before us will be a great boon to many scientific readers whose knowledge of it hitherto has been extremely vague.

The book contains some excellent specimens of his acuteness in the discussion of metaphysical speculations, the essay entitled 'Psychophysik' being, perhaps, the most notable; and the serio-comic verses combine quaint conceptions with much dexterity in rhyming. As a specimen of the irony to which he was addicted, nothing could be better than the following passage in a letter to Mr. Garnett, which has such a matter-of-fact aspect that it will probably impose upon some unsophisticated readers:—

"Are you aware that the electric flash is entirely due to the resinous particles of electricity? This is well known on the stage, where they blow the particles through a tube over a candle to make stage lightning. The vitreous electricity has nothing to do with it, as you may prove by using pounded glass."

One of the most striking features of the biography is the prominence which is given to the moral and religious aspects of Maxwell's character. He was of an eminently placid disposition, never losing his patience and self-control however severely tried. His religious feelings were strong, and though exceedingly fond of philosophic speculation, he felt no temptation to go with the tide of modern scepticism, but clung lovingly to the faith of his childhood.

Familiar Lessons on Food and Nutrition. By T. Twining. (Bogue.)—This volume is the first part only of Mr. Twining's work, and is intended to serve as a handbook to the Food Department of the Parkes Museum of Hygiene, and there is no doubt that it will be a most serviceable catalogue and *vade-mecum* to the collection. It is, however, far more than a catalogue; for, besides giving much useful information about articles of food, organic and inorganic, it contains some excellent chapters about water, the different phases of fermentation, the preservation of food, wholesome and unwholesome conditions of food, culinary processes, and the like. The classification adopted by Mr. Twining is not the one prevalent in most elementary manuals of what, under the influence of the Education Department, is called domestic economy: it rests on chemical rather than physiological considerations, and avoids "the most incongruous juxtapositions" which result from the discarded system. Mr. Twining divides the proximate constituents of food into—A, organic; B, inorganic. Group A contains nitrogenous food (albuminoids and gelatinoids), non-nitrogenous food (stearoids and saccharoids), and accessory organic principles, *i.e.*, alkaloids, essential oils, alcohol, &c., acids. Group B contains common salt and other components of ash and water. Mr. Twining describes the constitution, property, and use of each article under consideration in easy and familiar manner, abstaining as much as possible from technicalities of any kind, so that visitors to the Parkes Museum who have not gone deeply into chemistry and physics may, with the help of this manual, learn very much which it concerns them to know in order to keep well as long as possible and pay few fees to the medical profession. In compiling a volume intended to be both a manual of instruction and a catalogue, it is difficult to avoid mentioning too many things and saying too little about some of them—at any rate, Mr. Twining has not avoided doing so; thus we would willingly have omitted the account of certain "accessory organic principles" for the sake of fuller description of the remainder. In fact, the usefulness of this handbook would have been increased by a judicious combination of compression and amplification of the subject-matter, while its attractiveness might easily have been enhanced by greater neatness and elegance in composition.

Geology. By A. H. Green.—Part I. *Physical Geology.* (Rivingtons.)—This is a new and enlarged edition of Prof. Green's well-known treatise, which appeared some half-dozen years ago, and was reviewed in the *Athenæum* for April 15th, 1876. The style has been entirely changed, even the title having been altered; a great amount of new matter, principally mineralogical and petrological, has been introduced, and the general get-up of the volume has been much improved: moreover, it issues from another publishing house. Under these altered conditions it may be regarded in large measure as a new work. Only the first volume has yet been issued, though for many years a second part, to be devoted to stratigraphical geology and palæontology, has been promised. Prof. Green's first volume is so useful a book that we hope the second volume will not be much longer delayed.

ANTHROPOLOGICAL NOTES.

The *Revue d'Anthropologie* for October does not give evidence of the same amount of original anthropological work as usual, probably because it *is* the October number. It contains, however, much matter of interest. Dr. Topinard, the editor, continues the discharge of the pious duty he has imposed upon himself of giving to the public the results of the manuscript work left behind by his predecessor Broca, by a list of the craniometric measures and processes adopted by that author, which number 103. As an example of his work, the average results are given of the whole of these 103 observations on 77 male skulls, 41 female, and 6 of uncertain sex, obtained from the western cemetery of Paris. Calling to memory the many opportunities M. Chudzinski and himself had of seeing Broca at work, and of conversing with him upon his method, Dr. Topinard seeks in the present article to supplement the 'Craniometric Instructions' by further explanations, which experience has shown to be required, notwithstanding the precision of those given in that work.

Another article relating to anthropology proper is the conclusion of M. Chudzinski's contributions to the study of muscular variations in human races. Several muscles are mentioned as frequently missing in individuals of white races, and nearly always existing in persons of coloured races, and a summary is given of the supernumerary muscles most often met with. For example, in eight negroes the biceps of the arm was found to be furnished with one or more supplementary muscular bundles.

Three important articles belong to the ethnographical branch of the science. 1. M. Guillaume Lejean concludes his description of the populations of the Balkan peninsula. 2. Dr. M. G. Maget sends from Japan, where he is on a scientific mission from the French Government, under the direction of the Minister of Public Instruction, further observations on the manners of the people of Japan, relating especially to their women, girls, children, costumes, and food. He has patiently observed and fully recorded a number of customs which are gradually becoming more or less modified by European influence, and an opportunity is given in another part of the *Revue* of comparing his notes with those of Mr. Pfoundes. 3. M. A. T. Mondière commences a review of the state of our knowledge of the races of Indo-China, in which he arrives at the conclusions that the savages, who represent not so much the aborigines as the first occupants of the country, are more or less dolichocephalous; that in consequence the basis of the population was probably Dravidian; and that the brachycephalous peoples of Mongol type are later invaders, who have driven the primitive settlers into the forests and mountains; but that invasions have been so numerous and mixtures so frequent that it is doubtful whether there now exists in Indo-China any race not more or less mixed.

It appears that many anthropological communications of interest were made at the meeting of the French Association for the Advancement of Science at La Rochelle, and that though the section met twice every day during the sitting of the Congress, the papers presented could not all be read. The meeting for 1883 will be at Rouen.

ASTRONOMICAL NOTES.

Two hundred and forty-three years have elapsed since first a transit of Venus was seen in Lancashire. The three which have happened since 1639 have, as is well known, been extensively observed, and next week will occur the last until the fourth year of the twenty-first century. As in 1874, not many days will elapse after the transit before we hear whether the sky has permitted of its being seen at most of the stations; but it will be some time before it can be known how far the result will modify our present estimate of the value of the sun's parallax and distance. It appears that the Americans have satisfied themselves that the supposed failure of photography in the matter is solely due to the too great miscroscopical power applied to the photographs, and have prepared to use it again fully on the present occasion. For the benefit of those who must be content to observe the transit in England, we may once

more remind them that it occurs next Wednesday, the 6th inst., and that the ingress will take place at Greenwich a little less than two hours before sunset.

M. Janssen read before the French Academy on the 13th ult. his report to the Bureau des Longitudes on the total eclipse of the sun on the 6th of May next. He refers to the grand discovery made on the occasion of the eclipse of 1868 of the nature of the rose-coloured protuberances or prominences on the sun's limb, which had previously been such an enigma; also to the knowledge which has been acquired in more recent total eclipses respecting the so-called corona. But he remarks that much yet remains to be learnt, particularly with regard to the immense appendages to the corona which have been noticed on several occasions. Are they dependences "de cette atmosphère coronale, ou plutôt ne seraient-ce pas des essaims de météorites circulant autour du soleil, ainsi que l'a suggéré un des membres du Bureau? N'oublions pas la lumière zodiacale, dont il reste à déterminer les rapports avec ces dépendances du soleil." Nor should, he adds, the opportunities be left out of account that may be offered of discovering the small planets which probably circulate in the immediate neighbourhood of the sun, and could only be seen either when passing over his disc or during a total solar eclipse. No occasion of the kind, then, ought to be lost, but the eclipse of May next is especially favourable in respect of the long duration of the totality, amounting where it is a maximum to only one second short of six minutes. The unfortunate part is, as we have already mentioned, that the line of centrality is confined to the South Pacific Ocean, and only crosses land on a few very small islands. Caroline Island has been already mentioned, but M. Janssen points out that there is another still nearer the central line, where the totality will last $5^m\ 33^s$. This is called Flint Island, and its position is west longitude 150° 40′ (from Greenwich), south latitude 11° 30′. At Caroline Island the duration of totality will be $5^m\ 20^s$, or only 13^s less than at Flint Island, and M. Janssen proposes that a French expedition shall be equipped, provided with means of taking observations of the eclipse on both these islands. Let us hope that English astronomy will also be represented.

Dr. Henry Draper, whose death we announced last week, was born in Virginia on March 7th, 1837, but brought up in New York, where his father was Professor of Chemistry in the University, and he himself afterwards became Professor of Physiology. As an astronomer he is principally celebrated for his labours in celestial photography, and especially for his observations on the solar spectrum in 1877, which were considered to prove the existence of oxygen in the sun. But he first became famous in this line by a remarkably fine photograph of the moon; and he was afterwards very successful in photographing the spectra of stars and comets. In 1874 so great was his reputation in this branch of astronomy that he was requested to take charge of the preparation of the various operations necessary for photographing the transit of Venus by the methods decided upon by the American Commission for that purpose at Washington, and of the instruction of the different parties who were to carry them out. This was so ably and disinterestedly performed that he was presented by the Commission with a gold medal struck for that purpose. In 1878 he went on an expedition to observe the total eclipse of the sun which occurred on July 29th that year, and obtained a valuable photograph of the corona at Rawlins, Wyoming territory. His last great achievement in this department was his successful production of a photograph of the nebula in Orion in March, 1881. He published a memoir 'On the Construction of a Silvered-Glass Telescope' in 1864, and a 'Text-Book of Chemistry' the same year. That his career should have been thus early cut off will be a source of deep regret throughout the astronomical world.

The *Nautical Almanac* for 1886 has just been published. The data accepted for the various places and ephemerides, as well as the contents and arrangement generally, are the same as in preceding years. All the planetary places, as well as those of the sun, are derived from Le Verrier's tables; those of the moon from Hansen's tables, using Prof. Newcomb's corrections in forming the right ascensions and declinations, and giving the corrections themselves as applicable to the longitudes and latitudes at the end of the volume. The eclipses of 1886 are only two, both of the sun; neither of these will be visible in England, but the second, which takes place on the 29th of August, will be total, the central line passing over the Atlantic Ocean from the West Indies in a south-easterly direction till it crosses South Africa, at about the latitude of Madagascar, which it reaches. The duration of totality on the west coast of South Africa, at about 12° south latitude (near the town of Benguela), will amount to nearly five minutes. Two occultations of the planet Uranus will take place in 1886, the first in the early morning of February 21st, the second commencing about ten o'clock on the night of April 16th.

We have received the *Memoirs* of the Italian Spectroscopical Society for September. It contains Prof. Tacchini's account of his observations of the total solar eclipse at Sohag, in Egypt, on the 17th of May last, accompanied by an engraving of a photograph showing most distinctly the comet (respecting which nothing else is known), with its nucleus apparently just outside the visible boundary of the corona; and Prof. Riccò's spectroscopic observations of the present great comet (to which he still erroneously attaches the name of Cruls) at Palermo.

GEOGRAPHICAL NOTES.

OUR contemporary *L'Esploratore* publishes a short notice of the last missionary journey performed by the late Mgr. Comboni, in the course of which he penetrated far to the south-west of El Obeid, into the hilly country of the Nuba. On August 8th, 1881, he returned to Khartum, and two months later he died. The map which accompanies this short notice is on a large scale, and possesses considerable value.

The preface to the last Report of the Central African Mission contains some touching details of the events preceding the death of the venerated Bishop Steere, which occurred at Zanzibar on August 27th last.

The Map of Eastern Equatorial Africa, recently prepared by Mr. E. G. Ravenstein, F.R.G.S., and published by Mr. Stanford under the authority of the Royal Geographical Society, deserves more than a passing notice. The development of geographical knowledge in the region referred to, which extends in the map from 10° N. latitude to 20° S. latitude, and from 25° E. longitude eastwards to the coast line, has been especially rapid during the last few years. It was probably this circumstance, as well as the fact of its having formed the theatre of some of the Society's expeditions, which induced that body to sanction the preparation of such an undertaking. The result is eminently satisfactory. Mr. Ravenstein has long been known as a most accurate and painstaking geographer; but we question whether any of his labours will redound more to his credit than the present map. It is impossible to scrutinize any one of the twelve published sheets without being struck with the extraordinary diligence and care manifested in the compilation. The routes and geographical data are carefully delineated and marked with the traveller's name and date. Ethnological details, the character of the country, the political allegiance of the tribes, and all those elucidatory facts which add so much to the interest of a map are carefully noted, and the authority on which the information rests is also given. Among the more recent topographical data may be mentioned Lake Victoria Nyanza, the western shore of which, together with many islands, is based on Pearson's survey, a criterion which, it may be observed, has served to confirm very fairly the general correctness of Stanley's work. So far as we know, this survey has never before been published, and we believe the same remark applies to the routes to Mpwapwa by Carter and Rankin and Capt. Foote, R.N. A useful feature of the map consists in the insertion of the latitudes of places at which observations have been made, while altitudes are scattered with such profusion that Lake Victoria rejoices in the possession of no less than seven, all different, five determined by boiling point and two by aneroid—an *embarras de choix* from which we are rescued by the adoption by Mr. Ravenstein of a mean value of 4,000 feet. The whole undertaking, we may add in conclusion, reflects credit on its author and credit on the Society, and we sincerely trust that it may be decided to continue the map westward, so as to embrace the basin of the Congo and those regions to which the recent researches of Mr. Stanley and the Count de Brazza have attracted so much notice. In that case it might be worthy of consideration whether each sheet should not be published as completed, and their convenience for ready reference enhanced by marginal notes of the numbers of those sheets which should be juxtaposed in piecing together. A complete, recent, and elaborated map of Central Africa, from sea to sea, is an object well worthy of the attention of the Royal Geographical Society, especially at a time when nations are vying with one another in projects to colonize this vast and interesting region.

M. J. L. Poirier has left a legacy of about 8,700*l.* to the Paris Geographical Society, to be expended by them in life annuities to deserving geographical explorers of French origin. None of these annuities is to exceed 60*l.*

SOCIETIES.

ROYAL.—*Nov.* 23.—The President in the chair.—The following papers were read: 'Monthly Means of the Highest and Lowest Diurnal Temperatures of the Water of the Thames, and Comparison with the Corresponding Temperatures of the Air at the Royal Observatory, Greenwich,' by Sir G. B. Airy,—'Experimental Determinations of Magnetic Susceptibility and of Maximum Magnetization,' by Mr. R. Shida,—'On Abel's Theorem and the Abelian Function,' by Prof. Forsyth,—and 'Note on the Recent and Coming Total Solar Eclipses,' by Mr. J. N. Lockyer.

GEOGRAPHICAL.—*Nov.* 27.—Right Hon. Lord Aberdare, President, in the chair.—The following gentlemen were elected Fellows:—Sir J. Marshall, Col. G. De Preé, Major R. N. Sutton, Lieut. G. Cuthbert, Rev. C. F. Forster, Rev. C. M. Reed, Rev. E. F. Taylor, Messrs. W. J. d'Ewes Andrew, F. H. Beaumont, G. W. Brackenridge, W. F. Bridges, A. Carey, E. F. Clifton, E. C. Daniell, W. F. Ewings, S. R. Groom, A. E. Harris, G. W. Harrison, T. P. Hearne, W. B. Irvine, J. Keefe, L. B. de Lamarre, F. Lupton, D. G. F. Macdonald, G. J. McCaul, J. McKillop, G. Mansell, A. J. Marshall, H. B. Morse, A. Oakes, H. B. Robinson, D. Ross, J. D. St. G. Savinon, J. L. Stanley, H. P. Stokes, G. Stronach, S. N. Townshend, A. B. Trestrail, J. Tuck, and C. W. White.—The paper read was 'M. Lessar's Reconnaissance Survey from Sarakhs and Merv to Herat, with Remarks by Major-General Sir H. C. Rawlinson.'

INSTITUTION OF CIVIL ENGINEERS.—*Nov.* 28.—Sir F. J. Bramwell, V.P., in the chair.—The paper read was 'On American Practice in warming Buildings by Steam,' by the late Mr. R. Briggs.

PHYSICAL.—*Nov.* 25.—Prof. Clifton, President, in the chair.—The Secretary read a paper, by Mr. W. Ackroyd, 'On Rainbows produced by Light reflected before entering the Raindrops.'—Mr. S. Bidwell read a paper 'On the Electric Resistance of Selenium.'—Dr. J. Moser read a paper 'On a General Method of strengthening Telephonic Currents.'

ARISTOTELIAN.—*Nov.* 20.—Mr. S. H. Hodgson, President, in the chair.—Miss S. Wood was elected a Member.—Mr. G. White read a paper 'On Locke to Berkeley,' which was followed by one 'On Berkeley to Hume,' by Mr. A. M. Ogilvie.—A discussion then took place.

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MEETINGS FOR THE ENSUING WEEK.

Mon. London Institution, 5.—'Cistercian Architecture,' Mr. J. Ruskin.
— Royal Institution, 5.—General Monthly.
— Musical Association, 8.—'Vocal Culture,' Signor N. Carozzi.
— Aristotelian, 7½. Hume to Kant,' Mr. J. Fenton.
— Surveyors' Institution, 8.—'The Ordnance Maps, and Suggestions for their Improvement.'
— Institute of British Architects, 8.—'Decoration of St. Paul's Cathedral,' Mr. R. P. Pullan.
— Royal Academy, 8.—'Chemistry,' Mr. A. H. Church.
— Victoria Institute, 8.—'Assyrian Inscriptions,' Rev. O. D. Miller.
Tues. Civil Engineers, 8.—Discussion on 'American Practice in heating Buildings by Steam'; 'Sinking Two Shafts at Marsden for the Whitburn Coal Company,' Mr. J. Daglish.
— Society of Biblical Archæology, 8.—'Houses and Householders in Palestine at the Time of Christ,' Rev. W. H. Sewell.
Wed. Entomological, 7.
— Shorthand, 8.
— Society of Arts, 8.—'Artificial Drying of Crops,' Mr. W. A. Gibbs.
— British Archæological Association, 8.—'Phœnician Art in Cyprus,' Major di Cesnola; 'Review of the recent Congress at Plymouth,' Mr. T. Morgan; 'Two Somersetshire Camps,' Mr. C. W. Dymond.
Thurs. Royal, 4½.
— London Institution, 7.—'Beethoven's Earlier Sonatas,' Mr. E. Pauer.
— Royal Academy, 8.—'Chemistry,' Mr. A. H. Church.
— Linnean, 8.—'Tasmanian Plants in South Australia,' Mr. J. G. O. Tepper; 'New and Little-known *Collembola*,' Mr. G. Brook; 'Lichens collected by Dr. Maingay in Eastern Asia,' Dr. Nylander and Rev. J. M. Crombie; 'Genera and Species of *Chalcidinæ*,' Mr. W. F. Kirby.
— Chemical, 8.—Election of Fellows; 'Condensation Product of Phenanthraquinone with Ethylic Acetoacetate,' Messrs. F. R. Japp and F. W. Streatfield; 'Condensation Products of Venanthol,' Part I., 'Condensation Products of Isobutylaldehyde obtained by means of Alcoholic Potash,' Mr. W. H. Perkin, jun.; 'Formula of Lophin,' Mr. H. E. Armstrong; 'Molecular Weight of Basic Ferric Sulphate,' Mr. S. M. Pickering; 'Brominated Compounds obtained in the Manufacture of Bromine,' Mr. S. Dyson; 'Chemistry of Hay and Ensilage,' Mr. F. W. Toms; 'Preparation of Diphenyleneketone Oxide,' Mr. W. H. Perkin.
Fri. New Shakspere, 8.—'Textual Difficulties in Shakspere's Early Comedies,' Mr. F. J. Furnivall.

Science Gossip.

At a meeting held on Wednesday in the Town Hall of Manchester, under the presidency of the Mayor, it was resolved to raise a fund of 50,000*l.* to erect a large museum, or rather series of museums, in connexion with the Owens College, after plans which have been prepared by Mr. A. Waterhouse. Subscriptions amounting to 19,000*l.* were announced in the room, fourteen of them being for the sum of 1,000*l.* each, so that there is every reason to believe that it will be possible to proceed with the erection forthwith. The plans include spacious and well-lighted museums for zoology, botany, geology, and mineralogy, and large laboratories and workrooms, and also a few lecture-rooms, which are sorely needed. The collections which are to occupy the museums are held by the college in trust for the public as well as for its own use, so that the museum will be the "Manchester Museum," and will be open to the public three days in the week. The buildings will, with the present building, form about two-thirds of the college quadrangle, and a lofty gateway tower will connect the museum block with the library and public hall of the future, which will complete the quadrangle.

Dr. Ferrier is preparing for the press a new and enlarged edition of his work on 'The Functions of the Brain,' which will embody many new observations and experiments by the author, as well as a critical examination of the various experimental and pathological investigations of recent years bearing on the question of the localization of cerebral functions.

The new Waynflete Professorship of Physiology at Oxford has for its first incumbent a very distinguished professor in the person of Dr. Burdon-Sanderson, formerly professor at the Brown Institution and recently Professor of Physiology in University College, London, which will keenly feel his removal. Dr. Burdon-Sanderson has rendered valuable services to science by his numerous researches on the causes of contagious diseases, on the question of spontaneous generation, and on the electrical and other phenomena attending the movements of plants. Oxford is to be congratulated on an acquisition which may prove as valuable as that of Dr. Michael Foster, also from University College, has already proved at Cambridge.

We are sorry to hear of the death, on Friday in last week, of Mr. Andrew Pritchard, F.R.S.E. His chief work, 'A History of Infusoria,' reached a fourth edition in 1861, and is now out of print. He was the father of Mr. Baden Pritchard, of the *Photographic News*.

Dr. Siemens has applied his electric system to the cars which are to run on the Portrush Electric Railway, between Portrush and White Rock, which is a distance of about two miles and a half each way. A trial was made on Tuesday, the 21st ult. It was considered a complete success, a speed of ten miles an hour having been attained going and returning.

M. Barthélemy Brunon, a distinguished metallurgist of Rive de Gier, of the district of the Loire, says the *Journal des Mines*, has made some new experiments on iron ore with very remarkable results. Thirty-two pounds weight of African iron ore was placed in fragments in a crucible. When the ore was heated to a red heat a reacting substance was added, and in three minutes the liquefaction of the ore was complete, the produce obtained being pure iron. By means of this process a blast furnace will, it is said, turn out twenty-two tons of iron every fourteen minutes, instead of, as at present, twenty-two tons every twelve hours.

We are glad to hear that the report of Prof. Palmieri's death, which appeared in both German and French journals, is untrue.

Mr. Ellis Lever, of Manchester, has offered a premium of 500*l.* to the inventor of the best portable electric lamp for use in coal-mines. Mr. Burt, M.P., and Mr. Crawford, the secretary of the Miners' National Union, are to render assistance to Mr. Lever in promoting the object which he has in view.

MM. J. L. Soret and Édouard Sarasin, in the *Archives des Sciences Physiques et Naturelles*, publish the third and concluding part of their memoir 'Sur la Polarisation Rotatoire du Quartz.' This part is devoted to the 'Étude de quelques Points Particuliers et Résultats Généraux' relating to rotatory polarisation.

Prof. Ledebur in the *Stahl und Eisen* has given the results of his experiments on the chemical effects produced on coal during combustion at different temperatures. It has generally been thought that a high degree of temperature favours the production of carbonic acid. All Ledebur's experiments indicate a contrary result. At the temperature of 642° Fahr. 78·6 per cent. of carbonic acid was formed and only 21·4 per cent. of carbonic oxide, while at 1292° Fahr., or a cherry-red heat, 62·6 per cent. of carbonic acid was produced and 37·4 per cent. of carbonic oxide; but at a yellow heat, 2012° Fahr., 1·3 per cent. only of carbonic acid was obtained and 98·7 per cent. of carbonic oxide.

M. Cabanellas has presented a paper to the Académie des Sciences in reply to M. Marcel Deprez's statement (see *Athenæum*, October 28th) that he obtained over the ordinary telegraphic wire between Miesbach and Munich a return of energy equal to 60 per cent., a result said to be impossible under the best conditions as to insulation. M. Cabanellas holds that "in the transmission of mechanical energy by means of two identical dynamo-electric machines the ratio of the speeds does not express the value of the return," showing that 20 per cent. only instead of 60 was returned in M. Deprez's experiments.

FINE ARTS

ROYAL SOCIETY of PAINTERS in WATER COLOURS.—The TWENTY-FIRST WINTER EXHIBITION will OPEN on TUESDAY, December 5th.—5, Pall Mall East. ALFRED D. FRIPP, Secretary.

SOCIETY of BRITISH ARTISTS.—WINTER EXHIBITION NOW OPEN, from Ten to Five Daily, at the Suffolk Street Galleries, Pall Mall East.—Admission, 1s. THOMAS ROBERTS, Secretary.

The EIGHTEENTH ANNUAL EXHIBITION of WATER-COLOUR DRAWINGS by ARTISTS of the BRITISH and FOREIGN SCHOOLS is NOW OPEN at Thomas McLean's Gallery, 7, Haymarket.—Admission, including Catalogue, 1s.

FINE-ART EXHIBITION GALLERY, 53, Pall Mall.—NOW ON VIEW, THREE CELEBRATED WORKS by JOHN MARTIN, K.L., and 400 Works by other Artists.—Admission, 1s.; Catalogue, 6d. ROBERT HOPKINS, Manager.

DORÉ'S GREAT WORKS, 'CHRIST LEAVING the PRÆTORIUM,' 'CHRIST ENTERING JERUSALEM,' and 'MOSES before PHARAOH,' each 33 by 22 feet, with 'Ecce Homo,' 'The Ascension,' 'Dream of Pilate's Wife,' 'Soldiers of the Cross,' 'A Day Dream,' &c., at the DORÉ GALLERY, 35, New Bond Street. Daily, Ten to Six.—1s.

Samuel Palmer: a Memoir. By A. H. Palmer. Illustrated. (Fine-Art Society.)

This volume is a son's tribute to his father, and the story that the biographer has to tell is so perfectly in keeping with the spirit of the painter's designs that it is easy to see how completely these works reflected the man. Indeed, the connexion between the life and the labours of artists is much closer than is ordinarily supposed. Palmer's career was not free from pain and disappointment, but it was passed in what may be called learned leisure. The main facts of his life were recorded in these columns on June 4th, 1881, and his son has corrected little in the outline we then gave; but he has added many pleasant details, and his keen sympathy lends a new charm to the story of the painter's art and character.

Naturally the biographer objects to the statement "that Samuel Palmer owed all his technical skill to Mr. Linnell"; but it did not deserve the attention Mr. A. H. Palmer bestows on it. No well-informed writer could adopt an assertion so transparently absurd. That Linnell was Palmer's "guide, counsellor, and friend," and that he was his "friend and teacher" are very different statements. Palmer wrote of himself to Mr. Stephens:—

"I was unacquainted with artists, and time was misused till my introduction to Mr. Linnell, who took a very kind interest in my improvement, and advised me at once to begin a course of figure-drawing, which was, in some sort, carried out at the British Museum."

Linnell introduced him to Blake, and Blake's influence Palmer often spoke of with gratitude. Indeed, it can hardly be overlooked. Mr. Richmond, the lifelong friend of Linnell and Palmer, says that "Mr. Linnell.....in oil painting gave him friendly technical instruction." This seems to have been the extent of the obligation, and it constitutes Linnell the "teacher" of his junior to a considerable degree; but it does not justify the assertion "that Samuel Palmer owed all his technical skill to Mr. Linnell." Doubtless the friends' minds acted and reacted on each other, and both, but Palmer especially, were affected by Blake. Palmer's works attest the force of Blake's influence, nor are his own words to Mr. Gilchrist wanting in emphasis:—

"In him you saw at once the Maker, the Inventor; one of the few in any age; a fitting companion for Dante. He was energy itself, and shed round him a kindling influence; an atmosphere of life, full of the ideal. To walk with him in the country was to perceive the soul of beauty through the forms of matter; and the high gloomy buildings between which, from his study window, a glimpse was caught of the Thames and the Surrey shore, assumed a kind of grandeur from the man dwelling near them."

These words of Palmer serve to interpret his own work. His aim was "to perceive the soul of beauty through the forms of matter," and so to delineate those forms that even beauty subserved that display of sentiment without which landscape painting is no better than photography.

The painter's son has preserved some touching details of the life led by Palmer during the early years spent at Shoreham, in the days when railways were not:—

"Those years of happy life at Shoreham are attractive from their great and almost pastoral simplicity. We have seen how the time glided serenely on, occupied often by designing, more often by literature, and sometimes by ancient and classical music. In summer, long walks were planned among the friends—most frequently for the night—through the wild Kentish lanes and valleys, or to the much-loved Dulwich Gallery. Special spots were chosen, from which a solemn twilight, or fair sunrise, could be seen to the best advantage; and when 'the thunder, that deep and dreadful organ-pipe,' began to mutter far away among the darkening hills, the enthusiasts would hasten out to revel in the wonderful effects that accompany a tempest. In the winter we find them still bathing in the half-frozen Darent, and shortening the long evenings with animated conversation, or with the never-failing poets. There was no distracting bustle or agitation—nothing to be done 'against time.' If a journey to London became necessary, it was accomplished sometimes on foot, sometimes in a country cart or waggon."

Palmer's own account of one of these so-called "evenings with poetry and buttered toast" differs slightly from this. It is much less solemn, and more cosy. Palmer said he loved cosiness, as a cat does:—

"Much as I love my calling, I am a true bookworm, and hope on my return to find, about once a month, a whole day for a Great Read! .....Some place the bliss in action; I, in a dull, pattering, gusty December day, which forbids our wishes to rove beyond the tops of the chimney-pots—a good fire, a sofa strewed with books, a reading friend, and, above all, a locked door, forbidding impertinent intrusion. There should be a light dinner about one o'clock; then a little prosy chat—not too argumentative—just to help digestion; then books again, till blessed green-tea-time winds us up for Macbeth, or Hamlet, and ecstasy!"

Here is an account of the artist's home, such as would delight the domestic gods:—

"Samuel Palmer's study at Furze Hill was a small, comfortable room, to which only a chosen and privileged few were admitted. It had a large bow-window of western aspect, and looked towards Leith Hill, that place of sad associations. Along the opposite end ran curtained shelves, laden with a heterogeneous but precious burden of plaster casts and gems from the antique, waxen models, colours, and the all-pervading books; while in one corner lay the old violin, silent now, upon which, long years ago, in the quiet Kentish village, he had so often fingered many a beautiful old English air, with other sweet and ancient music. On one side were other and much larger shelves, holding portfolios, in which were classified the innumerable sketches of all sizes, in all materials, and of all degrees of finish—a life's selection from Nature's material, landscape and figure. Under these shelves, in box-folios, were the elaborate outdoor studies, English and Italian. Then came that *sanctum sanctorum*, the etching-corner—a rough, home-made cupboard, standing on a chest of drawers, containing, the one a veteran set of tools and stock of copper-plates, new or in progress; the other, a collection of early and touched proofs of former plates, some favourite etchings by other hands, and a few relics of the childhood of the son and daughter who were dead. Hard by there was a simple three-legged easel, upon the sides of which were chalked in short two or three particularly favourite axioms and maxims, a rough painting table, laden with a rack full of china palettes, with brush cases, and many mugs and saucers. Some more book-laden shelves on either side the fireplace, and an easy chair or so, completed the arrangement of the study—a room bare of the smallest pretension to luxury or superficial elegance, yet the birthplace of so many masterpieces of refined beauty and poetic sentiment, and so redolent of literature. Here, while the north wind without was drifting the snow over the desolate landscape, and having sometimes invited to tea a favourite cat of winning manners, Samuel Palmer would light the lamp (for gas was an abomination), and with drawn curtains would 'refresh the fire and have tolerable weather with the poets.'"

It is a pity this book does not contain—in addition to lists of Palmer's contributions to the gatherings of the Society of Painters in Water Colours (1843 to 1881), and of the contents of the Palmer Exhibition of the Fine-Art Society—catalogues of his pictures in oil at the British Institution from 1819, when 'Bridge Scene, a Composition' (141), and 'Landscape, Composition,' by "S. Palmer, jun.," first appeared. To the Institution of 1821 he sent 'Study from Nature at Battersea' (156) and 'Langley Locks, Herts' (278); in 1822 appeared 'A Lane Scene, Battersea' (101); 'Hailsham, Sussex' (106); and 'On the Thames, Evening.' His address was then 10, Broad Street, Bloomsbury—his father's place, we are told. To the Academy of 1819 Palmer sent 'Landscape with Ruins' (257); 'Cottage Scene, Banks of the Thames, Battersea,' probably the picture which appeared afterwards at the Institution (259); and 'A Study' (414). In 1820 he sent 'Wood Scene, a Study from Nature' (185). In 1821 he had 'A Study from Nature, Battersea' (49); in 1823 the Somerset House gallery contained 'View' (32), succeeded in 1824 by 'Landscape, Twilight' (504), and 'Study of a Head' (706); in 1825, 'A Scene from Kent' (384) and 'A Rustic Scene' (410); and in 1826, 'Late Twilight' (570), 'The Skirts of a Wood' (714), and 'A Rustic Scene' (849). He sent no pictures in 1827 and 1828, but in 1829 he was represented by 'The Deluge, a Sketch' (516), and 'Ruth returned from Gleaning' (614). It was not till after 1826 that Palmer removed to Shoreham—not, as this memoir states, "soon after" he sold his first picture at the British Institution, in the beginning of 1819. It is not till 1829 we find him at "Waterhouse, Shoreham, Kent." We do not find that Mr. A. H. Palmer has enumerated among his father's works the woodcut illustrations to 'The Book of Favourite Ballads,' published by Kent & Co. in 1860, 'I Remember,' and 'The Hamlet.'

This book is admirably illustrated by fourteen autotype reproductions from lovely and characteristic sepia drawings and nine woodcuts by S. Palmer. His portrait, facing p. 1, is simply dreadful.

The Great Artists. — Ghiberti and Donatello and other Early Italian Sculptors. By L. Scott. —*Romney and Lawrence.* By Lord R. Gower. (Sampson Low & Co.)—Mrs. Scott rightly regrets that only two volumes of the series to which her work belongs can be appropriated to the early Italian sculptors. She must have found it hard to give even tolerable consistence, much less completeness, to the one that is before us. Here, in less than one hundred pages, she sketches the whole history of the great subject from the time of the Etruscans till that of Michelozzo Michelozzi, who died about 1472. Mrs. Scott has a genuine liking for her subject, and therefore writes with animation and clear insight. Her sketch of the pre-Tuscan sculptors is comprehensive, intelligent, and in accord with accepted opinions. There is not an original thought in it; but it would be hard to put the materials before the reader in a more agreeable guise. The succeeding remarks on the probable superiority of southern sculpture over that of Pisa are concise, but not new to those who have read the history of art in Magna Græcia and Apulia during the twelfth century. Our author puts the arguments about the artistic parentage of N. Pisano very briefly, inclining to accept Signor Milanesi's interpretation against the reading—alleged to be incorrect—of Signor Ciampi. The essential question is, did Niccola derive his stronger inspiration from a Tuscan or an Apulian source? Rümohr, Cavalcaselle, and other critics incline to believe in the Apulian origin of Pisan sculpture, while Cicognara, Perkins, and others lean the other way. Mrs. Scott is hardly right in saying that the "evidence depends on documents" which are confessedly hard to read, while some of them can be read in more ways than one. She is on safer ground when comparing the art of Pisano with that of his forerunners in Tuscany and antique remains there. Neatly as all the arguments have been put by our author, there are in these pages but too many signs of haste in revising proofs of the text. For instance, she says that the relics on the pulpit of Niccola in the Baptistery at Pisa are "so crowded that perspective is sacrificed, and with all his classical learning he still retains the mediæval faults of short figures and large heads, and prefers the use of the drill rather than the chisel for the corners of the eyes and mouth, &c." We are puzzled by this passage. Short figures and large heads are nowhere more common than in late Roman (antique) sculptures, to which we refer Pisano's mannerisms; such defects of taste and proportion are not peculiar or even proper to mediæval carving, while there is hardly one of the late Roman (antique) sarcophagi and cippi which does not show more drill marks in faces and in flowers than Gothic artists bequeathed to us. There seems to be confusion in the following remarks on another alto-relief: "It has all the mediæval faults; the sheep in the foreground show direct study of nature. One is scratching himself with his hind leg." If Mrs. Scott turns to many late classic sculptures, where amorini and wreaths are associated with brutes, she will recognize "direct study of nature" exactly like that of this example. Our author's notice of the gates of Ghiberti is very good indeed.

Lord Ronald Gower may be said to have an ancestral right to be Romney's biographer. Trentham is rich in the painter's likenesses of Gowers, and Lord Gower, the British Ambassador in Paris, and "his Scotch wife," as her grandson designates that lady, received our painter in the French capital with honourable kindness. Lord Ronald has put together a consecutive series of biographical notes on Romney's life and manners which will answer his purpose sufficiently well. He has not overloaded his pages, which are all too few, with criticisms; still the opening sentence of the first chapter contains a just and wise remark: "Romney and Stothard are the most poetic painters of the English school in the eighteenth century." His lordship proceeds to estimate the portraiture and the poetic designs of Romney in a manner with which it is hard to agree. He is disposed to rank the poetry of the designs higher than we can, who greatly prefer the poetry of the portraits. Some of Romney's portraits are quite Greek in their motives and compositions; indeed, it is evident that he sometimes—as in the likeness of Lady Stormont (Countess of Mansfield), which belongs to Earl Cathcart, as well as in the seated figure of Miss Sneyd, which was engraved as "Serena"—borrowed freely and happily the attitudes and compositions of figures on antique gems. Lord Ronald more than once commends the colouring of Romney; but while we heartily accept the verdict we must object to the terms "glory" and "transparent and brilliant,"

which are applied to it on pp. 1 and 24. The biography of Lawrence, by the same author, pleases us more than that of the greater artist. The materials are richer, the criticism is more spirited, and the "local colouring" more powerful. We notice for future correction that a reader may be excused who confuses "the saturnine and malignant Anthony Pasquin (his real name was Williams)," cf. p. 38, with the harmless D. E. Williams, who produced 'The Life and Correspondence of Sir T. Lawrence,' 1831, which is here often mentioned. The former was christened John, and grew up to be a truculent and scandalous critic. At the end of this volume are copious and valuable lists, compiled by Mr. Algernon Graves, of the exhibited and engraved works of Romney and Lawrence. As regards the former of these lists, nothing approaching it has been printed before. As regards the latter, the only similar thing is appended to D. E. Williams's biography, which is neither so correct nor so complete as Mr. Graves's. Our author quotes many anecdotes of Lawrence and his sitters, but he has overlooked that characteristic one of the Duke of Wellington, which relates that Sir Thomas originally intended to pose his grace in the attitude of a Roman statue, standing on one leg and dragging the other behind him. Wellington refused to be thus represented, saying, "No, sir, I usually stand on two legs, and I mean to be painted so." In describing the funeral of Lawrence, Lord Ronald Gower has forgotten that it was attended by an extraordinary number of famous personages. Of the whole list we believe the sole survivors are Mr. Redgrave and Mr. T. Webster. D. E. Williams declared that Lawrence bled to death in consequence of the opening of leech-bites. Ossification of the heart is the cause of death given by Lord R. Gower.

THE MOSQUE AT HEBRON.

As the plan of the mosque at Hebron published by Capt. Conder in the October number of the *Quarterly Statement* of the Palestine Exploration Fund differs in some respects from that which I published in the *Builder* in December, 1864, and afterwards in my work on the Holy Sepulchre at Jerusalem in 1865, I would like to have an opportunity of explaining in what the difference consists.

When I visited Hebron in 1864 I was entirely alone, and having no official position was very doubtful as to what I might be permitted to see or do. But finding the authorities in the mosque very much inclined to be civil, I asked permission to make a few measurements, and fully availed myself of this in order to make the plan in question. I was also allowed to make a few sketches which enabled me to produce the sketch section which I published with the plan.

This measured plan and the section referred only to the mosque properly so called—the *ci-devant* Christian church—which is the only important or interesting building in the Haram area; and I was quite content with having obtained this. The buildings surrounding the courtyard, marked with a different tint in my plan, were erected afterwards by the Mohammedans, and are consequently of more modern date and of a very inferior character, and far less interesting either from an historical or architectural point of view. For these I was content with an eye sketch, sufficient to point out the position of the various tombs and apartments, and it is in them and them only that the difference exists between Capt. Conder's plan and mine. His plan of the mosque confirms the correctness of mine in every respect, but, having more leisure and a recognized position, he was enabled to devote more attention to the buildings surrounding the courtyard, and his plan of them is consequently an improvement on that published by me. This being so, I hope he may be induced to publish his plan on a larger scale, and with more detail than is compatible with the *Quarterly Statement* of the Fund. The building is one of extreme interest to both architects and archæologists. James Fergusson.

THE RUINS AT HISSARLIK.

It may be of some interest to those whose attention has been directed to the results of Dr. Schliemann's memorable labours at Hissarlik if I attempt to mark clearly the point at which the discussion in regard to their meaning now stands.

In 'Ilios' (1880) Dr. Schliemann distinguishes:—

1. Remains of the Greek Ilium, reaching to about six feet below the surface.
2. Below this a Lydian city.

Then:—

3. Fifth prehistoric city.
4. Fourth prehistoric city.
5. Third prehistoric city.
6. Second prehistoric city.
7. First prehistoric city, founded on the native rock, about 52½ feet below the surface, and about 59½ feet above the present level of the plain.

This year the excavations at Hissarlik have been studied by two eminent architects, whose services Dr. Schliemann specially engaged for that purpose—Dr. Wilhelm Dörpfeld, who for five years was at the head of the technical works of the German excavations at Olympia, and Dr. Joseph Höfler. Dr. Dörpfeld's results as to the *periods* of remains which can be distinguished have been indicated by him in the *Beilage* of the *Allgemeine Zeitung* of September 29th, 1882, and by Dr. Schliemann in the *North American Review* of October, 1882, pp. 339 ff.

Dr. Dörpfeld distinguishes:—

1. The Greek Ilium of the *latest* or *Roman* age, down to the same depth at which, according to 'Ilios,' even the earliest traces of the Greek Ilium cease.
2. Remains of a town which, like 1, was not confined to the mound of Hissarlik, but extended over the adjacent plateau.
3. Remains of a town probably confined to the mound.
4. Remains of a smaller town, or rather of a village, confined to the mound.
5. Remains of a large town, which extended over the plateau, and had only a few large buildings on the mound, its acropolis.
6. A few remains of buildings which *may* represent a town distinct from 5: the reasons for thinking it distinct being that some buildings of 5 are above it, and that the ground on which 5 stands appears to have been carefully levelled.

The question now is:—No. 1 being only the latest or Roman phase of the Greek Ilium, what are Nos. 2, 3, 4, 5, 6,—if 6 be indeed distinct from 5?

Taking Dr. Dörpfeld's series, I would explain it thus:—

1. Greek Ilium of Roman age.
2. Greek Ilium of Macedonian age, taken by Fimbria in 85 B.C.
3. Greek Ilium of earlier age, taken by Charidemus about 359 B.C.
4. Possibly the Greek Ilium in its earliest form, when the first Æolic colonists settled on Hissarlik. The evidence of the Hellenic pottery found at Hissarlik (see M. Dumont's 'Céramiques de la Grèce Propre,' ch. i.) seems to favour the view that we have there traces of the *oldest* Hellenic life on the site.
5. A prehistoric city.
6. (If distinct from 5) A smaller prehistoric settlement.

The essence of my view on the question has all along been this:—At Hissarlik we have *not* a thin "topping" of the Greek Ilium, with six prehistoric cities beneath, but remains of the Greek Ilium reaching down far more than six feet, and representing several successive periods of its architectural history: then, below that, a prehistoric residuum. On the other hand, Prof. A. H. Sayce wrote in the *Academy* (Nov. 5th, 1881):—"I should have fancied that the copious illustrations given in 'Ilios' would, of themselves, have prevented any one, however inexperienced in questions of archæology, from asserting that the remains of the Æolic Ilium surely cannot cease at six feet below the present surface of Hissarlik." That, however, is what I do most confidently assert. The evidence on which I rest my belief is that of 'Ilios' itself, and of history, now confirmed by that of my own eyes. At Hissarlik I could see only (1) the Greek Ilium of the Roman age, (2) the earlier Greek Ilium, apparently of more than one period, (3) something older still. But this is a case in which the best opinion on the meaning of the ruins themselves must be that of a resident architect and expert, such as Dr. Dörpfeld. Now I find that Dr. Dörpfeld confirms me as to my (1) and (3), but has not yet said how far my (2) may be recognized in the three strata immediately below (1).

Meanwhile let me only say that I desire to put my view on record, to be confirmed or refuted later.

I should like to add a word on a verbal ambiguity which seems to have escaped the notice of some of my learned opponents, with the result of producing some slight confusion of ideas. With reference to Hissarlik, the word *stratum* has been used as if it connoted *city*. Because I have denied *six distinct prehistoric cities*, I have been treated as if I did not recognize any *succession* of remains at different depths. My view is that several "strata" (since we must use that rather inconvenient word) may, and probably do, belong to the same *city*—viz., the historic Greek Ilium in its successive phases. The inconvenience of the term "strata" in reference to Hissarlik is that it suggests a series of regular layers approximately uniform in depth over the excavated area. What we rather wanted was a term which should denote *ages* or *periods* of buildings, without excluding the notion that some portions of buildings belonging to different periods might stand on nearly the same level, and buildings of the same age on varying levels. The force of this remark will be apparent, I think, to any one who has seen the ruins at Hissarlik.

With regard to the perfectly distinct question as to whether the large prehistoric city (No. 5) is, or is not, the town of Troy as described in the 'Iliad,' my view could be briefly summarized by saying that *it may have been the historical prototype, but cannot have been the immediate original.* To speak of "the ruins of Troy," meaning the actual town described by Homer, is misleading. The poet's *buildings* were fancy-born. This topic will be discussed more fully in the next number of the Hellenic Society's *Journal*. R. C. Jebb.

NOTES FROM ROME.

On the north side of the church of S. Luigi de' Francesi, at the foot of the second chapel, some remains of the Thermæ Neroniano-Alexandrinæ have been found—a mosaic pavement of geometric pattern, with festoons on the border made with pieces of giallo, porfido, serpentino, and africano. The proportions of the design show that the pavement belongs to a very large hall, which was decorated besides with huge granite columns, nearly four feet in diameter. One of these columns lies across the pavement and penetrates underneath the second right chapel of the church. Another lies not very far off; it was discovered some years ago, but could not be removed because the front wall of the vestry house rests upon it. The whole surface of these Thermæ, now occupied by the palaces Giustiniani, Patrizi, Madama, and by the churches of S. Eustachio, S. Luigi, and Salvatorello, is covered with colossal monoliths of grey and red granite, many of which have already been found and removed. Pietro Sante Bartoli relates that when Alexander VII. excavated the

Piazza di S. Luigi, to secure materials for the restoration of the portico of the Pantheon, seven columns were found—three in the piazza itself, two between the churches of S. Luigi and S. Salvatore in Thermis, and two between the Giustiniani and the Patrizi palaces. Fea speaks of four broken shafts discovered by Cardinal Rovarella in February, 1805, in the smaller courtyard of the Palazzo Madama. Within my own recollection five more pillars have been derived from this inexhaustible mine, two of which were taken from the Salita de' Crescenzi, three from the Piazza de' Caprettari. In the block of houses which make the corner of the Via de' Crescenzi and the Piazza della Rotonda there are many such columns still erect on their pedestals.

On the banks of the Tiber, I do not know exactly where and when, a bronze votive object has been found, quite unique as regards shape, size, design, and preservation. It may be briefly described as a votive lamp, shaped as a fluted cornucopia, with three wicks, and a larger hole on the top for the supply of perfumed oil. The sharp end of the cornucopia enters and fits into a kind of scabbard, to which it is fastened with a movable locket. An inscription engraved on the scabbard gives the names of four gentlemen —Sex. Tettius, T. Annius, L. Tattius, and P. Tettienius—at whose expense the votive lamp had been made. This interesting bronze is nearly three feet high.

Two miles from the Porta Portese, in a vineyard belonging to Antonio Jacobini, a sepulchral square whitewashed chamber has been found, belonging to the necropolis of the old Via Portuensis. The tomb had been already robbed of everything; the pavement itself, whether of mosaic or of marble, has disappeared. Signor Jacobini, however, could not tolerate his discomfiture in peace; he dug down to the very end of the foundation walls, until he came across four marble sarcophagi, which had never been disturbed since the burial of their respective owners. Three of them are 7 ft. long, 2 ft. high, 2 ft. 6 in. wide, and appear to be the work of the same *marmorarius*. The narrow sides are decorated with bas-reliefs representing the customary funereal emblems of a griffin slaying a ram, &c. The front is fluted, with the clypeus of the deceased in the centre, and groups of muses or fauns at the corners. The fashion of the hair-dressing of the female figures is the one which prevailed under the empire of Marcia Otacilia Severa; in other words, the sarcophagi belong to the middle of the third century. The bodies of the deceased lay embedded in lime—they had died of smallpox.

Rodolfo Lanciani.

Fine-Art Gossip.

Although before the private view we are not at liberty to criticize the pictures by Mr. Alma Tadema now collected in the Grosvenor Gallery Exhibition, it is allowable to say that the aggregate consists of about 120 works in oil and a proportionate number of drawings in water colours. With few exceptions all the artist's *chefs-d'œuvre* in Great Britain have been borrowed, and, apart from those which, being in public collections in Holland, could not be obtained, all the principal examples in the Low Countries, France, and Germany, including a number of paintings from Mr. Gambart's gallery at Nice. The tax levied on works of art entering the United States forbade Sir Coutts Lindsay obtaining examples from that country, which on returning would be heavily taxed. Nearly all the pictures by Mr. Tadema which have been described in these columns will be seen in New Bond Street. Among the pictures are 'The Education of the Grandchildren of Clotilda' (1861; Paris, 1867); 'The Pyrrhic Dance' (Paris, 1878); 'Hide and Seek'; 'In the Time of Constantine'; 'Sponges and Strigils'; 'A Torch Dance'; 'The Chamberlain of Sesostris' (R.A., 1871); 'Water Pets'; 'After the Audience'; 'A Soldier of Marathon'; 'Agrippina with the Ashes of Germanicus' (1866); 'Ave Cæsar'; 'Fredegonda' (1878); 'Phidias and the Parthenon Marbles' (1868); 'A Sculptor's Model' (1877); 'In Confidence'; 'Tragedy of an Honest Wife' (1875); 'Tarquinius Superbus' (1867); 'Cleopatra'; 'A Roman Amateur'; 'Une Fête Intime'; 'An Audience at Agrippa's'; 'The Vintage'; 'Siesta'; 'A Sculpture Gallery'; 'A Picture Gallery'; 'Pleading'; 'Architecture'; 'Sculpture'; 'Painting'; and a considerable number of portraits. We believe that the most important paintings not obtained are 'Fredegonda and Prætextatus' and 'Venantius Fortunatus and Radigonda.' The private view is appointed for to-day (Saturday).

The exhibition of the works of D. G. Rossetti at the Royal Academy will be limited to important and characteristic pictures, excluding secondary versions of valuable designs and comparatively mn or examples. Notwithstanding this process of winnowing, the collection will be numerous, including the large painting from the Liverpool Gallery and the altar-piece of Llandaff Cathedral. Similar selection will be made of the works of John Linnell, which are to be displayed at the same time and place with the Rossettis.

It now appears that the collection of works of art burned at Sydney, and recently referred to in these columns as probably comprising Mr. F. Madox Brown's 'Chaucer,' was a gathering of loans, and not the Colonial Gallery. Great hopes are therefore entertained that 'Chaucer' and other interesting examples are still in existence.

The Fine-Art Society will open to the public on Monday next "The Graphic Exhibition of Animal Paintings." The private views were appointed for the 1st and 2nd inst.

The 10th inst., the anniversary of the Royal Academy, falling on Sunday, the medals and other prizes of this year will be distributed to the students on Saturday next in the evening. The present being an ordinary year only, the awards embrace the schools prizes and Creswick Prize.

Mr Inchbold writes from the Hôtel Beau Rivage, Montreux, Switzerland:—"I have had some water-colour drawings stolen, and, I fear, others lost in passing through the post. They are all painted near Lake Leman, and are about 14 × 10 inches. Can you find an opportunity of suggesting to picture-dealers and others that should such drawings be offered to them for sale I shall be obliged if they will communicate with me here?"

M. Crauk is putting, says the *Courrier de l'Art*, the last touches to the monument of Coligny which is to be erected near the Louvre. The statue is in the "grand costume d'amiral."

In place of M. Jouffroy, as a sculptor member of the Académie des Beaux-Arts, deceased, M. J. A. J. Falguière has been elected. M. Falguière obtained in the second *tour de scrutin* eighteen votes, M. Crauk fourteen votes, and M. Mercié two votes. M. Falguière was born in 1832 at Toulouse, and became a pupil of M. Jouffroy in the École des Beaux-Arts, Paris. When twenty-five years of age he obtained brilliant success by a model of the infant Moses, which appeared in the *Salon*, 1857. In 1859 he received the Grand Prix de Rome. Among his better-known works are 'Vainqueur au Combat de Coqs,' 'Tarcinus Martyr,' 'Ophélie,' 'Pierre Corneille' (for the Comédie Française), 'La Danseuse Égyptienne,' and that colossal chariot group the model of which has been placed experimentally on the Arc de Triomphe. He contributed several pictures to the *Salons* of 1873 and later, including 'Allée du Château,' 'Lutteurs' (for which he had a second medal in the class of painting), 'Caïn et Abel,' 'Suzanne,' and 'Femme au Poignard.' Next year he will be represented by 'Saint Sébastien.' He won medals for sculpture in 1864 and 1867, a medal of the first class in 1867 (at the Exposition Universelle), a medal of honour in 1868, and a *rappel* of the first-class medal in 1878, at the Exposition Universelle.

M. Paul Mantz, recently appointed Directeur des Beaux-Arts in France, has resigned, in consequence, it is alleged, of official meddling with duties M. Mantz believes himself capable of performing without lay interference.

We hear that the sum realized by the sales of pictures at the autumn exhibition in Liverpool exceeds 6,800*l*.

A loan collection of Italian art is to be opened in the Corporation Galleries, Glasgow, on the 22nd inst. Among the contributors is her Majesty, who will send from Windsor Castle the Cellini shield, besides bronzes and Italian arms. The Duke of Buccleuch has promised to lend a splendid series of prints by Marc Antonio, A. Veneziano, and other early Italian engravers; and Mr. Malcolm, of Poltalloch, has selected fifty drawings by Italian masters from his collection for the exhibition. Mr. J. C. Robinson has undertaken to illustrate the subject of Italian medals, and Sir Robert Hay will contribute decorative armour by Negroli and that other great Italian armourer to whose skill we owe the Cellini shield. The nucleus of the exhibition will be supplied by South Kensington.

We hope to publish in a week or two an account of the cases filled with antiquities that were lately found in the Vatican.

MUSIC

THE WEEK.

Savoy Theatre.—'Iolanthe,' a Fairy Opera in Two Acts. By W. S. Gilbert and Arthur Sullivan.
St. James's Hall.—Mr. Geaussent's Choir.

Utterly opposed as are the extravagant productions of Messrs. Gilbert and Sullivan to the music dramas of Richard Wagner in spirit and intent, they are alike in this, that the literary element is of at least equal importance with the musical in their construction; and it is questionable whether criticism of a new work should not rather come under the head of drama than of music. With *libretti* of the ordinary type Mr. Sullivan might not have sufficient impetus, nor perhaps opportunity, to impart a flavour of high-class musicianship to his scores; but, on the other hand, Mr. Gilbert is fortunate in being associated with a composer whose knowledge and ability enable him to combine the serious with the grotesque—the union of which constitutes the most humorous feature of these singular productions. It will be unnecessary in this place to give a minute account of the course of action in 'Iolanthe,' as the piece has been described at length in the daily prints, and its peculiar merits are not such as may give rise to wide divergencies of opinion. Though, as played last Saturday night, it errs on the score of length and needs a little compression in the second act, it is, on the whole, worthy of Mr. Gilbert's reputation; and in the association of scenes and ideas of every-day life with circumstances utterly at variance with the laws of possibility it is the most striking and laughable since 'H.M.S. Pinafore.' Some persons have professed to discern a political significance in the introduction of the House of Peers as a mark for the author's pleasantries; but it is scarcely reasonable to suppose that the satire is to be taken seriously. For the

rest Mr. Gilbert's method is unique and inimitable; though one or two foolish attempts in the way of imitation have been made, it will necessarily expire with him, and his pieces, therefore, cannot be accepted as the foundation of a national style of comic opera.

Of the music of 'Iolanthe' it is only possible to speak from impressions gained at the performance, as the score is not yet published. The overture is more regular in form than those of previous works, but it is weak in substance, and the opening numbers of the opera also afford slight evidence of Mr. Sullivan's ability. A pompous march and chorus of peers is the first piece that arrests the attention; and the lengthy and elaborate *finale* of the first act includes some extremely effective episodes in which a high degree of musicianship and the spirit of true comedy are displayed side by side. In the second act we note more especially the quaint sentry's song; a pretty duet for female voices, with *pizzicato* accompaniment, "In vain to us you plead"; an admirable caricature of the sentimental ballad; and, most original of all, a "patter" song descriptive of nightmare. Mr. Sullivan has written few cleverer things than the weird accompaniment to this song. Throughout the orchestra is treated with a masterly hand; and though critics may regret that the composer's distinguished talent is not more frequently employed in connexion with higher forms of art, yet it must be freely acknowledged that the score of 'Iolanthe' is as far superior to those of foreign *opéra bouffe* composers as is Mendelssohn's 'Midsummer Night's Dream' to ordinary pantomime music. The performance of the new opera is noteworthy for excellence of *ensemble* and the evidence of first-rate stage management. Of the principals, Mr. Grossmith for humour, and Miss Jessie Bond, Miss Alice Barnett, Miss Leonora Braham, Mr. R. Temple, and Mr. Manners for vocal ability, are worthy of mention. The orchestra and chorus are numerous and of excellent quality, and the *mise en scène* is clever and artistic.

The appearance last season of Mr. Geaussent's choir was warmly welcomed, as the disbandment of Mr. Henry Leslie's choir had left a gap which it was hoped might in time be filled satisfactorily by the new force. It is matter for regret that the concert given on Thursday week showed no advance, but, on the whole, a slight retrogression from the standard of merit attained last year. Faults were perceptible in the arrangement of the programme and, in certain respects, in its execution. High-class works were mingled with compositions which would have been more in place at a ballad concert; and we shall not be far wrong in supposing that the sparse attendance was partly due to the heterogeneous selection, which was not calculated to afford unqualified satisfaction to any section of the public. Mr. Geaussent should appeal directly either to cultured or to vulgar tastes; any attempt to combine the two courses must necessarily fail. With regard to the efforts of the choir there was room for cordial approval. The voices are powerful and of excellent quality, and that as a body they are capable of accomplishing good work was proved by their intelligent singing in Bach's cantata, "O light everlasting," Mendelssohn's motet for male voices, "To the sons of art," and a well-varied selection of madrigals and part songs. Mr. Geaussent is evidently an earnest musician, but as a conductor he shows traces of nervousness—a sense of being ill at ease which is liable to transfer itself to the executants under his control. As all lovers of music would be glad to see the young society placed on a firm basis, it is expedient to indicate at once any shortcomings by which its progress may be retarded. It only remains to be mentioned that the solo music at this concert was efficiently rendered by Miss Marian M'Kenzie, Mr. E. Lloyd, and Mr. F. King.

NEW PIANOFORTE PUBLICATIONS.

Sonatinas. No. 1 in F, No. 2 in B flat. By Oscar Beringer. (Stanley Lucas & Co.)—Mr. Beringer's reputation as a pianist stands so high that any examples of his ability as a composer for the instrument are certain to receive due attention. An earnest musician will always prefer to pay regard to the established laws of form even in pieces of minor significance, and it is only in points of detail that the present compositions differ from the ordinary sonata plan. Each work consists of three movements, the middle section in No. 1 being an *andante*, and in No. 2 a minuet. Of the two we must give the preference to the Sonatina in F, which is pleasing and melodious throughout. Its companion is not free from a suspicion of dryness, owing to the uninteresting nature of the subjects. Both are comparatively easy, No. 1 being perhaps the simpler. The same publishers send us *Scherzetto* in G, by Maude Valérie White—a lively little piece, rather commonplace in style, but likely to please amateurs of modest acquirements.

Ein Tag in der Schweiz; Neues Blumenlied. By Gustav Lange. (E. Ashdown.)—Herr Lange is a prolific writer of drawing-room pianoforte music, the present trifles being numbered Op. 290 and 291. His pieces are frequently distinguished by refined melody and a certain elegance of treatment, and those now before us are not wanting in these qualities, though they can scarcely be said to possess any higher value. In the same category may be placed *Enid*, by Walter Macfarren; *In Shady Vale, Sweet Dreams*, and *A Spring Flower*, by C. E. Pathe; *Air de Danse* (in the style of a *bourrée*), by Henri Latour; and *Dreams of Youth*, by A. Loeschhorn. These are all unpretentious, and may be useful as teaching pieces. *I Pifferari*, a piece for four hands by Sydney Smith, is constructed chiefly on a drone bass, but the effect is not unpleasing.

Messrs. Weekes & Co. send us a second series of six *Favourite Melodies for Violin and Piano*, arranged by Frederic Weekes. The most attractive of these arrangements are Handel's "Largo" (that is, the air from 'Serse' rendered familiar by Hellmesberger's transcription), Gounod's Berceuse, and Rubinstein's melody in F. The pieces are given as simply as possible, without any additions or ornamental passages.

We have also received some specimen numbers of Charles Halle's *Practical Pianoforte School* (Forsyth Brothers). This work furnishes the student with the means of acquiring a complete mastery over the executive difficulties of the pianoforte and also a considerable knowledge of the literature of the instrument. It is divided into five sections, denominated respectively "Elementary," "Easy," "Moderately Difficult," "Difficult," and "Very Difficult." The numbers now before us are selected entirely from the first and second sections, and commence with a pianoforte tutor of the ordinary type, which is followed by easy sonatinas and miscellaneous pieces by Beethoven, Mozart, Clementi, Dussek, Heller, and other composers. Every note is fingered, and each piece is preceded by a page of exercises designed to facilitate the learner in conquering its most trying passages. Teachers of the second grade are likely to find Mr. Halle's 'Practical Pianoforte School' extremely serviceable in the selection of appropriate music for their pupils.

BOROUGH OF HACKNEY CHORAL ASSOCIATION.

The operations of this society frequently merit more attention than those of other suburban musical bodies, not only on account of the serious nature of its aims, but by reason of the completeness which characterizes the work accomplished. A full orchestra of excellent quality is invariably engaged, and no composition is ever presented in a mutilated form on the ground of economy or other unworthy reason. An outline of the arrangements for the present season has already appeared in the *Athenæum*. The first concert was given on Monday evening in the Shoreditch Town Hall with a programme of more than ordinary interest. A work of Beethoven with the words affixed, "First performance in England," must give dignity to any programme, although, of course, it is only compositions of minor importance by the Bonn master which have yet to be heard in this country. The piece introduced on Monday was the 'Opferlied,' or 'Sacrificial Hymn,' Op. 121 *b*, for mezzo-soprano solo, chorus, and orchestra. The words, by Matthisson, were first set as a song with piano accompaniment in 1802; in its present form the work was performed in Vienna in 1824, and published in the following year. Without possessing any striking characteristics the music is gravely dignified, and contains a few genuine Beethoven touches. Gade's cantata 'Christmas Eve' was also virtually a novelty, as it was the first performance in London with orchestra. Though slight in dimensions it is exceedingly charming, and has less of that Mendelssohnian impress which we frequently note in Gade's works. The subject is a dialogue between the angelic host and the shepherds, with *soli* for mezzo-soprano. Eminently religious and almost hymnlike in character, the music derives a large proportion of its effect from the accompaniments, which are most felicitously scored for a large orchestra. The rendering of the works already mentioned left nothing to desire, but the choir was tested more severely in Mendelssohn's 42nd Psalm and Brahms's 'Schicksalslied.' The difficulties of the latter composition were surmounted with apparent ease, and it is impossible to imagine a finer interpretation of one of Brahms's most inspired creations. The voices are not perfectly balanced, the tenors being decidedly inferior in *timbre* to the sopranos and basses; but in all the sections the same earnestness, precision, and intelligence are to be observed; and these are qualities without which it is impossible to give adequate performances of such works as those to which this society devotes its attention. The instrumental items in the programme were Beethoven's Symphony in B flat (admirably played) and Auber's sparkling Overture to 'Le Dieu et la Bayadère.' The soloists of the evening were Miss Damian, Miss Edith Millar, and Messrs. Beckett, Raynham, De Lacy, and Tinney, all of whom were efficient, the lady first named meriting especial commendation. Mr. Prout, as usual, occupied the conductor's desk. At the next concert, on January 22nd, Mozart's beautiful music to 'King Thamos' will be performed for the first time in England, and Cherubini's great Mass in D minor will also be given. H. F. F.

Musical Gossip.

The special feature of interest at last Saturday's concert at the Crystal Palace was the first appearance there of a young American lady violinist, Miss Arma Harkness, a pupil of the Paris Conservatoire, where she gained the first

prize. She chose for her *début* Vieuxtemps's Fourth Concerto, in D minor, a work of no very great musical value, but admirably written as a show piece. The impression produced by Miss Harkness's performance was distinctly favourable. Her tone is pure and of good quality, and she phrases well, her *cantabile* playing in the slow movement being particularly good. Her execution is admirable and her intonation excellent, even in the most difficult passages. She evidently possesses great talent, which experience will probably ripen. The orchestral pieces on Saturday were the second of the 'Leonora' Overtures, the Gavotte from Cowen's 'Language of the Flowers,' and Schubert's great Symphony in C. Mr. Maas was the vocalist. This afternoon Gounod's 'Redemption' is to be performed.

Miss Fanny Boxell gave a concert at the Highbury Athenæum last evening, at which she was to be assisted by Miss Mary Davies, Miss Florence Boxell, Mr. Henry Guy, Mr. Maybrick, M. Sainton, Mr. E. Woolhouse, and Mr. F. Westlake.

The Edinburgh University Musical Society's annual general meeting was held last week, when Sir Herbert Oakeley, President, delivered the address as usual. The professor's free organ recitals at his class-room recommenced last Thursday.

The programme of Mr. Charles Halle's sixth concert, given at the Free Trade Hall, Manchester, on Thursday evening, comprised Mendelssohn's 'Scotch' Symphony, Beethoven's Overture, Op. 124, Mozart's Concerto in D minor, Berlioz's 'Queen Mab' Scherzo, and the Overture to 'Zampa.'

Mr. F. H. Cowen's 'Scandinavian' Symphony was performed on the 11th ult. at the first Philharmonic Concert in New York, under Mr. Theodore Thomas, and met with great success.

The directorate of M. Carvalho at the Opéra Comique, Paris, has just been renewed for a term of seven years. M. Carvalho will shortly bring forward on that stage two new singers: Mdlle. Emma Nevada, a young American, who is spoken of as likely to rival in attraction Mdlle. Vanzandt, and Mdlle. Rolandt—a native of Gratz, near Vienna, and a pupil of Madame Viardot—who it is said will undertake the part of the Queen of Night in the 'Flauto Magico.'

The fifty-sixth season of the Concerts du Conservatoire, Paris, commenced on Sunday week under the direction of M. Deldevez. The works produced were Beethoven's Symphony in D, Saint-Saëns's cantata 'La Lyre et la Harpe,' the ballet airs from Gluck's 'Iphigénie en Aulide,' a chorus from Mozart's 'Cosi fan Tutte,' and Berlioz's Overture to the 'Carnival Romain.'

Gounod's latest opera, 'Le Tribut de Zamora,' was performed for the first time in Antwerp on the 17th ult. under the direction of the composer, who was most enthusiastically received on taking his place at the conductor's desk.

We last week announced that Herr Pollini had secured the performing right for Germany of M. Gounod's 'Redemption.' Our statement was made on the usually trustworthy authority of *Le Ménestrel*. We are requested by the publishers of the work to say that Herr Pollini's right is secured only for Hamburg and Berlin for a limited period.

DRAMA

'LE ROI S'AMUSE.'

Paris, Nov. 23, 1882.

I felt that the revival at the Théâtre Français of 'Le Roi s'Amuse,' on the fiftieth anniversary of its original production, must be one of the most interesting literary events of our time, and so I found it to be. Victor Hugo was there, sitting with his arms folded across his breast, calm but happy, in a stage box. He expressed himself satisfied and even delighted with the acting. The poet's appearance was fuller of vitality and more Olympian than ever. Between the acts he left the theatre and walked about in the square, leaning on the arm of his illustrious poet friend and family connexion, Auguste Vacquerie, to whose kindness I was indebted for a seat in the *fauteuils d'orchestre*, which otherwise I should have found to be quite unattainable, so unprecedented was the demand for places. It is said that a thousand francs was given for a seat. Never before was seen, even in a French theatre, an audience so brilliant and so illustrious. I did not, however, see any English face I knew save that of Mr. Swinburne, who at the end of the third act might have been seen talking to Hugo in his box. Among the most appreciative and enthusiastic of those who assisted at the representation was the French poet who perhaps, in the nineteenth century, stands next to Hugo for intellectual massiveness, M. Leconte de Lisle. And I should say that every French poet, and indeed every man of eminence, was there.

Considering the extraordinary nature of the piece, the cast was perhaps as satisfactory as could have been hoped for. Fond as is M. Hugo of spectacular effects, and even of *coups de théâtre*, no other dramatist gives so little attention as he to the idiosyncrasies of actors. It is easy to imagine that Shakspeare in writing his lines was not always unmindful of an actor like Burbadge. But in depicting Triboulet, Hugo must have thought as little about the specialities of Ligier, who took the part on the first night in 1832, as of the future Got, who was to take it on the second night in 1882. And the same may be said of Blanche in relation to the two actresses who successively took that part. This is, I think, exactly the way in which a dramatist should work. The contrary method is not more ruinous to drama as a literary form than to the actor's art. To write up to an actor's style destroys all true character-drawing; also it ends by writing up to the actor's mere manner, who from that moment is, as an artist, doomed. On the whole, the performance wanted more glow and animal spirits. The François I. of M. Mounet-Sully was full of *verve*, but this actor's voice is so exceedingly rich and emotional that the king seemed more poetic, and hence more sympathetic to the audience, than was consistent with a character who in a sense is held up as the villain of the piece. The true villain here, however, as in 'Torquemada,' 'Notre Dame de Paris,' 'Les Misérables,' and, indeed, in all Hugo's characteristic works, is not an individual at all, but Circumstance. Circumstance placed Francis, a young and pleasure-loving king, over a licentious court. Circumstance gave him a court jester with a temper which, to say the least of it, was peculiar for such times as those. Circumstance, acting through the agency of certain dissolute courtiers, thrust into the king's very bedroom the girl whom he loved and who belonged to a class from whom he had been taught to expect subservience of every kind. The tragic mischief of the rape follows almost as a necessary consequence. Add to this the fact that Circumstance contrives that the girl Maguelonne, instead of aiding her more conscientious brother in killing the disguised king at the bidding of "the client who pays," falls unexpectedly in love with him; while Circumstance also contrives that Blanche shall be there ready at the very spot at the very moment where and when she is imperatively wanted as a substituted victim, and you get the entire *motif* of 'Le Roi s'Amuse,'—man enmeshed in a web of circumstance, the *motif* of 'Notre Dame de Paris,' the *motif* of 'Torquemada,' and, in a certain deep sense, perhaps the proper *motif* in romantic drama. For when the *vis matrix* of classic drama, the supernatural interference of conscious Destiny, was no longer available to the artist, something akin to it—something nobler and more powerful than the stage villain—was found to be necessary to save tragedy from sinking into melodrama. And this explains so much of the complexities of Shakspeare.

In the dramas of Victor Hugo, however, the romantic temper has advanced quite as far as it ought to advance, not only in the use of Circumstance as the final cause of the tragic mischief, but in the use of the grotesque in alliance with the terrible. The greatest masters of the terrible-grotesque till we get to the German romanticists were the English dramatists of the sixteenth and the early portion of the seventeenth century, and of course by far the greatest among these was Shakspeare. For the production of the effect in question there is nothing comparable to the scenes in 'Lear' between the king and the fool—scenes which seem to have very early in his life struck Hugo more than anything else in literature. Outside the Elizabethan dramatists, however, there can be no doubt that (leaving out of the discussion the great German masters in this line) Hugo is the greatest worker in the terrible-grotesque that has appeared since Burns. I need only point to Quasimodo and Triboulet and compare them not merely with such attempts in this line as those of writers like Beddoes, but even with the magnificent work of Mr. Browning, who though far more subtle than Hugo is without his sublimity and amazing power over chiaroscuro. Now, the most remarkable feature of the revival of 'Le Roi s'Amuse,' and that which made me above all other reasons desirous to see it, was that the character of Triboulet was to be rendered by an actor of rare and splendid genius, but who, educated in the genteel comedy of modern France and also in the social subtleties of Molière, seemed the last man in Paris to give that peculiar expression of the romantic temper which I have called the terrible-grotesque.

That M. Got's success in a part so absolutely unsuited to him should have been as great as it was is, in my judgment, the crowning success of his life. It is as though Thackeray, after completing 'Philip,' had set himself to write a romance in the style of 'Notre Dame de Paris' and succeeded in the attempt. Yet the success of M. Got was relative only, I think. The Triboulet was not the Triboulet of the reader's own imaginings, but an admirable Triboulet of the Comédie Française. Perhaps, however, the truth is that there is not an actor in Europe who could adequately render such a character as Triboulet.

This is what I mean: all great actors are divisible into two groups, which are by temperament and endowment the exact opposites of each other. There are those who, like Garrick, producing their effects by means of a self-dominance and a conservation of energy akin to that of Goethe in poetry, are able to render a character, coldly indeed, but with matchless verisimilitude in its every *nuance*. And there are those who, like Edmund Kean and Robson, "live" in the character so entirely that self-dominance and conservation of energy are not possible, and who, whensoever the situation becomes very intense, work miracles of representation by sheer imaginative *abandon*, but do so at the expense of that delicacy of light and shade in the entire conception which is the great quest of the actor as an artist. And if it should be found that in order to render Triboulet there is requisite for the more intense crises of the piece the *abandon* of Kean and Robson, and at the same time, for the carrying on of the play, the calm, self-conscious staying power of Garrick, the conclusion will be obvious that Triboulet is essentially an unactable character. I will illustrate this by an instance. The reader will remember that in the third act of 'Le Roi s'Amuse' Triboulet's daughter Blanche, after having been violated by the king at the Louvre, rushes into the antechamber, where stands her father surrounded

by the group of sneering courtiers who, unknown both to the king and to Triboulet, have abducted her during the night and set her in the king's way. When the girl tells her father of the terrible wrong that has been done to her, he passes at once from the mood of sardonic defiance which was natural to him into a state of passion so terrible that a sudden and magical effect is produced: the conventional walls between him, the poor despised court jester, and the courtiers are suddenly overthrown by the unexpected operation of one of those great human instincts which make the whole world kin:—

TRIBOULET (*faisant trois pas, et balayant du geste tous les seigneurs interdits*). Allez-vous-en d'ici!
Et, si le roi François par malheur se hasarde
A passer près d'ici, (*à Monsieur de Vermandois*) vous êtes de sa garde,
Dites-lui de ne pas entrer,—que je suis là.
M. DE PIENNE. On n'a jamais rien vu de fou comme cela.
M. DE GORDES (*lui faisant signe de se retirer*). Aux fous comme aux enfants on cède quelque chose.
Veillons pourtant, de peur d'accident. [*Ils sortent.*
TRIBOULET (*s'asseyant sur le fauteuil du roi et relevant sa fille*). Allons, cause,
Dis-moi tout. (*Il se retourne, et, apercevant Monsieur d Cossé, qui est resté, il se lève à demi en lui montrant la porte*) M'avez-vous entendu, monseigneur?
M. DE COSSÉ (*tout en se retirant comme subjugué par l'ascendant du bouffon*). Ces fous, cela se croit tout permis, en honneur! [*Il sort.*

Now in reading 'Le Roi s'Amuse,' startling as is this situation, it does not seem exaggerated, for Victor Hugo's lines are adequate in simple passion to effect the dramatic work, and the reader feels that Triboulet was wrought up to the state of exaltation to which the lines give expression, that nothing could resist him, and that the proud courtiers must in truth have cowered before him in the manner here indicated by the dramatist. In literature the artist does not actualize; he suggests, and leaves the reader's imagination free. But an actor has to actualize this state of exaltation—he has to bring the physical condition answering to the emotional condition before the eyes of the spectator; and if he fails to display as much of the "fine frenzy" of passion as is requisite to cow and overawe a group of cynical worldlings, the situation becomes forced and unnatural, inasmuch as they are overawed without a sufficient cause. That an actor like Robson could and would have risen to such an occasion no one will doubt who ever saw him (for he was the very incarnation of the romantic temper), but then the exhaustion would have been so great that it would have been impossible for him to go on bearing the entire weight of this long play as M. Got does. The actor requires, as I say, the *abandon* characteristic of one kind of histrionic art together with the staying power characteristic of another. Now, admirable as is M. Got in this and in all scenes of 'Le Roi s'Amuse,' he does not pass into such a condition of exalted passion as makes the retirement of the courtiers seem probable. For artistic perfection there was nothing in the entire representation that surpassed the scenes between Saltabadil and Maguelonne in the hovel on the banks of the Seine. It would be difficult, indeed, to decide which was the more admirable, the Saltabadil of M. Febvre or the Maguelonne of Jeanne Samary.

AT THE THÉÂTRE FRANÇAIS.

November 22, 1882.

Poet of pity and scourge of sceptred crime—
Titan of light, with scarce the gods for peers—
What thoughts come to thee through the mist of years
There sitting calm, master of Fate and Time?
Homage from every tongue, from every clime,
In place of gibes, fills now thy satiate ears:
Mine own heart swells, mine eyelids prick with tears
In very pride of thee, old man sublime!

And thou, the mother who bore him, beauteous France,
Round whose fair limbs what web of sorrow is spun!—
I see thee lift thy tear-stained countenance—
Victress by many a victory he hath won;
I hear thy voice o'er winds of Fate and Chance
Say to the conquered world: "Behold my son!"

THEODORE WATTS.

Dramatic Gossip.

A MORNING performance of 'The Rivals' to be given next Saturday at the Vaudeville Theatre, signifies, it may safely be assumed, that the run of 'Money' is almost over, and that the fitness of Sheridan's comedy to replace it is to be tried. Two features in the cast are new. These are the Captain Absolute of Mr. Neville and Mr. Thorne's Bob Acres.

THE long deferred opening of the St. James's Theatre is fixed for Saturday next, when 'Impulse,' the new five-act play of Bolton Rowe, will be given for the first time.

MADAME BERNHARDT-DAMALA will revisit London during next summer, and will play in a round of her favourite characters. She will be succeeded by Madame Judic, who, with a portion of the Variétés company, will appear in 'Lili,' the new *vaudeville* of MM. Hennequin and Millaud.

THE death is announced of M. Clément Caraguel, who succeeded Jules Janin as dramatic critic of the *Débats*.

RECENT revivals at the Parisian theatres include 'Le Courrier de Lyon,' at the Gaité; and 'Si jamais Je te Pince,' a three-act comedy of M. Labiche, at the Menus Plaisirs.

'LE VOYAGE À TRAVERS L'IMPOSSIBLE,' a dramatic adaptation of a novel of M. Jules Verne, has been given at the Porte Saint-Martin.

'MONSIEUR LE MINISTRE,' a comedy extracted by M. Jules Claretie from his romance of the same name, is to succeed 'Le Roman Parisien' at the Gymnase.

MISCELLANEA

"Farm" in Prof. Skeat's Dictionary.—Mr. Skeat derives our word "farm" from the A.-S. *feorm*, a feast, and *feorm* from a Low Lat. *firma*, a feast, a farm, a tribute, also a lasting oath, *firma* being connected with Lat. *firmus*, firm, durable. It is also asserted that this A.-S. *feorm* is spelt *ferme* in O.F.; that is to say, in Mr. Skeat's opinion the A.-S. *feorm* and the O.F. *ferme* are closely related as forms of one Low Lat. original *firma* (from *firmus*). Is this a correct account of the relation between the Anglo-Saxon and old French words? I think not. At any rate, it is inconsistent with the information furnished in Ducange (*s.v.*), where we find recorded two words spelt *firma*—terms primarily distinct in meaning, and differing wholly in origin, the F. *ferme* being derived from the one, the A.-S. *feorm* being the source of the other. In the first place we find *firma* (1), a late Latin substantive from *firmus*, rendered "juramentum, sacramentum, prædium alteri elocatum," the idea at the bottom of the term being, as Littré expresses it, "chose *ferme*, établie, convenue, une convention." This *firma* is without doubt the parent of the O.F. *ferme*. *Firma* (2) in Ducange is a barbarous word, rendered "victus, prandium," &c., not of Latin but of Teutonic origin, a Latinized form (used by English writers only) of the A.-S. *feorm* with the same meaning. According to Wedgwood and Leo, this *feorm* is a derivative of A.-S. *feorh*, vita, just as Lat. *victus*, food, is from *vivo*, *victum*. At all events, *feorm* is most probably a pure Teutonic word; it may be noticed that it occurs twice in 'Beowulf.' In the Latin versions of the Anglo-Saxon Laws the word *firma* occurs, (1) after the Conquest in the French sense of rented land, a domain, and (2) in the English sense of food, hospitality. See Schmid, 'Die Gesetze der Angelsachsen' (Glossar, *s.v.* "Feorm"). The O.F. *ferme*, farm, seems to have influenced the meaning of A.-S. *feorm* (see Æðelstan's Laws, *l.c.*, p. 130), and the French word is doubtless the immediate source of our English *farm*.

A. L. MAYHEW.

TO CORRESPONDENTS.—A. F.—W. C. T.—G. M. T.—Col. A.—J. W. M. G.—received.

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LITERATURE

Some Account of my Life and Writings: an Autobiography. By the late Sir Archibald Alison, Bart. Edited by his Daughter-in-law, Lady Alison. 2 vols. (Blackwood & Sons.)

Sir Archibald Alison was evidently a happy man. A sense of serene satisfaction pervades these pages. Some of the greatest deeds have been done by men whose lives in their own eyes and in the opinion of the world were a partial failure. Like the old prophets they have had a message to deliver, they have cried vainly in the wilderness, they have fought in solitude with the foul fiends of doubt and unbelief, and have returned sorrow-stricken from the conflict. Alison, on the contrary, although he cannot be said to have swum with the tide, had no misgivings or perplexities. The opinions he formed in youth he held as an old man, and every event of the day served to ratify his judgments. He was never discouraged by neglect, being always certain that his "time would come," and in fighting against free trade and reform—"the most destructive measures ever adopted by the country"—he cared not who might be his foes nor how powerful their arguments. Like Scott's Fitz-James he was ready to face a legion:—

> Come one, come all, this rock shall fly
> From its firm base as soon as I.

"I was sustained," he says, in allusion to his first speech,

> "by a secret confidence in my own powers which, without, I trust, producing any external display of it in manner or conversation, relieved me of disquietude. That calm conviction is one of the most valuable gifts of nature, for it removes equally the perturbation which may produce failure and the vanity which may disfigure success."

One respects courage even when combined with illimitable assurance, and it must be owned that Alison's faith in himself was not wholly unreasonable. He fought his way to fame and fortune with heroic perseverance, and his failings were not those of a weak man.

Archibald Alison came of a good stock. His father, an eloquent preacher, and the author of a once celebrated book on 'The Nature and Principles of Taste,' was the son of a younger son of a good Scotch family; his mother was a daughter of Dr. John Gregory, the author of 'The Father's Legacy to his Daughters,' "which has been translated into all the languages of Europe." Miss Gregory, having lost her mother in early life, was received with "unbounded affection" by Mrs. Montagu of blue-stocking notoriety, under whose roof, it is needless to say, she met the chief literary men of the time. The girl, who was clever and a beauty, had the offer of several brilliant alliances, but resisted them all in favour of the Rev. Archibald Alison. The young couple lived for eight years at Kenley, in Shropshire, "blessed with domestic happiness and a family of six children,"—blessed also, we may add, with the emoluments of a curacy, a vicarage, and a rectory, all of which Alison retained upon becoming minister of an episcopal chapel in Edinburgh. The son writes with unbounded admiration of his father, who is not only praised for high culture and sweetness of disposition, but also for the earnest performance of his clerical duties. Yet we are told that it was generally his habit to stay in bed reading or thinking till two o'clock in the afternoon. Archibald the younger was a precocious youth. At seventeen he resolved to write a book on population in refutation of Malthus, and no sooner was the resolution formed than it was put in execution. "I immediately left the house," he writes,

> "to purchase a book for my MS., and, too impatient to walk, I ran down Bruntsfield Links to the Meadows on my way to Edinburgh, with my head swimming with visions, till fatigue and want of breath compelled me to stop. I returned with a large quarto volume under my arm, and the same evening commenced my labours, which I continued assiduously at every leisure moment through the whole of that summer and the following winter."

One large volume did not suffice the youth; his views upon population required three more of equal size. By the wise advice of his father Alison delayed publication until his argument was matured and larger knowledge acquired. The purpose, however, was never lost sight of; to refute Malthus was his "charge in life," and he relates that on the first vacation after his marriage he recommenced his book on population. Persistent determination, to his credit be it said, marked Alison's whole career. If it were true—which it is not—that genius is the power of taking infinite pains, then must the historian of Europe be accredited with genius. From youth to old age he did nothing by halves, nor did he begin any work which failed, according to the writer's standard, to reach a well-rounded conclusion. No author or student, it may be safely said—not even Southey or Scott—ever laboured with more energy, and, like Scott, Alison had an extraordinary amount of physical vitality. On one occasion he walked thirty-five miles in nine hours; on another, while a member of the yeomanry cavalry, after a drill of six hours on Portobello sands he dined, drove twenty-one miles to a ball, danced all night, drove back, bathed in the sea, and went to another six hours' drill, "without either being in bed or experiencing the least fatigue." Alison's right-hand man in the front rank in this mimic war was Lockhart, and we may observe parenthetically that fourteen or fifteen years earlier Lockhart's great father-in-law was playing the same part on the sands of Portobello, and that there, walking his black horse within the beating of the surge, or going off "as if at the charge, with the spray dashing about him," he composed his battle of Flodden.

Alison has many faults as an historian, but apart from his style, which he allows was exceedingly careless, he does not seem to have spared himself any labour in the prosecution of his work. He had travelled much; had visited, we believe, all the battle-fields he describes; had referred to every source of information, foreign as well as English; had conversed with many of the actors in the events which he records; and before the completion of a work that threatened to be interminable had expended 5,000*l.* on the books needed for the compilation. His readiness of acquisition was extraordinary; what he lacked was the power to use his facts wisely and to judge of them with the wide sympathy and judicial impartiality of a philosophical historian. Alison admits that his vast narrative is unconscionably long, but he is not aware that he preaches and proses, and seems to regret that there was not space enough in his 'History' for additional "considerations." The success of the original work and of the Continuation shows a courage on the part of the public almost equal to that of the author. Thousands of copies were sold, and the book was translated into French, German, and Arabic. The favour it met with in England was not due to the press. Even the principal organ of the Tories never reviewed the 'History' at all, nor mentioned it except in terms of disparagement, and Sir Archibald considers that this reticence in regard to a work which when he wrote had gone through ten editions was owing to personal causes—Macaulay's arch-enemy Croker being also the enemy of Alison. But why, he asks, were the Liberal journals also antagonistic? There could be no personal feeling here, for he did not know one reviewer on either the daily or the periodical press. There must, however, have been a cause for this animosity, and therefore, "after much consideration," he finds it in "the increasing Liberal spirit of the age, and the animosity excited by the sight of an author enjoying a certain amount of popularity, and steadily resisting the growing political feelings of the majority." This is characteristic of Alison. It never occurred to him that the opinions of a man who believed slavery to be unavoidable, who saw in the Reform Bill an instrument of corruption and in free trade the gradual destruction of England's supremacy, who had grave doubts as to the advantage of educating the common people, and who believed that the whole public debt which oppresses the civilized world was the work of democracy, might justly meet with silent contempt on the part of the Conservative press and with something like "animosity" from the author's political opponents.

The bright side of this autobiography is not to be found in the reiteration of obsolete or doubtful political dogmas. Its interest consists in the illustration of unwearied energy crowned with success; in the description, occasionally from a fresh

standing-point, of men who now belong to history; and in the revelation of a character blessed, despite its limitations, with many invigorating and manly qualities. The great houses to which Alison was welcomed as a guest or a friend included several of the most illustrious in the kingdom, and in some of them he was a frequent visitor. His gossip on such occasions is generally marked by good taste, and if there be here and there a touch of scandal it must be remembered that the narrative was not written for immediate publication, and has been kept in the family for twenty years. With regard to statesmen and men of letters Sir Archibald is outspoken enough. Like every one who knew Scott, he does justice to his simplicity and manliness of character, but he considers Wilson superior to Scott in originality—a judgment as unsound as that passed on Mrs. Hemans, who is said to be "decidedly one of the first lyric poets which England has produced." In company with Basil Hall, Alison visited Byron at Venice, and observes, as other critics have done, that he was always aiming at effect: "He seemed *blasé* with every enjoyment of life, affected rather the successful *roué* than the great poet, and deprecated beyond everything the cant of morality." Alison was under the illusion that he himself possessed one great requisite of the historian, a vivid imagination—a gift in his judgment denied to Hallam. He finds fault with that writer and also with Macaulay for talking incessantly and on subjects uninteresting to their auditors. "Hallam," he observes,

"did not strike me from his conversation any more than he does from his writings as a great man. His reputation, like that of all men brought forward or taken up by a party, was probably more considerable with his contemporaries than it will be with posterity."

Lord Macaulay is allowed to have possessed imagination and a prodigious memory, but in spite of his gifts he could not make himself agreeable in society:—

"To women, even the most highly gifted, he was generally distasteful, notwithstanding all his talents and acquirements. I have often heard him styled, by those who in general appreciated conversation the most, a perfect bore. I must own that I have sometimes seen him to be such in company and admitted to be so by his greatest admirers."

If Hallam and Macaulay talked too much, Disraeli was too silent and made no attempt to shine in company. He needed drawing out, and this feat Mr. Wordy on one occasion successfully accomplished:—

"He was seated beside a handsome lady of rank, but they did not get on, and during half the time of dinner he never said a word. I was directly opposite, and seeing this I addressed a question to him about Egypt in reference to his brilliant Oriental descriptions in 'Tancred,' which I had just been reading. The flint struck fire; Disraeli wakened up, and began a series of pictures of the East, its scenery, manners, and ideas, of the highest interest, and even more striking than those contained in his splendid novels."

Of another and greater novelist Alison speaks less favourably. In 1848 Dickens spent two days at Possil, the home of the historian when he left Edinburgh for the post of Sheriff of Lanarkshire. During his stay in Scotland Dickens spoke at the Glasgow Athenæum, and to make a brilliant speech was one of Dickens's accomplishments; yet Alison observes that, "with all his talents, he had neither the general information nor the oratorical powers requisite for distinguished success on such an occasion." Of Dickens's writings he knew little, and remarks, foolishly enough:—

"I never had any taste for those novels the chief object of which is to paint the manners or foibles of middle or low life. We are unhappily too familiar with them: if you wish to see them you have only to go into the second class of a railway train or the cabin of a steamboat."

The truth is Alison was sadly wanting in the sense of humour and had at the same time a high sense of respectability. Humourists, as we all know, from Shakspeare to Charles Lamb, prefer nature to respectability, and get as near to nature as they can by observing and painting "the manners or foibles of middle or low life." Sir Archibald discovered in the burgher class only the low vices of selfishness and cowardice. He seemed to have a fear lest a writer on population and the author of twenty-eight volumes of history might create a little awe or a painful sense of seriousness in general society, and his device for removing this feeling and placing himself on a level with common humanity is described by the writer as follows (he was paying his first visit to Sir E. Bulwer at Knebworth):—

"Sir Edward received us in the kindest manner, and we sat down at seven to a sumptuous dinner to which a number of the neighbours had been invited. I soon saw that he was a little at a loss on what subject to address me; judging from my writings, in direct opposition to the fact, that my conversation would be of a grave and serious cast. I determined in consequence to put him at his ease, as I constantly did in such cases, by saying something ridiculous; and as the conversation had turned on the indelible character impressed, in respect to both external features and internal qualities, by the influence of race, I said to him, looking at his light hair and huge red moustaches, 'I am very glad, Sir Edward, that you and I belong to the same race; we are both Danes or Normans; we shall leave to the black-haired gentlemen the care of pleasing the ladies, and we will confine ourselves to the easier task of conquering the world; and if we do I think we shall not find the ladies very far behind.' He laughed at this unexpected sally, which probably flattered in more ways than one his secret thoughts, and from that moment we became great friends."

Laughter arises from different causes, and that laugh of Bulwer's is suspicious; but that two such men should have found ample topics of conversation and many points of sympathy cannot be doubted, and we can believe Sir Archibald when he adds:—

"After the rest of the company went away, Aytoun, Blackwood, and I, who were living in the house, began a conversation with Sir Edward, which continued from ten till two in the morning, and to no four hours of my life do I look back with more pleasure as a specimen of intellectual strength and varied genius."

The man who relates the story of his life is generally at a disadvantage, since he cannot without some confusion of face sound his own trumpet. In reading this autobiography, on the contrary, the disadvantage is on the side of the reader, for Sir Archibald rarely mentions a mistake in the course of his active life, while his achievements and good fortune call for frequent, and indeed joyous, record in these pages. He was eminently happy in his home and had good reason to be proud of his sons; he was happy in his literary career, and would have been perfectly blessed had it not been for those evil spirits the reviewers; he was happy in his official position as Sheriff of Lanarkshire, which involved no small responsibility and labour; and he was supremely happy in making the most of such opportunities of distinction as fell to his lot as sheriff. One illustration of this may be quoted. In 1843 the eldest son of the Duke of Hamilton married the daughter of the Grand Duke of Baden. The young couple were escorted to Hamilton by the gentlemen and tenantry of the county on horseback.

"As sheriff of the county," writes Sir Archibald, "and an old friend of the family, I went at the head of the latter body and met the Princess when she alighted and received her father-in-law's salute at the foot of the great stair of his palace. A dinner was given the same day in the riding-school of the palace—a large room capable of accommodating five hundred persons — by the Duke to the tenantry and neighbours on the occasion. After dinner the Princess, with her mother-in-law, the Duchess, and her sister-in-law, Lady Lincoln, came into the orchestra, and the Duke requested me to propose the health of the bride. I did so, standing on the table immediately below the ladies; and when I concluded and the hall was ringing with acclamations, the bride stretched out her hand to me in token of gratification, which I, of course, immediately respectfully kissed. The Duchess and Lady Lincoln did the same, and met with the like reception; so that chance brought me into the extraordinary position of kissing the hand of a princess, a duchess, and a countess—all three beautiful women—at one time in the presence of five hundred persons. There is safety in numbers."

Before parting with a work which, despite many characteristic defects, deserves to be read not for amusement merely, but instruction, we may observe, though at the risk of moralizing like the historian himself, that Alison's narrative affords a striking example of what perseverance and directness of purpose can accomplish. At seventy he felt nearly as strong as at twenty-five, and he attributes this happy bodily condition to a variety of occupation. "Either the law or the literature singly," he writes, "would, I am persuaded, have ruined my health or terminated my life, but the two together saved both."

A History of the Papacy during the Period of the Reformation. By M. Creighton. 2 vols. (Longmans & Co.)

If literally interpreted, the title given by Mr. Creighton to the work of which the present volumes are but the first instalment defines pretty closely the exact nature of his subject. This is not, as the reader almost instinctively expects, either a history of the Reformation or a history of the Popes during whose reigns the Reformation took place. It is simply the history of the Papacy—that is to say, of the Roman Curia—during the Reformation period. So far the book answers perfectly to its title; and in working out the subject Mr. Creighton shows learning, accuracy, and clearness. But the question arises, Is not such a book with a subject thus limited very imperfect? and,

secondly, Did Mr. Creighton really start with the intention of making it what it has turned out? or did he wish to produce something different, and find himself forced to restrict his subject in the course of elaboration, owing to defects in his method of treatment? The excessive narrowness of his subject can be easily explained by a simile. The Papacy of the fifteenth and sixteenth century may be compared to a hill one of the slopes of which is called the Reformation, and the other is called the Renaissance, while the extreme and wedge-like crest belongs neither to the Reformation nor to the Renaissance, but to both equally. This narrow hill-top is what Mr. Creighton has chosen as his subject—the Papal Curia in its relations with Reformation and with Renaissance, and no more. He has described the theological and diplomatic business which, openly or underhand, the Papacy was forced to transact by the pressure of the religious and political movements of the times; but he has not explained the nature and origin of those movements. These two volumes (representing, it is to be presumed, about one-third of the whole work) might be described as the history of the relations of the Papacy during the first half of the fifteenth century towards a variety of inscrutable historical changes. They contain most minute accounts of the Councils of Pisa, of Constance, and of Bâle; of the negotiations for ending the great schism, for crushing the Hussites, for assisting the Greek and Latin churches; and of the efforts towards commencing a crusade against the Turks. But of the great changes in the constitution of nationalities, in the mode of thinking and feeling of the men of the later Middle Ages—of all that can, in the modern sense, be called the history of Christendom during the fourteenth and fifteenth centuries—the reader learns nothing. The return of the Popes from Avignon, the Bohemian rebellion, the abortive attempts at reform, the final victory of the Papal autocracy over the oligarchical parliamentary system represented by the councils—all these events and concatenations of events, of which the minutest and most trivial details are given, were the result of so many alterations in the life and thought of men and nations; and Mr. Creighton, ignoring all this life and thought, leaves his reader either to discover for himself the causes of these events, or to accept these events as the quite fortuitous movements of so many unimportant political persons. The fact is that Mr. Creighton has been satisfied with laboriously and intelligently compiling a kind of vast digest of the documents and narratives made by the men who served the Curia in the fifteenth century, with reference to certain ecclesiastical and political squabbles, of the nature and importance of which they could not possibly have had the faintest idea, and which only posterity, by a study of mental and social conditions, has identified as the early manifestations of the great ethical, intellectual, and national movement which we call the Reformation.

As it is with ecclesiastical, so also is it with political history. Mr. Creighton gives with extraordinary clearness and minuteness a full account of the negotiations of the Popes of the late fourteenth and early fifteenth centuries with the various sovereigns of Europe, with France, Germany, Aragon, Naples, Florence,—nay, even with single Italian princelets like Sigismondo Malatesta and isolated *condottieri* like Braccio or Piccinino. But of the conditions which caused foreign nationalities to put forth the claims the repulse of which by the Roman Curia occupies page after page; of the political and social organization or disorganization which produced the complications in Italian, nay, even in Roman municipal affairs, which one Popo after another sought to remedy and succeeded in making worse,—no sufficient account is supplied. Indeed, had one not gained from other sources some knowledge of the state of things in Italy and elsewhere from the date of the return from Avignon to the death of Pius II., one would have no reason to suspect that Italy was during that time in a condition, political, social, and intellectual, at all differing from that of England, France, or Germany; and if Mr. Creighton has not in the present volumes prepared any kind of explanation for the attitude towards Julius and Leo of men like Hutten and Luther, he has not either, in the domain of mere political history, put his readers in a position enabling them to understand the schemes and achievements of the Borgias and Medicis.

Mr. Creighton has, in short, been satisfied with giving his readers a rather unsatisfactory thing, an excellent history of the Roman Curia—a complete description of the crest of the historical hill, as if the crest existed without the slopes. We have said he has been satisfied; perhaps this is a mistake. Perhaps, as we before hinted, Mr. Creighton may not have carried out his own original plan of a history of Catholicism during the Reformation and the Renaissance, prevented from so doing by the accident of having set about his work in a wrong way. No one can fail to be struck by the extremely antiquated mode not only of conceiving history, but of writing it, which characterizes this book, and which strongly suggests that Mr. Creighton must have looked about him for a subject for an historical work, and even begun working upon it, moved by the desire of writing something or other, and not, like most modern historians, incited by a fondness for one period in particular. Perhaps this supposition is erroneous, but it is difficult to believe that a reaction against the modern style of historical writing, with its excessive discursiveness, its constant insistence on social and intellectual conditions, and its perhaps excessive sacrifice of regular narration of events to the presentation of an historical picture, could have gone to the length of making Mr. Creighton deliberately neglect the study of social and intellectual conditions, eschew all attempt at showing his readers the life of a specified time, and limit his history to the recital of bare facts. Again we premise that we may be mistaken, but it is difficult to conceive that disapprobation of the system of painting characters in the course of historical narration, which certain living historians have certainly abused, can have induced a man appreciative of modern methods to finish up each chapter with a little set "character" of a deceased actor in the historic drama; just as it is impossible to conceive that it is from deliberate hostility to picturesque writing that Mr. Creighton has penned the following sentences:—

"The very appearance of Cardinal Correr seemed to carry conviction: he was tall, but so thin and worn that he seemed to be but skin and bones."

"Giovanna's new favourite, Caraccioli, was looking about for some means of getting rid of Sforza, whose *manly frame* might soon prove too attractive to the susceptible queen."

Similar also are the description (suggestive of a certain absence of features) of Braccio as possessed of "an oval face that seemed too full of blood—yet with a look of dignity and power"; and the mysterious account of the injury done to a favourite cardinal of Eugenius II., which runs briefly:—"Suddenly the drawbridge was raised, and Vitelleschi wounded in three places." And no one can deny that Mr. Creighton must indeed have set his face against the dramatic and prophetic manner in which we are accustomed to treat the Popes of the Renaissance, when he remarks upon the elevation of Alfonso Borgia that the family of this prelate were destined in the Papal court "to play an important part."

As might be expected, Mr. Creighton rarely oversteps the limits of his own subject, and consequently of his thoroughly trustworthy information. We may, however, notice his remark that (about the time of Dante), while Italy was turning to classical antiquity,

"the Teutons turned for literary inspiration to nature and to the legendary heroes of their early days.....Teutonic literature was national, and aimed at expressing the rude aspirations of the present in the forms of a legendary past."

The fact happens to be exactly the reverse. Teutonic, *i.e.* German, literature was during its great mediæval efflorescence very much less national than was Italian literature. With the exception of the final re-editing of the Nibelungen legends, the poets of Germany — Wolfram, Gottfried, Ulrich, Walther, Frauenlob, Konrad v. Würtzburg, and Heinrich v. Ofterdingen—were either entirely absorbed in experimentalizing on the most artificial lyric poetry, probably borrowed from abroad, or were treating afresh the tales of Virgil, Dares, and Dictys, and the epics of the Arthurian cycle which had come to them from France or Provence.

Before closing it is but fair to say that, disappointing as must be Mr. Creighton's book to those who expected a history in the modern sense either of the Papacy or of the Reformation, it yet possesses a distinct value and a certain novelty considered as what it really is—a history of the Papal Curia during the fifteenth century; and it will prove not only interesting but instructive to such readers as are already familiar with the Reformation or the Renaissance, enabling them to follow in a clear and business-like way disputes and negotiations which are apt to be rather vaguely set forth in the books of the modern historians.

Skobeleff. By V. J. Nemirovitch-Dantchenko. (St. Petersburg, Devrien.)

This book does not profess to be a biography of the celebrated general whom Russia lately lost, but rather a portrait accompanied by anecdotes. In trying to depict Skobeleff as he walked and talked the author has had to contend with difficulties of

which English readers can have but a faint idea. There were, first of all, the press laws to be encountered. The memoir had to be so written that the censor should find nothing to condemn in it. There were private individuals whose feelings had to be spared, and their relations with the "White General" ignored. And last, but not least, there was that many-headed monster to be propitiated, which exists even in countries where there is no freedom of the press—public opinion. Hampered by these obstacles it was hardly to be expected that the book could prove satisfactory, and indeed it is not. It abounds in padding, and requires much reading between the lines. Still the main object of the author's labours has been achieved, and a fairly life-like portrait of the general will impress itself on the reader's mind.

Mr. Nemirovitch-Dantchenko is particularly qualified for his task, as he was a personal friend of Skobeleff's, and was the correspondent of a Russian newspaper during the campaign of 1877–78. He admires his hero inordinately, and (possibly for better stage effect), in contrasting him with his surroundings, distributes the lights and shades with so partial a hand that the general appears as almost the only brave man in the Russian army, a proposition which it does not require the acumen of a Euclid to pronounce absurd.

Skobeleff has been called the poet of war; perhaps it would be more accurate to define him as the military Byron of Russia. A more daring, a more insubordinate, and a more original mind it has not been the fate of Europe to see for many a long day. If we want to find his equal it is almost necessary to go back to the times of Charles XII., for we shall not find him within the limits of our conventional nineteenth century. He delighted in battle, yet confessed frequently that it was not the bubble reputation, but a soldier's grave, which he sought at the cannon's mouth. He went forth to battle clad in his newest and brightest uniform, mounted on his famous white charger, and waving his white cap in the air. Skobeleff was a wonderful military artist. He must have studied the soldier closely to have acquired so accurate a knowledge of his heart. On one occasion, at the third battle of Plevna, he met his troops flying panic-stricken back to the camp. On seeing him they drew up and saluted. "Ah, my fine fellows," he exclaimed, "you have fought like lions!" The troops recovered their self-respect. Seeing the effect his words had produced upon them, Skobeleff pretended only then to have discovered that they were without their muskets. "Where are your muskets?" he shouted. No one durst answer. "Cowards! I do not want to command such dogs as you. Come, pick up your muskets, and follow me at once!" and, proceeding in the direction where the Turkish fire was thickest, he put them through their facings as though they were raw recruits drilling in the quiet back yard of a provincial barrack. When they had gone through their evolutions he led them against the enemy, and not one of them thought of running away.

Some of the most readable passages in the book are those where Skobeleff and his father are brought together. The former was a spendthrift, the latter a miser. When the Russian army was preparing to cross the Danube it was one of Skobeleff's amusements to go out reconnoitring, and the Turks seem to have singled him out from the first for their particular attention, showering their shots on him whenever he appeared. Sometimes his father would accompany him on these expeditions and reprove him for exposing himself. When the old man's displeasure had reached its height, young Skobeleff would turn laughingly to his companions and say, "Gentlemen, would you like to see my father leave us at once? I can conjure him away at any moment"; and then, addressing his father, he would complain of his penniless condition, in confirmation of which he would turn his pockets inside out and ask him to replenish them. "Ough!" the old general would mutter; "you are always wanting money. I have none myself," and would morosely ride away. The charm was never found to fail. Most of the money Skobeleff had went to his comrades in arms and the soldiers under him. But he was by no means an anchorite, and was fond of jovial company and a bountiful table. He was a soldier first, however, and a man of pleasure afterwards. He never formed any romantic attachments, because he considered that the soldier's heart must remain indifferent to the blandishments of love and unsoftened by the luxury of a home. His whole life was a campaign. He has been reproached with foolhardiness and bravado, but Mr. Nemirovitch-Dantchenko's evidence goes to show that this daring was indispensable to his success, as his troops were young and inexperienced, and required a bold and resolute leader. Nevertheless, in another part of his work he admits that Skobeleff courted death, and hints darkly at the intrigues, jealousies, and petty meannesses of his fellow generals which embittered his life. Indeed, an erratic genius like Skobeleff must have had a startling effect on the pedantic staff of the autocrat's army. The estimation in which he was held by the higher grades is well illustrated in the following anecdote.

About eighteen months after the Russo-Turkish war Mr. Nemirovitch-Dantchenko was on his way to Moscow, his only travelling companion being a general. This personage eyed our author with the contemptuous scorn peculiar to Prussian and Russian military men when they are so unfortunate as to be brought in contact with civilians. After a time he relaxed, however, and condescended to enter into conversation. It came out that he had been in the war. Yes, he had been in the war, but had received no decoration. Why not? Oh! he had not had enough sixpences. Not enough sixpences? No, not enough for those newspaper correspondents. Sixpence a line was what they charged. That was the way to get promotion and orders. The conversation then turned on Skobeleff. The general had known him—a drunken sot! All Skobeleff's fine deeds and bravery had been invented by that fellow Nemirovitch-Dantchenko. He had got drunk one day, and the idea came into his head. He made a good thing of it, too. Then the general knew Nemirovitch-Dantchenko personally? Oh, yes! He had known him well — had seen him rolling about drunk. The civilian ventured to say that he had heard Nemirovitch-Dantchenko was abstemious—almost a teetotaler, in fact—but was flatly contradicted. When they arrived at their destination Nemirovitch-Dantchenko could contain himself no longer. "Most pleasant chat we have had together. May I have the honour of learning your name?" Cards were exchanged. "Why," said the general, "your name is Nemirovitch-Dantchenko! You are not the man who—?" "Yes, the very man." The general disappeared, and Mr. Nemirovitch-Dantchenko has never had the opportunity of renewing his pleasant acquaintance.

Once a member of the Corps Diplomatique asked Skobeleff whether he never felt afraid. The reply is worthy of quotation. "You see, my dear sir," he said,

"you have the *right* to be a coward; a private soldier *may* be a coward; a subordinate officer even can be *excused* for possessing the instinct of self-preservation. But from the commander of a company upwards no justification for cowardice is possible. In my opinion a coward-general is a contradiction in terms, and the less such contradictions are tolerated the better."

That Skobeleff was a general of genius few will now gainsay; and that he was no politician is almost the logical consequence. But it would appear from the book before us that he was far from being an unqualified admirer of autocratic institutions, and his sympathy with the people seems to have been much stronger than his respect for authority.

The work is embellished with portraits of the general and his father; perhaps the most pleasing of these is the picture of Skobeleff as a child.

The Epic of Kings: Stories retold from Firdusi. By Helen Zimmern. With Two Etchings by L. Alma Tadema, A.R.A., and a Prefatory Poem by Edmund W. Gosse. (Fisher Unwin.)

This is a paraphrase in measured prose, based entirely upon Mohl's French translation, of the earlier portion of what Miss Zimmern calls "the immortal epic of Firdusi." It is singular, by-the-by, that the French critics should call the 'Shāh Nāmeh' an epic when it was they themselves who invented the name of "poésie cyclique" to designate precisely such poems as this—poems whose authors, "sans emprunter de la poésie l'art de placer les événements pour les faire naître les uns des autres avec plus de merveilleux, en les rapportant tous à une même action, suivent l'ordre naturel et méthodique de l'histoire ou de la fable."

In discussing the 'Nibelungenlied' on a former occasion we divided all epics into the epic of art and the epic of growth, and under neither of these divisions could we find a place for a cyclic poem like the 'Shāh Nāmeh,' in which, though there is all the self-conscious redaction of writers like Virgil, there is none of the artistic evolution of a central thought which is essential to the epic of art. Indeed, Miss Zimmern does not appear to have studied the subject of the true epic in its relation to cyclic poetry on the one hand and to mere narrative poetry on the other. However, the carefulness and intelligence she displays in her selections from the 'Shāh Nāmeh,' no less than in her graceful renderings of them, are deserving of high praise.

Considering the difficulty, too, of working in the medium she has chosen, the half-metrical prose of the sixteenth century (which she calls "the simple language of the prose of Shakspeare and the English Bible"), she must be allowed to have been not unsuccessful. We have, however, on a former occasion pointed out that what we then called Bible rhythm is *not* "the language of the prose of Shakspeare" nor of any other writer, but in its movement is fundamentally like nothing else in our literature. It is, in fact, as Selden hints, the happy result of an endeavour on the part of the translators of the Old Testament to reproduce the metrical bars of the Hebrew original in a language peculiarly fitted to reproduce those bars. There is probably no other movement in the world so fine as our Bible rhythm, and when it first appeared it was quite a new literary form. There are signs of a demand just now for a literary method that shall be metrical, and yet not dominated by the exigencies of recognized and complex form. It would be a sad thing, no doubt, for poetry if such writing as Mr. Walt Whitman's had any real vogue; but metrical passages such as occur in good measured prose—for instance, in M. Leconte de Lisle's admirable renderings of Greek poetry—are a very different thing, and certainly Miss Zimmern's translations in this volume can be read with great pleasure. The logical structure of modern prose would have added to the incredibility of such fabulous adventures as those of the 'Shāh Nāmeh.' But it is hard for a translator to have to get at Firdusi through M. Mohl, whose language is after all French—the most essentially rhetorical and therefore unpoetic language in Europe.

Miss Zimmern is filled with a genuine love of her subject, and she speaks of Firdusi in the same breath with Homer. "The 'Shāh Nāmeh,'" says she,

"is pervaded by an antique grandeur mingled with what might be called a modern spirit, but which is in reality the expression of its intense truth to human nature, the element that renders it of and for all time."

It is difficult to go so far as this. Nor indeed is the Persian muse fairly represented by the 'Shāh Nāmeh.' With the Persian poets, as with all others, "truth" is, no doubt, the final quest; but with them it is the truth of symbol, not the truth of representation, as with European poets. Hence the highest reaches of the Persian muse are to be found in the great parable epic of 'Youssuf and Zuleika,' and especially in the 'Sálámán and Absál' of Jami. Here, and not in the 'Shāh Nāmeh,' Persian poetry has a distinct and individual place, not only in Asiatic but in universal literature. It is, indeed, because Sufeyism (the ecstatic cultus of the beautiful intent underlying all "the shows of things") is the last and most perfect flower of all poetry that the Persian poets stand so high. What we ask of a literature is that it should give us something of its own. The worship of goodness and beauty—"the rose of the world and its perfume"—is the subject specially characteristic of Persian poetry, rather than the struggles of demigods and heroes whose exploits formed part of a mythology already half forgotten before Firdusi was born. What is wanted by our Western poetry, *blasé* and pessimistic, is the quality of which Persian poetry has so much to give—Sufeyism.

Miss Zimmern seems to think, with Sir William Jones, that Asiatic mythological systems have now a chance of competing with the Hellenic in the poetic methods of modern Europe; and hence this paraphrase seems to have been undertaken. We will state in few words our objections to the view. "Without derogating," says Sir William Jones,

"from the merit of Greek and Latin authors, I cannot but think that our European poetry has subsisted too long on the perpetual repetition of the same images and incessant allusions to the same fables. And if the writings of the Asiatics were better known a new and ample field would be opened for speculation; we should have a more extensive insight into the history of the human mind, we should be furnished with a new set of images and similitudes, and a number of excellent compositions would be brought to light which future scholars might explain, and future poets might imitate."

Since Sir William Jones's time the mythologies of Asia have been worked with vigour by Southey and M. Leconte de Lisle, but with what success as regards engaging the sympathy of the European mind?

In winning the sympathy of the modern world of Europe there is no mythology that can compete for a moment with the Hellenic, unless it be the Scandinavian. Nor, perhaps, is the reason far to seek. It lies in the very nature of the Western mind. It was not till the shadowy demigods and heroes of the Asiatic races crossed the Caucasus and breathed a more bracing air that they became really incarnate—or rather that they really became individual characters. For instance, the hero Irij, the hero Zal, and the hero Zohrab are in character the same person, the virtuous young man who combines the courage of youth with the wisdom and forbearance of age. But among the many qualities of man's mind that became invigorated and rejuvenated by that great exodus from the plains of Asia is to be counted, above all others, his dramatic imagination. The mere sense of wonder, which had formerly been an all-sufficing source of pleasure to him, was all-sufficing no longer. The wonderful adventure must now be connected with a real and an interesting individual character. Given the interesting character, indeed, and, as we see in Homer, any adventure becomes interesting. But dramatic imagination (unless it be Semitic or Chinese) has no place in Asia. The wonderfulness of the world and the romantic possibilities of Fate and Chance—not the wonderfulness of the character to whom these possibilities befall—are ever present to the Asiatic imagination. Drama, in a word, is a growth of the Western mind; and until all mythologies have become so worn out and vulgarized that they are no longer fit subjects for the poet, it will be useless to bring into competition with Hellenic myth such undramatic mythologies as those of Asia, or, indeed, any mythology, however picturesque, save, perhaps, that of Scandinavia. The inherent vitality of Greek myth is best seen, perhaps, in the fact that it has been able to survive, first the vulgarization it underwent in the eighteenth century, and then the revival of the Romantic movement which followed that vulgarization. That much of this vitality is owing to the extraordinary influence of Keats upon subsequent poetry few will deny. And in prosecuting the inquiry, How long will dead mythologies form a true poetic impulse? it is necessary to ask, What, apart from the influence of Keats as a revivifying power, would have been the effect upon Hellenic myth of two such agents as those we have mentioned? The one weakness in the romanticism of Coleridge was, of course, its unsubstantiality, its lack of sensuousness. But Hellenism has now to struggle with a kind of romantic poetry as weird as Coleridge's, and yet as sensuous as Keats's own—the poetry of Rossetti, the real antagonist of neo-Hellenism. If it should succumb to this, we do not see how it can ever be revived as poetic machinery, for the time cannot be far distant when the generalizations of science will be sufficiently familiar to become the *motif* of true poetry. But, be this as it may, no mythology of Asiatic origin will have any chance of being grafted upon the stock of poetical myth preserved by the Western world, and it must be remembered that even in Persia the legends of the 'Shāh Nāmeh' have only a literary life as compared with Mohammedan machinery. Still it is, as Miss Zimmern says, little to the credit of England, the greatest European power in the East, that France should be the first to provide funds for the translation of so important a work as the 'Shāh Nāmeh.' And it is equally surprising that a scholar like Mr. Matthew Arnold, before he set himself to write 'Sohrab and Rustum,' should not have inquired which was a corrupt and which was a pure version of the story.

A striking feature of the volume is Mr. Gosse's narrative poem, 'Firdusi in Exile,' in which is told in charming verse the picturesque story of the poet's exile and death. Mr. Alma Tadema's two etchings are undoubtedly a great addition to the attractions of the book, though they have been the cause of its rather unwieldy size. In the group of Zal and Rudabeh the artist has succeeded in giving to the physiognomies that peculiar expression of European keenness and intentness which demarcates the Persian from any other contemporary Asiatic type.

NOVELS OF THE WEEK.

Val Strange. By D. Christie Murray. 3 vols. (Chatto & Windus.)
Patty's Partner. By Jean Middlemass. 3 vols. (Tinsley Brothers.)
Cosmo Gordon. By Mrs. Leith Adams. 3 vols. (Chapman & Hall.)
Dark Pages. By Mrs. Horace Dobell. 3 vols. (Remington & Co.)
Geraldine Hawthorne. By the Author of 'Miss Molly.' (Blackwood & Sons.)

'Val Strange' is a failure. After 'Joseph's Coat,' and the story called 'Coals of Fire,' which gave a name to three volumes of Mr. Murray's short stories, something much better was to be expected. The author seems to be in uncongenial society when he deals with rich young men and heroes or villains of finance. His wise young man may remind the reader of Mr. Meredith's wise youth in 'The Ordeal of Richard Feverel,' and he is the only well-

drawn character in the book. Mr. Murray has contracted a bad habit of discoursing to the reader, a fault for which, perhaps, Thackeray would have to answer. He, however, used the device sparingly, and never went so far as to relate mere personal experiences. It is needless to say that 'Val Strange' is above the ordinary run of novels; but those who have read Mr. Murray's former works can only read this one with strong feelings of regret.

'Patty's Partner,' like many of Miss Middlemass's stories, is deficient in central interest. Patty is a person for whom it is impossible to care. Her fortunes are followed with profound indifference, and, indeed, it is irksome to have to follow them at all. Still less is the reader concerned for what happens to her middle-aged lover, the manager of the factory in which she is a hand. Some of the incidental characters, however, are fairly drawn, and the description of the struggle for gentility made by a family which has remote aristocratical connexions is given with liveliness, and even with some humour.

There is plenty of movement in Mrs. Leith Adams's new story, if not much depth of either observation or sentiment. Cosmo Gordon is a man of the conventional type of military virtue, with a good deal that is sterling metal under the affected surface of his social polish. The worst side of the author is shown in a coarseness which certain ladies seem unable to avoid when they touch upon theological schools which they dislike. Mrs. Dulcibella Mackenzie and her spiritual guide Mr. Huckleberry are like nothing in life, though they are faithfully based upon former travesties and caricatures. To represent those whose religious shibboleths differ from their own as uneducated, worldly, and sensual is a favourite device of writers of this type. There is little that is remarkable in the other characters. Lady Bulteel is perhaps the best of them—a faded lachrymose lady, with not much head, but a warm heart for the prodigal son, whose return at length gladdens her not much more obviously than it does the bellowing pigheaded baronet who has vowed to forget his existence. Altogether Mrs. Adams seems to possess much facility of description, and her faults are such as will not greatly strike the superficial reader.

The three volumes of horror with which Mrs. Dobell has favoured the world should have been bound in red and black and embellished with skulls and cross-bones, the innocent and cheerful garb in which they now appear being almost a fraud upon the reader. Gruesome as are their horrors, we confess ourselves more shocked by certain solecisms which occasionally impede the flow of misery and crime. Words like "agreeable" for "willing," and such harsh sayings as "a few, down hill, miles away," not unfrequently divert the critic's attention when he has almost succeeded in the conscientious endeavour to be thrilled. Yet a strong effort has been made to cause the flesh to creep. In the first story an estimable man, having slain his friend on the impulse of the moment, drags the corpse down a secret staircase from his own library and packs it in a lumber chest in the cellar. No wonder that he soon drowns himself, and that the lady, the *teterrima causa*, dies heartbroken. In 'A Marriage of Pique' an ill-used wife poisons her husband. Her second spouse and earlier lover discovers the truth, and fleeing in horror is killed in a railway accident. A duel and a suicide mark the third story, 'The Windmill on the Common.' If literary criticism be applicable to such notable work, it may be said that the last tale is the best. There is something really tragic in the undeserved blow which destroys poor Katrine's reason, and her sorrowful history is told with more care than marks the earlier narratives. From a legal point of view the suicide was somewhat hasty. Had Randolph elected to face a jury, and been fortunate in the selection of his counsel, to say nothing of meeting with a judge with a turn for judicial tableaux, it seems at any rate probable that the trial might have lasted long enough for all the parties concerned to have completed the natural span of their existence; while the French court, on the other hand, would at once have condemned him on the prosecutor's word, but "extenuating circumstances" might have forbidden the permanent separation of two lovers.

The author of 'Miss Molly' has chosen a picturesque setting to frame a gracious portrait of high-souled and gentle woman, for such is Mistress Geraldine Calverley. She is what is sometimes called across the water a "revolutionary matron," but has none of the stern attributes one would connect with such a term. The reader first makes her acquaintance in the peaceful garden of her home in a New England village. The War of Independence has but newly begun, and her generous spirit often dwells with enthusiasm on the deeds of her countrymen, notably of one Ralph Calverley, who is daily expected on some recruiting duty at Endicot. He comes, and with him a companion. Phil Honeywood is an easy-natured, gentle-hearted youth, thoughtless of himself, and especially sympathetic with women, who finds himself a warrior by stress of circumstances, and takes up the duty as it is thrown in his way. Compared with his captain Calverley, he does not seem likely to show a steadier faith than the soldier whose whole mind is in his work, who is reticent and immersed in care, and whose name is becoming more and more identified with the cause he has espoused. Both men fall in love with Geraldine in characteristically different fashion. Calverley sees in her a mate worthy of himself, Honeywood a higher nature to which he cannot but aspire. Needless to say, the more masterful wooer is successful. Next to her love for her hero is the old love for her father. When he dies suddenly, having completed nothing of the varied work he was ever beginning, one great sorrow comes into her life. Not the death, but the disappointed hopes, seem pitiful to her. But this great grief is succeeded by a darker trouble when the patriotic leader is found wanting and for ambition's sake deserts the cause which to her is sacred. But her love withstands the shock, and in love's triumph over shame lies the essence of the story. It is needless to dwell upon details, but few narratives impress one more with the truth of their pathos. Of minor characters, the sharp-tempered mother, whose sorrow makes her at last Geraldine's most tender comforter, and honest John Hammond, the English subaltern, whose manly nature is the support of the stricken wife in the darkest hour of her history, and who never forgets in the commonplace happiness of rural life the queenly woman he befriended, are such as to impress the memory. Honeywood, to whom it falls to take the noblest revenge upon his rival, is also thoroughly well drawn.

CHRISTMAS BOOKS.

Men of Note: their Boyhood and Schooldays. By Ernest Foster. (Warne & Co.)
Brother and Sister. By Elizabeth J. Lysaght. (Blackie & Son.)
A Little Wild Flower; or, Rosy's Story. By L. J. Tomlinson. (Shaw & Co.)
Jack and Jill. By Mrs. Stanley Leathes. (Same publishers.)
Lost in the Backwoods. By Mrs. Trail. (Nelson & Sons.)
Stories of the Days of King Arthur. By Charles Henry Hanson. (Same publishers.)
Layton Croft; or, the Story of a Prodigal. By Alice Somerton. (Warne & Co.)
In the Black Forest. By Charles W. Wood. (Bentley & Son.)
Elsie's Adventures in Insect Land. By Gertrude P. Dyer. (Marcus Ward & Co.)
The Belton Scholarship. By Bernard Heldmann. (Griffith & Farran.)
Edward Bertram; or, the Emigrant Heir. By Grace Stebbing. (Marcus Ward & Co.)

Any boy who requires to be urged to exertion and to have his ambition fired may well read Mr. Foster's record of statesmen, lawyers, generals, authors, engineers, and others, the architects of their own fortunes. The early years of a man's life are usually the least interesting and instructive, but as the object of Mr. Foster is to arouse energy and enterprise, the utility of his book in these times, when the battle of life is so severe, can scarcely be doubted.

'Brother and Sister' is a pretty story and well told. The plot is cleverly constructed and the moral is excellent. The author has already published several works, and we hope that this may not be her last.

Very small children will like 'A Little Wild Flower,' which may safely be put into their hands. The same may be said of 'Jack and Jill.'

Mrs. Trail's 'Lost in the Backwoods,' being the reprint of a popular story published many years ago under the title of the 'Canadian Crusoes,' cannot fail to be acceptable to readers in its present form, though we cannot agree with the publishers in thinking that a "new and more descriptive title" was required.

How far Mr. Hanson's 'Stories of the Days of King Arthur' will attract the young readers for whom it is compiled cannot be determined except by experience. The style may prove to be too quaint for them. On the other hand, the stories are exciting enough to appeal to the boyish liking for marvellous adventures. Illustrations by Gustave Doré add to the effect of the book.

'Layton Croft; or, the Story of a Prodigal,' is a tale which girls may peruse with profit. The tale is pleasantly told, and the moral is good. Not much can be said in praise of the illustrations; but the readers who enjoy the text will care but little for the pictures.

Mr. Charles W. Wood has written several books of travel, and his new one, 'In the Black Forest,' which is copiously illustrated, is quite as entertaining as any of them. It will suit readers of various ages: the young who have not visited the Black Forest will be attracted by this account, while their elders may renew in Mr. Wood's pages their acquaintance with familiar and delightful scenes.

'Elsie's Adventures in Insect Land' is an endeavour to lead children to take an interest in

insect life through the medium of a pleasantly told and well-illustrated story. We fear that some of the illustrations will not diminish the distaste which young children have for insects. The magnified gnat is not pleasing to look at, while the illustration of the eyes of a tarantula is as horrible as Victor Hugo's *pieuvre*.

'The Belton Scholarship' suffers from the defect of tameness which attaches to all tales of schoolboy life. Mr. Heldmann has written many such tales, and he has acquired the knack of stringing together incidents in such a way as to please youthful readers. By such readers to whom other books of the same class are not familiar this one may be found fresh as well as entertaining.

'Edward Bertram; or, the Emigrant Heir,' is a spirited tale of adventure with an appropriate ending.

OUR LIBRARY TABLE.

Messrs. George Bell & Sons have sent us *Plutarch's Lives*, translated by Mr. Aubrey Stewart and Mr. George Long. In this version thirteen lives of Roman political leaders, from the Gracchi to Mark Antony, are translated by the late Mr. Long. Mr. Stewart is to be congratulated on his careful and readable translation of the remaining thirty-three. The lives themselves are by this time exempt from criticism. They have become one of the commonest and most beloved of story-books in every language, and it would be as useless and needless to point out signs of credulity and inaccuracy in Plutarch as in the author of 'Robinson Crusoe.' For the same reason a translator of Plutarch is not bound to that nicety of scholarship which would be expected in a version of a less known author. If he can improve the point of a little anecdote by some slight alteration in the arrangement of the words, he is surely at liberty to do so, and every reader will be obliged to him. Hence it is that North's translation, though it was taken only from the French of Bishop Amyot, and is grossly inaccurate in many passages, has still many merits which far outweigh its imperfections. The quaintness and piquancy of North's diction are such that a comic story as he tells it is the more amusing, a pathetic one the more touching, an edifying one the more impressive; and no educated person of our day would attempt to translate Plutarch without in some way trying to recall the inimitable flavour of that old Elizabethan style. Mr. Stewart has successfully done this without sacrificing anything in the minuteness of his rendering. It must be admitted, however, that this sentiment in favour of older English words and constructions is only of recent development. The great English translations of Plutarch previously published are written in the styles of their times. North's version was published in 1579. In 1683–6 Tonson published another "by several hands," with an abominable dedication to the Duke of Ormonde by Dryden. The two Langhornes, John and William, issued a third about 1760. Mr. Stewart's makes a fourth. No better subjects than these translations could be selected for the illustration of the history of English prose style and English literary taste. Published successively at intervals of about a hundred years, they reflect faithfully the fashions of their times. Each writer is endeavouring to tell the same story in the words that most naturally occur to him as representing the flavour of the original. Dryden thinks North is almost unintelligible. Langhorne evidently finds Dryden and his collaborators wanting in dignity. Mr. Stewart complains of Langhorne's pomposity and shows a reaction in favour of North. We regret that the just limits of this notice do not permit us to give specimens of the four styles. Suffice it to say that we have carefully compared many of Plutarch's anecdotes in his four translators, and are of opinion that though North is, on the whole, the most entertaining, Mr. Stewart, as the better scholar, often gives Plutarch's points with more clearness, and has generally a great advantage in point of brevity over any of his predecessors.

A devoted friend and admirer of the late Lord Lytton, it was natural that Mr. C. Kent should be asked to compile the volume sent to us by Messrs. Routledge and entitled *The Wit and Wisdom of Lord Lytton*. Yet it is seldom that a man of Mr. Kent's distinction in literature undertakes the task of selection, and the admirers of Bulwer Lytton may be congratulated on his having consented to do so, and on the manner in which he has performed what must to him have been a labour of love.

The "Anti-Stylograph" sent to us by Messrs. De La Rue is an ingenious invention, and will prove very useful to those who require to carry a penholder about with them. The pen possesses the advantage of having ordinary nibs, and any good ink may be used.

We have on our table *The Adventures of a Tourist in Ireland*, by J. L. Joynes (Kegan Paul),—*Cyclopædia of Australasia*, by D. Blair (Melbourne, Fergusson & Moore),—*Popular History of Egypt*, Parts I. to VI., by Capt. J. W. Watkins (Hagger),—*Historical Handbook to Loughborough*, by the Rev. W. G. D. Fletcher (Loughborough, Wills),—*The Irish Educational Guide*, 1882–3 (Dublin, Mara),—*A Critique on the Criticisms of 'The Simplicity of Life,'* by R. Richardson (Lewis),—*Schiller's 'Maid of Orleans,'* translated by L. Filmore (Griffin),—*Selections from Uhland's Ballads and Romances*, by G. E. Fasnacht (Macmillan),—*Versions in Verse*, by G. Small (Yates, Alexander & Co.),—*Bedlam Ballads*, Part I., by S. C. White (Satchell),—*Verses of Varied Life*, by H. T. M. Bell (Stock),—*Frithjof and Ingebjorg, Poems*, by D. B. W. Sladen (Kegan Paul),—*Rienzi: an Æsthetic and Historical Poem*, by T. S. Rogers (Dublin, Ponsonby),—*A Salad of Stray Leaves*, by G. Halse (Longmans),—*Guesses at Purpose in Nature*, by W. P. James (S.P.C.K.),—*The Battery and the Boiler*, by R. M. Ballantyne (Nisbet),—*The Beeches*, by G. F. Turvey (Glasgow, Dunn & Wright),—*Cheerful Sundays* (Gardner),—*Little Will*, by H. Shipton (S.P.C.K.),—*Maud Kinglake's Collect*, by H. F. E. (S.P.C.K.),—*The Price of a Lark*, by A. Lang (S.P.C.K.),—and *Drowsy Dell*, by F. S. Potter (S.P.C.K.).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Bruce's (A. B.) The Galilean Gospel, cr. 8vo. 3/6 cl.
Charteris's (A. H.) The New Testament Scriptures, their Claims, &c., 8vo. 7/6 cl. (Croall Lectures, 1882.)
Encyclopædia or Dictionary of Biblical, Historical, &c., Theology, ed. by P. Schaff, Vol. 1, imp. 8vo. 24/ cl.
Phillipps's (L. F. M.) Lectures on Cumulative Evidence of Divine Revelation, cr. 8vo. 7/6 cl.

Law.

Williams (J. W. H.) and Vine's (J. R. S.) English Municipal Code, the Municipal Corporation Act, 1882, &c., 8vo. 5/

Fine Art and Archæology.

Lefroy's (W. C.) Ruined Abbeys of Yorkshire, with Etchings by A. B. Debaines and H. Toussaint, folio, 21/ cl.
Poynter's (E. J.) Painting, Classic, Italian, and Teutonic, 10/6
Smith's (T. R.) Architecture, Classic, Gothic, and Renaissance, cr. 8vo. 10/6 cl.

Poetry and the Drama.

Hake's (T. G.) Serpent Play, a Divine Pastoral, cr. 8vo. 6/ cl.
Melodies of the Fatherland, trans. from the German by Rev. R. Maguire, 12mo. 3/6 cl.
Pope's (A.) Works, with Notes, &c., by Rev. W. Elwin and W. J. Courthope, Vol. 4, 8vo. 10/6 cl.

History and Biography.

Lieber (F.), Life and Letters of, ed. by T. S. Perry, 8vo. 14/ cl.
Lupton's (W. M.) Concise English History, cr. 8vo. 3/6 cl.
Nichol's (J.) American Literature, an Historical Sketch, 1620–1880, 8vo. 15/ cl.
Rousseau, by H. G. Graham, 12mo. 2/6 cl. (Foreign Classics.)
Skelton's (J.) Essays in History and Biography, 8vo. 10/6 cl.
Tuckerman's (B.) History of English Prose Fiction, 8/6 cl.

Geography and Travel.

Du Val's (C.) With a Show through Southern Africa, and Personal Reminiscences of the Transvaal War, 2 vols. 21/

Science.

Dewar's (D.) New Theory of Nature, cr. 8vo. 5/ cl.
Glazebrook's (R. T.) Physical Optics, 12mo. 6/ cl. (Text-Books of Science.)
Hopley's (C. C.) Snakes, Curiosities and Wonders of Serpent Life, 8vo. 16/ cl.
McAlpine's (D.) Botanical Atlas, Vol. 1, 4to. 15/ cl.
Scott (J.) and Morton's (J. C.) The Soil of the Farm, cr. 8vo. 2/6. (Handbook of the Farm Series.)
Wood's (T.) Practical Lessons on Insect Life, cr. 8vo. 2/6 cl.

General Literature.

Bacon's (F.) The Promus of Formularies and Elegancies, illustrated from Shakespeare by Mrs. H. Pott, 8vo. 16/ cl.
Clare Welsman, by Author of 'Pansies and Asphodel,' 10/6 cl.
Dobell's (Mrs. H.) Dark Pages, 3 vols. cr. 8vo. 31/6 cl.
Fair and Free, by Author of 'A Modern Greek Heroine,' 3 vols. cr. 8vo. 31/6 cl.
Gallynipper (The) in Yankeeland, by Himself, cr. 8vo. 3/6 cl.
Holt's (A.) Gentleman's Fancy Dress, How to Choose It, 2/6
Hoppus's (M. A. M.) A Story of Carnival, 3 vols. cr. 8vo. 31/6
Marshall's (E.) Dayspring, a Story of the Time of William Tyndale, cr. 8vo. 5/ cl.
Other People, a Story of Modern Chivalry, by Stella Austin, cr. 8vo. 3/6 cl.
Pen-and-Ink Sketches of Military Subjects, by Ignotus, 5/
Raleigh's (A.) Thoughts for the Weary and the Sorrowful, 2/6
Rose's (H.) Ten Years, an Old World Story, 12mo. 3/6 cl.
Spyrl's (J.) Heidis's Early Experiences, a Story for Children, cr. 8vo. 3/6 cl.
Spyrl's (J.) Heidis's Further Experiences, cr. 8vo. 3/6 cl.
Stent's (G. C.) Scraps from my Sabretasche, being Personal Adventures while in the 14th Dragoons, cr. 8vo. 6/ cl.
Towards the Sunset, Teachings after Thirty Years, by Author of 'Recreations of a Country Parson,' cr. 8vo. 3/6 cl.
Winter's (J. S.) Regimental Legends, 3 vols. cr. 8vo. 31/6 cl.

FOREIGN.

Archæology.

Boetticher (A.): Olympia, das Fest u. seine Stätte, 20m.
Desjardin (A.): La Vie et l'Œuvre de Jean Bologne, 100fr.
Ménard (R.): La Vie Privée des Anciens, Vol. 4, 30fr.
Raffray (A.): Les Eglises Monolithes de Lalibéla, 30fr.
Schmarsow (A.): B. Pinturicchio in Rom, 20m.
Thiersch (F.): Die Königsburg v. Pergamon, 5m.

Geography and Travel.

Havard (H.): La Flandre à vol d'Oiseau, 25fr.
Tissot (V.): La Hongrie, 20fr.

Philology.

Stolz (F.): Zur Lateinischen Verbal-Flexion, Part 1, 2m.

Science.

Graff (L. v.): Monographie der Turbellarien: 1, Rhabdocoelida, 100m.
Sachs (J.): Pflanzen-Physiologie, Part 2, 12m.
Schmitz (F.): Die Chromatophoren der Algen, 4m.
Stilling (J.): Pseudo-isochromatische Tafeln f. die Prüfung d. Farbensinnes, 8m.

NOTES FROM OXFORD.

With the death of the Provost of Oriel almost the last of the older gods has passed away. Though a few still linger, the new Olympic circle is nearly complete. The change is not without its importance. Heads of colleges, such as they now are, belong to a different type and occupy a different position from their predecessors, and though new laws and altered manners have in some respects curtailed their powers, yet in others they may very possibly exercise a far greater influence upon the affairs of the University. The stately life apart from men will, it is clear, give way to one of active and visible interposition. As professors, as lecturers in their respective colleges, as administrators of college discipline and finance, the new heads must necessarily be powerful forces in Oxford, and it is worth while to consider the probable direction and effects of their energy. It may be granted at once that since we cannot afford to give a man 1,200*l.* a year without requiring him at least to profess to do something, it is necessary that heads of colleges should have specific duties to perform. It is also desirable that they should be men of ability, energy, and, if possible, learning. But there is one danger against which we shall do well to be on our guard. Two heads of colleges are already also professors, and it is not unlikely that before long such cases will be more numerous. The Commissioners' Statutes indirectly encourage the union of the two offices by allowing colleges to reckon the professorial stipend as part of the income of the headship, and thus to effect a saving in their own expenditure. But this pluralism would, if it became general, be a serious evil. It would weaken the influence if it did not endanger the existence of the professoriate as a distinct element in the university system. If heads are to be vigorous administrators, and professors to be devoted students and diligent teachers, there must be no more professor-heads. Nor, considering the fact that, despite the multiplicity of small posts, there are few prizes in Oxford valuable enough to attract first-rate men, is it expedient to reduce their number by amalgamation. On these grounds

the appointment of Mr. A. Dicey to the Vinerian Professorship of English Law is eminently satisfactory, though against his most formidable rival, Sir W. Anson, no objection could well be urged but the fact that he is already Warden of All Souls'.

The election of Prof. Burdon Sanderson to the Waynflete Chair of Physiology ought to strengthen the position and raise the standard of scientific study in Oxford. Very hard work lies before him, requiring no ordinary amount of patience, tact, and industry; but he will have the warm sympathy of all who desire to see the great scientific traditions of Oxford worthily and adequately represented among us.

Archæologists may be interested in hearing that the small but valuable collection of Greek antiquities from Southern Russia given by Dr. Siemens is now on view in the central hall of the University Museum. These treasures, found in the tombs of Scythian chiefs, are the only specimens of their kind to be seen outside St. Petersburg. The two lectures by Mr. W. M. Ramsay, which were announced in your columns a few weeks ago, have been a decided success. They were well attended, and contributed much valuable information as to the early civilization and history of Phrygia and the central plateau of Asia Minor. On the 14th inst. Mr. Ramsay hopes to give a lecture on the same subject, under the auspices of the Hellenic Society, at 22, Albemarle Street. He will probably return to Asia Minor before the end of the year.

The Association for the Higher Education of Women held its annual meeting on November 29th; Mr. A. Sidgwick was elected secretary in place of Prof. Butcher, and it was determined to organize a system of education by correspondence similar to that which has been in working at Cambridge for some years.

On Tuesday last Mr. A. Toynbee of Balliol delivered, in the hall of University College, an able and interesting criticism of Mr. Henry George's 'Progress and Poverty.' In addition to the members of the Palmerston Club, at whose invitation the lecture was given, there was a large attendance of the senior members of the University. P.

ENGLISH AUTHORS AND AMERICAN PUBLISHERS.

Crown Buildings, 188, Fleet Street, Dec. 4, 1882.

If you will allow me to quote the words of G. W. S.'s telegram to the New York *Tribune* your readers will see that they are calculated, and apparently intended, to convey the suggestion of very unworthy conduct on the part of my firm. These are his words :—

"*The Harpers Vindicated.* — Sampson Low contradicts in to-day's *Athenæum* Mr. Russell's charge against Harpers of reprinting his novels without payment, saying that the Harpers did pay the English publishers for the advance sheets over 200*l.*, *which they pocketed unknown to Mr. Russell.* G. W. S."

The words which I have italicized above are not pleasant, and it is hardly likely that Mr. Sampson Low would have wished *his* words to convey the improper impression which these unquestionably do convey. I do not feel called upon to detail the particulars of our various agreements with Mr. Clark Russell, or to quote the eloquent facts which our ledger would reveal; it is sufficient for me to say that, notwithstanding our friendly sparring in your columns (and I admit that the gloves in his practised hands are heavier than mine), I am quite sure that Mr. Clark Russell will gladly confirm my words when I say that he is perfectly satisfied with the conduct of his English publishers, which certainly he could hardly have been had *he* interpreted Mr. Low's letter in the unfriendly spirit which seems to have animated G. W. S.

Allow me to add that Mr. Sampson Low wrote as the agent of Messrs. Harper in this country, and, as I said in my last letter, the sum he mentioned was not correctly stated. Mr. Russell has partly explained the circumstances, and further detail is certainly unnecessary. I may add, for G. W. S.'s information, that Mr. Sampson Low has not for many years been a partner in the firm with which his honoured name is still associated.

Mr. Russell's trenchant and vigorous letter is not quite impregnable. It reminds me of a house of glass, into which it would be easy to cast pebbles. I have no desire, however, to prolong this discussion. Mr. Russell is quite welcome, in a general sense, to his definition of American "rights," but in the particular sense of his agreement with my firm I am sure he will agree with me to regard them as "contingent interests." Edward Marston.

MISS RHODA GARRETT.

Many of our readers will have seen with regret the announcement of Miss Garrett's death at what must be considered an early age. At forty-one, although a life's work may be done, the mental faculties are in their prime, and it was eminently so in her case. She had conquered the difficulties which until very lately beset the path of any woman who desired to think and act for herself, and had begun at length to enjoy a tardy measure of success. As a house decorator, in partnership with her cousin, the sister of Mrs. Garrett Anderson, M.D., she found congenial occupation, although her powers and her training fully fitted her to carry on the profession of an architect. It is said—we know not on what authority—that the Royal Institute of British Architects refused to admit her; but this is hardly credible. In the humbler walk her remarkably quiet but fastidious taste, her capacity for taking infinite pains, and her power with the pencil enabled her to produce charming domestic effects; but whether she could have succeeded in more ambitious work, as many of her friends believed, we can now, unfortunately, never know. Her high natural spirits, though they kept her up in what was long an almost hopeless struggle, also tended to wear out a naturally fragile constitution. During the few years in which she enjoyed the power of helping others and of offering hospitality to her many friends her house was the cheerful rendezvous of a large circle of strangely opposite shades of opinion, character, and social standing. To them, and to many more of whom no one heard, her loss will be irreparable.

Miss Garrett was the eldest daughter of the late Rev. John F. Garrett, a Derbyshire rector. She was born at Eyam, in that shire, in 1841. Determining when still young to fight the battle of life for herself, she came to London about 1868, but had much difficulty in finding an office open to a lady pupil. It was objected by one architect that she would not be able to go up a ladder. "Fetch one and see," was the fearless rejoinder. Even tradesmen at first refused her business orders, and it was not until the French Exhibition of 1878 that the firm had its first real success. A cottage room exhibited at the Trocadéro attracted great attention, although, from its simplicity and the solid workmanship of the furniture, it did not accord with Parisian ideas and received no prize, being, in fact, all the more conspicuous on that account. From that time orders flowed in, and only the want of health impeded a great expansion of the business. Miss Garrett interested herself very much in all the social, political, and artistic questions of the day. She occasionally, but only at long intervals and with great hesitation, made a public speech, and even those who least agreed with her views confessed to the pleasure of hearing her speak. She was from the first a member of the committee of the Society for the Protection of Ancient Buildings, and was most active in that good cause. She was also a member of the Royal Archæological Institute, and of several societies of a more or less political character.

She was buried on Saturday, November 25th, at Rustington, in Sussex, where she had for some time resided in the intervals of business.

AN UNPUBLISHED LETTER OF THOMAS CARLYLE.

November 30, 1882.

The following letter was written in July, 1867, upon receipt of an intimation from Henry Chorley that, under the will of his recently deceased brother John Chorley (the eminent Spanish scholar), Mr. Carlyle was entitled to a bequest of 1,000*l.* After the death of Henry Chorley in 1872 the letter was placed in my hands, as his literary executor, among other materials for his memoir, but for obvious reasons it was unsuitable for publication at that time. Now that all the persons to whom it refers have passed away, there is no longer any reason for withholding so interesting an expression of the writer's character. If it reflects a tinge of that imaginative exaggeration with which he could suffuse the most prosaic theme, it illustrates still more clearly the spontaneity with which he could give vent to friendly and generous impulses. The nobler side of his composite nature has been so much cast into shadow since his death that these kindly and sympathetic words are too likely to sound strangely from his lips. After reading them, one's regret is increased that, owing to the hasty and ill-advised publication of a posthumous work (evidently composed under the morbid influences of mental and bodily suffering and in reliance upon a treacherous memory), the latest impression left upon his contemporaries by one of the most venerable of modern teachers should have been so harshly distorted.

Henry G. Hewlett.

Chelsea, 11th July, 1867.

Dear Sir,—It is infinitely affecting to me, this generous message from Him who is now gone far away! How little I deserved it of him, how unexpected it is, how little *needed* now, tho' so good and noble!

My Banker's name is "S. Adamson, Esq., British Linen Company Bank, Dumfries, N.B.," or indeed your late dear Brother's Bankers (69, Pall Mall) have always an acc^{t} with me too — but before going to the actual *finis* with this matter, there is something I will crave to mention, which has risen to my mind on occasion of it, and to which I must beg your serious attention for my sake.

I knew generally, or understood, long since by some casual hint or transient question to me by Him whom we have lost, that the bulk of his property (after an event which it was not likely I should ever witness) was to go in literary charities. I think he said to *The Literary Fund*. And once again, long afterwards, I remember to have heard him speak, in reply to some question of mine, about your Brother William's commercial misfortunes. Now if it be that there is any lack, or chance of such, in that *latter* quarter, permit me to urge with emphasis that as there is no shadow of it here, it would gratify me in a much higher and richer degree if I might be permitted to lay down there the actual sum of money in question; retaining *ever* the soul and essence of it, that is to say, the sacred memory of it, which would be among the perennial jewels of my life, more precious far than any gold!

Forgive me for urging this on your most candid, impartial and deliberate *consideration*. For it is a fact, quietly certain as any on the Banker's ledger, that this (if the above surmise have any basis at all) is the mode of disposal which would enrich me most. And I will say no more of it here, but solemnly leave it with you.

Or if you wished to exchange a few words on it with me, as you daily go driving for health, you can nearly every day find me here, till 3 P.M. and after 8 P.M. I leave it with you, but I consider it a thing that greatly and even sacredly concerns us both.

Yours always with many sympathies and thanks,
T. Carlyle.

H. F. Chorley, Esqre.

MR. ANTHONY TROLLOPE.

The illness by which Mr. Trollope was attacked a few weeks ago left so little hope of real recovery that there is not much cause for surprise in the announcement that death has relieved him from further pain. Nor, though he was only in his sixty-eighth year, can his life be said to have

ended before he had done in it an abundance of good work, and perhaps nearly as much as he was capable of doing. During the past thirty-five years he has produced more than fifty novels, besides several volumes dealing with facts instead of fiction, and numberless contributions, anonymous or signed, to newspapers and magazines, which have never been collected into volumes. His pen was active to the end, and the concluding chapters of 'Mrs. Scarborough's Family,' which has been appearing in *All the Year Round* since last May, have not yet been published; but, however much more he might have written had his life been prolonged, and though he had by no means exhausted his power of amusing contemporary readers, he had already written more than enough to satisfy posterity and to provide it with the means of duly estimating his talents.

Genial and large-hearted as he was, fond of club life, and keenly devoted to field sports and other healthy social pleasures, Mr. Trollope preferred to be known to the public chiefly through his works; and unlike some of his contemporaries, who court friendly biographers, if they do not publish their autobiographies while they are still alive, he had the good sense to be generally silent, though without aiming at secrecy, about personal details that were of no real concern to the world at large. He never, we believe, took the trouble to correct a statement, freely reported at the time of his famous mother's death, to the effect that he was only a kinsman of her husband's. Apart from his career as an author, the story of his life may be summed up in the few lines which record that, born in 1815, and educated at Harrow, he became a clerk in the Post Office at an early age, and there worked steadily at his duties, which happily often fitted so well with his personal tastes that he had ample opportunities not only for travelling about and temporarily residing in various parts of the United Kingdom, but also for visiting most of our colonies, until, about nine years ago, he retired from official life. From that time his pen continued to run as easily as it had done during the previous quarter of a century.

Literature was to Mr. Trollope the staff rather than the crutch, as Sir Walter Scott shrewdly declared that it should be; and therein he was more fortunate than his mother, who was fortunate, however, in discovering somewhat late in life that the crutch which she found it necessary to rely on could be handled by her as deftly as a staff. Mrs. Frances Trollope was nearly fifty when her husband's continual lack of success in his calling as a barrister obliged him to take her to the United States, whence she returned in 1832, to be suddenly raised to the position of a popular authoress by her own entertaining, if hardly gracious or graceful, volumes on domestic life in America. Left a widow in 1835, she passed most of the remaining twenty-eight years of her life in Florence, where her eldest son, Mr. Thomas Adolphus Trollope, and her gifted daughter-in-law, Mrs. Theodosia Trollope (whose name is especially familiar to old readers of the *Athenæum*), also resided. The volumes that she wrote after 'Domestic Manners of the Americans,' chiefly novels and gossiping sketches of travel, numbered about a hundred, and most of them had appeared before her equally prolific second son had made much mark as an author.

It was 'The Warden,' published in 1855, that first attracted general attention to Mr. Trollope's skill as a novelist very much above the average; but he had produced at least three earlier novels, and the first of them, 'The Macdermots of Ballycloran,' which appeared in 1847, was in some respects a better book than many of its successors. Treating of Irish life and character with plenty of humour and vivacity, but in a more earnest spirit than Charles Lever's works, then at the height of their popularity, it set forth very cleverly, and with not a little painstaking accuracy, the social and political evils that the author — then, as always, a stanch Liberal — wished to guide English opinion in helping to cure. Pat Brady, the spy, was one of its principal characters, and Mr. Trollope had a serious intention in describing him. "That such a man as Brady," he wrote, "should exist and find employment in a country is a fact which must shock and disgust. It is true that, by paid spies and informers, real criminals may not unfrequently be brought to justice; but those who have observed the working of the system must admit that the treachery which it creates — the feeling of suspicion which it generates — but, above all, the villainies to which it gives, and has given, rise, in allowing informers, by the prospect of blood-money, to give false informations and to entrap the unwary into crimes — are by no means atoned for by the occasional detection and punishment of a criminal." These two sentences indicate the purpose of the book. As similar sentences were often interpolated, and as English people cared less thirty-five years ago than they do now for the redress of Irish grievances, its preachings may have stood in the way of its success. But apart from its preachings, 'The Macdermots of Ballycloran' was cleverly constructed and brightly written, and those who wish to understand how Mr. Trollope wrote and thought at the beginning of his literary life will do well to read this first of his novels.

The main characteristics of his later work as a novelist are too well known for any lengthy mention of them to be necessary here. He soon found in the respectable frivolities of orthodox Church people and English ecclesiastical institutions a field of study quite as congenial to himself as the miseries of Irish peasant life, and more entertaining to the public; and the Prowdies and other notables introduced into 'The Warden' lived again and again in 'Barchester Towers,' and later novels almost as good and amusing, down to 'The Last Chronicle of Barset,' which appeared in 1866. In others, and especially in 'The Prime Minister' and 'An American Senator,' issued in 1876 and 1877, there was more mockery of politicians than of ecclesiastics; while in others again, like 'The Three Clerks,' 'Orley Farm,' 'The Belton Estate,' 'The Small House at Allington,' and 'The Eustace Diamonds,' different aspects of social folly or traditional propriety were chiefly dwelt upon. Always, however, Mr. Trollope was at his best in kindly ridicule of the approved superficialities of life. His satire was rarely profound and his scorn seldom made deep gashes. He was almost as unlike Thackeray as he was unlike Dickens; and if he often excelled both those novelists in the technicalities of plot-making, it was chiefly because he attempted nothing more than the piecing together from realities around him of such every-day incidents and easy-going movements as served his purpose of affording healthy amusement by good-natured sallies at the types and groups of society with which he was most familiar. If he was unlike both Dickens and Thackeray, his art differed as completely from the romancing of Bulwer as it did from the character-painting of George Eliot.

He showed versatility of taste, but not of talent, in his literary exercises outside the province of novel-writing. His 'West Indies' (1859), 'North America' (1862), 'Australia and New Zealand' (1873), and 'South Africa' (1878) were interesting records of unofficial experiences in the course of his official visits to the colonies, but aimed at little more than amusing their readers, and did not always do that. His 'Hunting Sketches' (1865) and 'Clergymen of the Church of England' (1866) were collections of lively newspaper articles that were hardly worth reprinting. His 'Life of Cicero' (1880), though it had distinct merits, did not secure public attention; and in the short book on Lord Palmerston which he published lately he showed what slipshod work a famous writer can venture to offer to the public. Still it is interesting, if for nothing else, as containing a sort of Liberal confession of faith, uttered nearly at the close of a busy life in which the inculcation of Liberal views was never neglected even when they were least openly stated.

NOTES FROM PARIS.

December 4, 1882.

If one were seeking for a moment for beginning a sort of sketch of literary life at Paris it would be really difficult to find a more favourable hour than the present. Parallel, if I may say so, to a political movement sometimes rather disheartening runs a literary movement altogether cheering, active, lively, and well calculated to attract the observer. The recent performance of 'Le Roi s'Amuse' has cast over the present a sort of lustre comparable to the melancholy yet stately splendours of the setting sun. Paris has been bathed in it as in purple and gold, and this week a new drama of an ultra-modern type, the 'Fedora' of Victorien Sardou, will provide new food for public curiosity. People are anxious to see Sarah Bernhardt in this *rôle* designed for her, for her rare gifts and her poetical shortcomings — this Fedora whose complex feminine nature Sardou has crystallized in Cossack flesh and the soul of Cantacuzenes.

Up till now it is announced that 'Fedora' will be produced at the Vaudeville on Thursday, December 7th, but it is not probable that the theatre will be quite ready on that evening, and I am inclined to bet on Saturday the 9th or Monday the 11th. The rehearsals have been necessarily stopped by the sudden departure of the author—summoned to Nice to his mother, who has just died. In opening a door suddenly, when her hand was on the handle she was about to turn, the poor lady stepped back and fell to the ground, smitten by an attack of apoplexy. M. Antoine Sardou, the father of the dramatist, was from home attending a concert. When he reached the house his wife was in the agony of death. She never spoke, and when she was asked where she felt pain, she only touched with her finger her forehead, which had been bruised by her fall.

M. Victorien Sardou had, however, the supreme consolation of seeing her once more. She had been very pretty. Last year, at her silver wedding, celebrated at Marly, we saw this charming lady all smiles, and with her white hair she resembled a *marquise* of the eighteenth century powdered like an almond tree in spring. Death brought back to her face all the freshness of youth, and it seemed to Victorien Sardou that he saw again, asleep, his mother as he had known her in days gone by. He will hasten to return to Nice, where his father, the learned commentator on Rabelais, remains alone, and will take with him to console the old man his grandchildren. Meanwhile he is directing rehearsals—rehearsals both at the Vaudeville and at the Palais Royal, where Madame Céline Chaumont is reviving the *rôle* of Monsieur Garat, originally designed for Déjazet, who looked wonderfully *spirituelle* and young in the costume of a "Muscadin" of the Directory.

The 7th, always supposing that Sardou's piece is produced on that evening, will in a literary point of view have peculiar importance. It will be quite a date. On that day it is more than probable that M. Agénor Bardoux, ex-Minister of Public Instruction, will be named by the Senate a life Senator, and that M. Édouard Pailleron and M. Charles de Mazade will be consecrated Immortals by the French Academy. They are popular, and have abilities above the average. M. Bardoux, who has studied with fervour certain types of lettered judges of the old *régime*, is himself a distinguished specimen of those lawyers who were closely connected in former days with men of letters, and gave force and charm to the literary and liberal middle classes of old France. He knows much; he writes with singular

grace, he has in familiar conversation a most delicate and attractive manner of talking, and as a speaker that glowing eloquence, at once simple and enthusiastic, which he greatly admires in certain English writers of the end of the last century and the beginning of the present. An *écrivain de race*, he published last year a book on M. de Montlosier, his fellow countryman, that did him credit; and in the midst of his contributions, always very striking, to the *Journal des Débats* he has found time to dash off a monograph on Madame de Beaumont, Chateaubriand, and Joubert, the first instalment of which will, I am told, appear in the next number of the *Revue des Deux Mondes*. M. Bardoux has been, after a fashion, living in the literary atmosphere which he describes with much skill, before re-entering by the door of the Senate that political life of which he knows all the disadvantages, but of which he loves all the duties. The Upper Chamber will find him a high-minded, upright, and thoroughly French statesman, and it will be able to boast of having made a selection which will do it credit in the eyes of all people of taste.

I am announcing events which perhaps may not occur, for everything is possible, even the impossible; yet how can one doubt about certain results foreseen and discounted in advance? It is quite certain, for example, that in spite of M. de Cosnac, the editor of the memoirs of the Marquis de Sourches, having become a candidate, and of M. Gounod perhaps, but not probably, offering himself, M. Pailleron and M. de Mazade are as good as chosen Academicians. They have been so, to tell the truth, ever since the drawn battle of six months ago, when the two adversaries, who in reality are two friends, fought for the same *fauteuil*. Each obtained the same number of votes, and it was found necessary to adjourn the election, as was done some years before, when M. Jules Simon presented himself for the first time. An obstinate white ticket, that persisted in not bearing the name either of M. Pailleron or M. de Mazade, caused this delay. It is now known that this white ticket that remained undecided was that of M. Sully Prudhomme, the poet of the 'Justice' and the 'Vase Brisé.' M. Sully Prudhomme got into the Academy through the influence of M. Caro, a great admirer of the young poet, who supported his candidature in the *salons*, at the Institut, at the house of M. de Broglie—in fact, everywhere; and M. Prudhomme declined to vote for a candidate who was supposed at that time to be displeasing to M. Caro, and he also declined to vote against M. Pailleron. He remained neutral.

Now everything is arranged, and the misunderstandings are at an end. M. Caro, who is a man of infinite *esprit* and courtesy, besides being a professor of great ability—who, by the way, professes no longer, and leaves to a deputy his chair at the Sorbonne, where people were hoping to hear and applaud him this very month—M. Caro has forgotten the sallies in 'Le Monde où l'On s'Ennuie,' or at least he has said, as might be expected, that he, an honest man and loyal writer, did not think he had anything in common with the idiot in the comedy who runs after the dowries of heiresses. M. Pailleron has had no difficulty in proving to his friends that in his play he had sketched a general type, and not any particular individual. The affair is forgotten, and M. Pailleron, the candidate of the dramatists, will enter the Academy at the same time as M. C. de Mazade, the candidate of the *Revue des Deux Mondes*.

M. de Mazade is a clever man, very conscientious, and possessing a great deal of shrewd common sense. The reading public of to-day knows him best by his reviews of the fortnight, which appear in the magazine of M. Buloz. He succeeded M. de Forcade, who died of the effects of a fit of mania which attacked him at Venice during the *fêtes* attending the removal of the ashes of Daniel Manin—in fact, before the coffin of the great patriot. Eugène Forcade was celebrated for his quarterly *résumés* of the state of Europe. He was in France a sort of Minister of Foreign Affairs, without a portfolio, but with a pen and ink-bottle. This is the post M. de Mazade occupies to-day. He has also written very valuable books on 'The History of the War of 1870-71,' on the revolutions in modern Spain—of which there have been a good many—on M. de Cavour, on the Comte de Serres, on M. Thiers. Such books are not written for the multitude, but they have real worth, and nobody is astonished to see in the Academy a man whose useful volumes necessarily figure on the shelves of historians and statesmen.

M. Édouard Pailleron, who is to inherit the seat of M. Charles Blanc, the art critic and the brother of Louis Blanc, is more popular than M. de Mazade. He is even extremely popular. His is one of those essentially Parisian and thoroughly French reputations which fashion adopts and which make the fashion. An elegant poet, at once sarcastic and pensive, he does not speak the tortured language of the Parnassians, but the free and clear *langage gaulois* of Mathurin Régnier, which became in a yet more simple and worldly form the style of Musset. He was a little over twenty when he published his first volume, 'Les Parasites,' full of wholesome vigour and the freshness of spring. He made his *début* almost at the same time at the Odéon with a piece in verse bearing almost the same title, 'Le Parasite,' an antique comedy in the style of the 'Ciguë' of Émile Augier. Since then his successes have always been decided; the public, which provokes his wit, has consistently remained faithful to him — in comedy almost social, like 'Les Faux Ménages'; in light poetry, as 'Le Théâtre chez Madame'; in good-humoured satire, as 'L'Age Ingrat,' 'Le Monde où l'On s'Amuse,' and 'Le Monde où l'On s'Ennuie.' Once only, with a sort of *bourgeois* tragedy that, however, had its strong points, 'Hélène,' played by Mdlle. Favart at the Comédie Française, did the author of 'L'Étincelle' experience a check.

"L'Étincelle!" that might well be his watchword. There is in him, in his features, in his plays, something electric and very modern. He pleases by this peculiar address—by his irresistible tone of contemporaneity, if I may say so. Very much liked, Édouard Pailleron collects every week a certain number of friends in the vast Hôtel Chimay, on the Quai Malaquais, where the Ministry of Police used to lodge in the days of the Directory, and part of which the future Academician occupies along with Dr. Charcot. There people talk and laugh, the younger Dumas plays billiards with Eugène Labiche, M. Renan relates his travels in Palestine to M. de Quatrefages, who in turn talks anthropology, or to M. de Neuville, who amuses himself with sketching in an album. The Mondays of M. Pailleron have replaced with a kind of *causerie* which the wind carries off the *Lundis* of Sainte-Beuve.

Paris concerns itself more than is supposed about that Academy which is fair game for chaff, especially when one does not belong to it, but which, in spite of all, keeps itself erect and is regarded as one of the national glories. "It should not be forgotten," said Victor Hugo one evening, in the course of conversation, "that the old Academy forms part of that Institut which is a miniature of modern France." After all, a *fauteuil* at the Academy means something, though there are no *fauteuils* there, only benches. The *fauteuils* of olden days have disappeared. One only is known to exist, that of the first occupant of the place of perpetual secretary, and it M. Camille Doucet, the present secretary, has had repaired, and rightly cherishes as a relic. Yes, rightly. There is a great deal of glory, past and present, in those two words: Académie Française.

Jules Claretie.

Literary Gossip.

Mr. Pater, who is about to leave England for a stay of some weeks in Rome, is engaged on a considerable work written in dialogue form. The scene of it is laid in the Eternal City in the reign of Marcus Aurelius.

The new Conservative monthly is to be edited by Mr. Alfred Austin. It is to be a half-crown magazine, and the articles are to be signed.

The Malagasy envoys now on a visit to this country have brought with them various publications in the native language. They include the recent correspondence between the Malagasy Government and the French consuls, as well as other official documents, which, although issued from a native printing office, are not inferior in point of appearance and typographical accuracy to our own Blue-books. The Malagasy compositors have all been taught by English printers. We may add that at the present time five or six periodicals are printed in the Malagasy language, and enjoy a wide circulation in the island.

Talking of Madagascar, we may mention that the Rev. James Sibree, jun., has completed his work on the oratory, legends, songs, and folk-tales of the Malagasy. It will be issued by the Folk-lore Society. We also learn that the Rev. J. A. Houlder, of Antananarivo, has written a book which he entitles 'Wit and Wisdom of the Hovas.' For many years past Mr. Houlder has been engaged in collecting Malagasy proverbs, of which some 3,000 have rewarded his research.

Mr. W. Satchell has in preparation a volume supplementing and completing Anderson's 'Book of British Topography.' It will contain a list of all works not in the British Museum, and also of the topographical papers in the transactions of societies and in the principal periodicals. Elaborate indexes, synoptical and alphabetical, will practically incorporate both works. To ensure the utmost completeness, this volume will not be put to press until after the publication of the topographical catalogue promised by the Index Society. The work will be as handsomely printed as the 'Book of Topography,' and, like that work, be sold to subscribers at much less than the cost of production; but some expenditure will be saved by limiting the number of copies to what experience has shown to be the actual demand for an important work of this character.

A volume of essays in philosophical criticism is now in the press, under the editorship of Mr. Andrew Seth and Mr. R. B. Haldane, with a preface by Prof. Edward Caird, and will shortly be published by Messrs. Longman & Co. This work is dedicated to the memory of the late Mr. T. H. Green, Whyte's Professor of Moral Philosophy in the University of Oxford.

The volume of facsimiles of Anglo-Saxon charters belonging to the Deans and Chapters of Westminster, Exeter, and Wells, which is being prepared by photozincography at the Ordnance Survey Office, Southampton, will be supplemented by facsimiles of a few other charters existing in private collections, the owners of which have kindly lent them to the Ordnance Office for

the purpose. Among these owners may be named the Deans and Chapters of Winchester and Worcester, the Marquis of Bath, Lord Ilchester, the Salt Library at Stafford, and the Museum at Taunton. The work will shortly be issued under the editorship of Mr. W. B. Sanders.

The Year Book, 11-16 Edward III., which Mr. Horwood was editing for the Rolls Series at the time of his sudden death, will shortly be published, the work of completing the edition having been undertaken by Mr. L. Owen Pike, of Lincoln's Inn. Mr. Pike, who is known to the legal and literary world by his 'History of Crime,' has also been entrusted by the Master of the Rolls with the editing of a further portion of these valuable judicial records.

The Professorship of Páli in University College, Gower Street, once held by Prof. Childers, has been offered to Mr. Rhys Davids.

The English Dialect Society is now issuing its set of publications for the present year. They are: a 'Glossary of West Worcestershire Words,' by Mrs. Chamberlain; Fitzherbert's 'Book of Husbandry,' A.D. 1534, edited, with introduction, notes, and glossarial index, by the Rev. Prof. Skeat; 'Devonshire Plant-Names,' by the Rev. Hilderic Friend; and the second portion of a 'Glossary of the Lancashire Dialect,' by J. H. Nodal and George Milner, containing the words from F to Z. The last-named work was forwarded to the members in March last.

The new and cheaper edition of Mr. Lewis Morris's poems, issued last month, is already exhausted, and another will be ready immediately.

As many as six different translations of Mr. Jenkins's 'Paladin of Finance' have appeared in Russia.

We regret to learn that in the disastrous fire this week at Stanford Court, Worcestershire, the valuable collection of books and manuscripts was almost wholly destroyed. An account, all too brief, of the latter was printed in the first Report of the Royal Commission on Historical MSS. Thanks to the liberality of the late Sir Thomas Winnington, however, many of these treasures were printed by the Camden Society (the 'History from Marble,' by Thomas Dineley, to wit), the Roxburghe Club, &c. The uses of the above Commission in preserving a record of such fragile memorials of the past cannot be too greatly insisted upon.

Mr. C. A. Fyffe, Fellow of University College, Oxford, has undertaken to prepare for Messrs. Macmillan & Co. a school history of Greece.

Under the auspices of the Hellenic Society, Mr. W. M. Ramsay, Fellow of Exeter College, Oxford, will deliver a public lecture on Thursday next, at 4 P.M., on Phrygia, in the rooms of the Royal Asiatic Society, 22, Albemarle Street, W. The following are the main points that will be considered: the religious and social system in Phrygia; the roads in their connexion with Phrygian history; the kingdom of Phrygia; the trade between Phrygia and Greece, and its effects on Greek art and literature; Phrygia and its relations with Christianity in the second century A.D. All persons interested in the subject are invited to attend.

The first volume of the Old Testament Commentary edited by Bishop Ellicott will be published on Monday next by Messrs. Cassell & Co., and the second volume will be ready for issue in January. The contributors to the Commentary will include the Dean of Canterbury; the Dean of Wells, Dr. Plumptre; Canons Barry, Farrar, and Rawlinson; the Rev. A. S. Aglen, Rev. C. J. Ball, Rev. F. Gardiner, Dr. Ginsburg, Rev. W. B. Pope, Prof. Stanley Leathes, Dr. Reynolds, and Rev. C. H. Waller.

Mr. Alaric Watts requests us to state that he is not the author of a novel attributed to him in a morning paper.

At the annual special meeting of the Carlyle Society, held on Monday, the report of the Society was presented, and the following programme for the year was decided on: 1. Continuation of the committees of investigation instituted last year; 2. Formation of a committee for giving lectures and addresses; 3. Institution of an associateship of the Society open to working men; 4. Foundation of a political branch or division of the Society.

The Ottoman Government, having inquired into the management of the mosque libraries, has now instituted an Ottoman Public Library, which is being housed in buildings adjoining the mosque of Sultan Bayazid. With this institution is to be combined the library of the Ministry of Public Instruction. Great efforts are being made to obtain donations from private libraries.

We cannot now do more than mention the death of M. Louis Blanc. We may speak of his literary labours at length next week.

It may perhaps be remembered that last year a very old manuscript was found in the Punjab and sent, by order of the local government, to Dr. A. F. R. Hœrnle at Calcutta, to be by him photographed and deciphered. It turned out to be a mathematical work in an ancient form of the Gáthá dialect of Sanskrit, and is supposed to be the only Buddhist work on arithmetic hitherto known. Dr. Hœrnle's edition of this work, with English translation and full introduction, may soon be expected.

Prof. Bálint has at length completed his Romanized grammar of the East Mongolian (Khalka) and West Mongolian (Kalmuk). To this he has added a chrestomathy of both dialects, which includes alliterative folk-songs, anecdotes, conversations, fables, proverbs, prayers, letters, &c.

SCIENCE

Siberia in Asia: a Visit to the Valley of the Yenesay in East Siberia; with Description of the Natural History, Migration of Birds, &c. By Henry Seebohm. With Map and Illustrations. (Murray.)

This narrative of an adventurous journey as far east as the meridian of Calcutta is a pendant to the graphic account by the same author of his ornithological experiences in 'Siberia in Europe,' a work which we noticed in the spring of last year (March 12th, 1881). In the former journey Mr. Seebohm enjoyed the companionship of a kindred spirit; but on the present occasion he had no one with whom to share the pleasures and sorrows of a naturalist. The idea of this trip was, in fact, entertained and a start made within the brief space of five days. It happened in this wise. Capt. Wiggins, who had broken through the ice of the Kara Sea, and, after exploring the entrance of the great rivers Obb and Yenesay, returned in safety in 1874, again tempted fortune in 1876; but after his steam yacht, the Thames, of 120 tons, had penetrated as far as the mouth of the Koorayika, 1,200 miles up the Yenesay, she was frozen up. Leaving his crew in winter quarters, Capt. Wiggins sledged back to civilization, and on the 23rd of February, 1877, he was ready to return in the same way before the ice and snow broke up. The Petchora valley had, as we have seen, been already explored by our author and Mr. Harvie-Brown in 1875; Drs. Finsch and Brehm in 1876 had partially worked the valley of the Obb; the next great valley was that of the Yenesay, beyond which to the eastward the fauna had been, to a certain extent, investigated by Middendorf, Schrenk, and Radde. Here was an opportunity of filling in the gap under the auspices of a man who knew the route. "I leave in three days," said Capt. Wiggins. "Make it five, and I am with you," was the reply; and on the morning of March 1st they were off.

The journey to Kazan was accomplished amid snowstorms and a persistent thaw, which made the roads inconceivably bad, and the first night of travel beyond Kazan tested Mr. Seebohm's powers of endurance to the utmost. By sunrise the thermometer had fallen to zero, and the roads improved. Beyond Perm the ascent of the Ural Mountains, if they may so be called, commenced: a succession of hills, reminding the author of the Peak of Derbyshire. Near Ekatereenburg, in a more cultivated and level country, the granite pillar was passed which marks the boundary line between the two continents; and without delay the journey was continued for another stretch of 204 miles as far as Tyumain, where the river was full of steamers frozen up in winter quarters: thence to Omsk, over the great steppe of Western Siberia, passing Russian villages where the gilt cross on the church steeple was too often the symbol of drunkenness, dilapidation, and comparative poverty, and Tartar villages in which the crescent was almost invariably the sign of sobriety, order, enterprise, and prosperity. From Omsk—twenty years ago only a village, but now containing from thirty to forty thousand inhabitants—the road continued across the steppes to Tomsk, where the country became hilly and well wooded: a feature which characterized the remaining 369 miles to Krasnoyarsk. Here a south-west wind was blowing, the streets were flooded, and for a time the sledge had to be exchanged for the *tarantass;* but as progress was made northwards matters improved, and the 5th of April saw the travellers arrive at Yenesaisk, ready to enjoy a rest after a sledge journey of 2,431 miles.

Another 723 miles of sledging in a northern direction, descending the Yenesay, brought the author to Toor-ó-kansk, a poor

place of about fifty houses built on an island, and on this portion of the route sledges drawn by dogs—fine bushy-haired fellows with sharp noses and short, straight ears—were first met with. Thence to the winter quarters of the Thames, near the point where the Koorayika flows into the Yenesay, was only a matter of 130 versts, the last two stages being made with reindeer, which seemed to fly over the snow. The crew of the vessel were found to be in good health, and, owing to abundance of lime-juice and regular exercise, no signs of scurvy had presented themselves, whereas of the crew of a schooner belonging to the well-known Russian merchant Sideroff only the mate had survived the winter. Here, on undulating ground covered with forest trees with trunks of two and even three feet in diameter, by the banks of a river which is said to be the third largest in the world, and which had already completed a course of at least two thousand miles, the author's bird-collecting fairly commenced. At Yenesaisk he had engaged the services of a very stupid but quick-fingered Jew, an exile from South Russia, whom it was necessary to provide with birds to skin as quickly as possible in order to get him into practice. It was as yet somewhat too early in the season, but by the 21st of May three species of birds hitherto unobtained by Mr. Seebohm had been added to his list, and now migrants began to arrive apace. The river was rising rapidly, the ship was partially afloat, and on the night of the 1st of June came the crisis. The melting of the snow along the great river in the south was going on so fast that the waters, obstructed by the ice below the Koorayika, were being pressed up that and other tributary streams; the broken ice forced the Thames up the stream, and her rudder, which by an inconceivable oversight had not been made to unship, was broken to fragments. This "battle of the Yenesay," as Mr. Seebohm calls it, lasted for about a fortnight, but in the end the yacht, although sorely strained, was not materially injured. Patched up and refreighted after a delay most galling to the ornithologist, who was longing to get to the breeding-grounds of the waders in the swampy *tundras*, the Thames commenced the descent of the Yenesay, when in a moment, owing to a sudden change of wind, she was vilely cast away on a sand-bank. A council of war was held, and Capt. Wiggins, with a natural hatred of defeat, announced his intention of braving the dangers of the Kara Sea in a little schooner which Mr. Seebohm had caused to be built for excursions at Yenesaisk. Not so the crew of the Thames, who utterly refused to risk their lives on any such foolhardy expedition. The captain was a teetotaler and worked his ship upon teetotal principles, so that there was no glass of grog to restore the fainting spirits of the men, exhausted by fruitless efforts to get the ill-fated vessel off. Finally, after something approaching to mutiny, the Thames was dismantled, and it was agreed that as far as Golcheeka, at the mouth of the Yenesay, the voyage should be continued in the schooner, to which Mr. Seebohm had given the name of the Ibis, in honour of the organ of ornithological literature.

Golcheeka is a busy place, in which during the summer the processes of catching, salting, and storing fish go on throughout the whole twenty-four hours of the day. The mosquitos in the neighbouring swamps are unsurpassed in bloodthirstiness, but on the other hand the ornithological treasures of the *tundras* are considerable. For a full harvest of the rarer eggs Mr. Seebohm was unfortunately a fortnight too late, owing to the way in which he had stuck to his companion Capt. Wiggins. After a good deal of trouble both the Ibis and the wrecked Thames were sold—although Mr. Seebohm never got paid—and the river was ascended by steamer to Koorayika. The trees were in full leaf, the short grass had grown to a height of two feet or more, insectivorous birds were swarming, and it seemed almost impossible to believe that only two months ago the banks of the river had been white with snow. So much had happened in the interval that years seemed to have elapsed. When the travellers came out their journey was a race against the thawing south wind; now the short Arctic summer was drawing to a close, and the homeward journey had to be begun while the rivers were still open. Steamer to Yenesaisk, *talega* to Krasnoyarsk and Tomsk, steamer down the Obb to its junction with the Irtisch, and then up the latter to the Tobol, and so to Tyumain, was the line now adopted. Thence, over the same country previously traversed, but under a very different aspect, Mr. Seebohm returned to Europe.

Such is a brief outline of an adventurous journey, undertaken, indeed, with the primary object of investigating certain points in natural history, but productive in the end of far wider scientific results. The ethnologist will read with interest the remarks of a keen observer, who is no novice amongst Siberian races, on the Samoyedes, who extend from the Kahnin peninsula in Europe to the north-east cape in Asia; whilst the district between the east shore of the gulf of the Tazz and the Yenesay is inhabited by the smaller, although allied race of the Yuraks. South of the latter come the Ostiaks, a much larger race, and respecting these and the inhabitants of the Dolgahn territory, the Yakutsks, and the Tungusks, their affinities and their languages, the author supplies much valuable information. Very interesting also is the description of a small collection—probably unique in this country — of bronze and copper celts and other implements, dug out of the ancient graves between Krasnoyarsk and Minosinsk, and respecting which authorities agree that they are the work of a race antecedent to any now existing in Siberia. Similar relics from the same district have indeed been noticed by Erman, but no examples have been known to exist in a museum of Western Europe. Many of these bronze ornaments and implements are figured as tailpieces to the chapters, and are by no means the least attractive amongst the numerous illustrations. The majority of those at the heads of the various chapters are by Mr. C. Whymper from sketches or descriptions by the author, and never has the scenery of the country traversed been more accurately portrayed. For special merit we may select the Siberian dog sledge; the reindeer sledge on the Koorayika, with the long string of wild fowl migrating northwards along the limpid surface of the great river, now freed from its ice; the winter quarters of the Thames; and the view of the same vessel driving with the ice. Scarcely less successful in conveying an idea of the country are the illustrations of Golcheeka and of the shell mounds on the *tundra;* whilst for absolute beauty many will place the two views of the Kahmin Pass above all others. With regard to the orthography of the names, we may take the opportunity of saying that in nearly every instance we have followed the author, who professes to write phonetically for English readers, the spelling usually adopted in geographies and maps being only adapted to the pronunciation of Germans.

So far we have noticed this valuable work on an almost unknown country from the point of view of the general reader; but it is impossible with the space at our command to do justice to the freshness of description and the vividness of portrayal with which Mr. Seebohm places before us the country and its inhabitants. Even the ornithologist who is already acquainted with the principal results of the expedition, and who has studied, in the pages of the *Ibis*, the list of birds obtained, cannot fail to read with renewed interest the daily narrative of a naturalist's experiences. Considered as the first visit to a strange land, the ornithological results were on the whole satisfactory, in spite of the two shipwrecks which caused the author to arrive too late at the *tundras* for eggs, and to miss the birds of the Kara Sea. No naturalist had previously recorded the breeding habits or described the eggs of the Asiatic golden plover, or of three Arctic species of willow-warbler, or of the mountain accentor, or the young in first plumage of three species of ouzels; the male in breeding plumage of Middendorf's bunting was absolutely new, and many interesting rarities were obtained; to say nothing of some valuable observations on the geographical distribution of species. Upon these subjects it is impossible to enter here, and we lay down the pen regretfully, fearing that, wherever fortune may lead this enterprising field-naturalist, we have probably heard the last from him respecting Siberia in Asia.

ASTRONOMICAL NOTES.

The state of the sky at Greenwich and its neighbourhood last Wednesday was such as to preclude the possibility of seeing anything of the long-expected transit of Venus; not a gleam of sunshine, indeed, was to be seen during the whole day, and we believe the weather was much the same over and around London generally. Whilst on the subject of transits of Venus, it may be not amiss to point out the error fallen into by so many astronomical books in giving 8″·5776 as the final value determined by Encke for the solar parallax from the transit of 1769. He corrected that value in 1835, and assigned 8″·59 from the transit of 1769, stating at the same time that he considered the most probable value from the two transits of 1761 and 1769 was 8″·571. The matter is, of course, only of historical interest, as it is well known now that the true value is about a quarter of a second greater than this. It will be long before another transit of Venus will take place, but other methods are available for confirming and improving our knowledge of the sun's parallax and distance; amongst which we are disposed to assign great importance to observations of some of the small planets.

It has been already mentioned in the *Athenæum*

that the latest determination of the orbit of the comet of 1812 (made by MM. Schulhof and Bossert) renders it probable that it will not return to perihelion until some time in the year 1884. It is possible, however, that this return may take place in the course of 1883, and, even if not, the comet may perhaps become visible before the end of next year. Two more periodical comets are expected towards the close of 1883—D'Arrest's periodical comet, discovered by the late Prof. D'Arrest on the 27th of June, 1851, having a period of about 6½ years, and last seen in 1877; and Tempel's second periodical comet, discovered on July 3rd, 1873, observed again in the autumn of 1878 (the period being about 5¼ years), and due a second time soon after the former, or towards the end of 1883.

We regret to state that the Rev. James Challis, for so many years Plumian Professor of Astronomy at Cambridge, died, after a long illness, on Sunday morning last, the 3rd inst., nine days before completing his seventy-ninth year.

PROF. VON BISCHOFF.

From Munich comes the news of the death of Prof. von Bischoff, the celebrated biologist. Born at Hanover in 1807, he was the son of C. Bischoff, a well-known chemist, who on the establishment of the university at Bonn became a professor there The son studied medicine, and on taking his degree became attached to an hospital at Berlin, and acquainted with Müller and Ehrenberg. His 'Beiträge zur Lehre von den Eihüllen des Menschlichen Foetus' was the earliest of a series of researches which raised him to the first rank among embryologists, but which are too numerous to bear enumeration here. After lecturing on pathological anatomy at Heidelberg for some years he became professor of physiology, and soon afterwards of anatomy also, at Giessen, and was one of the band of illustrious men who raised that little university to high reputation. Like Liebig, however, he listened to the overtures of King Maximilian of Bavaria, and in 1854 he went to Munich. Some years since he retired from his professorship and the charge of the Anatomical Institute in order to devote himself wholly to research. In him Germany has lost one of her most illustrious men of science.

THE 'MACHINA CŒLESTIS' OF HEVELIUS.

The name of Hevelius is such a household word with astronomers, that all will recognize the service which has recently been rendered by Mr. C. Leeson Prince, of Crowborough, in reprinting, with a translation, those parts of his 'Machina Cœlestis' which treat more immediately of the method which Hevelius adopted with respect to the mounting and equipment of his telescopes. Nearly the whole impression of the work itself was destroyed by a fire which, in 1679, burnt down his house and observatory, only a few copies remaining, which had been distributed to friends; it is, therefore, now very rare, and Mr. Prince believes that only three copies are in existence in this country. (One of these, we may remark, with the author's autograph on presentation, is in the British Museum.) The translation was made by Mr. F. H. Forshall, of Eastbourne. Mr. Prince supplements it by a few notes, describing the engravings and some observations of Saturn made by both Hevelius and Gassendi. He takes occasion also to refer to the mistake which has been made in recent years of attributing the discovery of the principal division in Saturn's ring to William Ball, of Mamhead, in Devonshire. Until little more than fifty years ago it had always been rightly assigned to Cassini in 1675; but afterwards a conjecture expressed apparently by Dr. Wallis in 1665 from a drawing made by Ball and his brother was erroneously interpreted into a discovery by them of the duplicity of the ring. Mr. Lynn in 1880 pointed out (as has been mentioned in our columns) how uncertain was this conclusion; and the more recent discovery of the engraving of the drawing (which was unfortunately omitted in most of the copies of the *Philosophical Transactions*, but has been found in a few) has taken away any plausibility from it, the supposed duplicity evidently referring to something quite different, due apparently to an optical illusion produced by the glass employed.

Mr. Prince also gives a description of the telescopes used by himself at his elevated and advantageous position on Crowborough Beacon; particularly of his Tulley equatorial, of 6·8 inches aperture and 12 feet focal length, which was originally constructed for the Royal Astronomical Society in 1826, and came into his possession in 1855.

The book is elegantly printed and very well illustrated. Although at present only printed for private circulation, we hope Mr. Prince will be induced to reissue it for general use; in doing so he will have an opportunity of correcting a few typographical and other errors which we have noticed, particularly the remark inadvertently made that Ball's anonymous correspondent "was either Wallis, Hooke, or Huyghens." It could not have been the last mentioned because "the Person" (so called) in question immediately afterwards wrote to him, and was in all probability Wallis, as Ball's usual correspondent in astronomical matters (see Mr. Lynn's letter in the *Athenæum* of October 14th).

SOCIETIES.

Society of Antiquaries.—*Nov.* 30.—Mr. E Freshfield, V.P., in the chair.—Mr. R. Day, jun., exhibited six matrices of seals, viz., 1, the seal of Thomas Fynyon, Abbot of Combermere, Cheshire (date, middle of the fifteenth century); 2, common seal of the Friars Preachers of St. Bartholomew, London, formerly in the possession of Francis Douce (engraved in the *Archæologia*, xv. 401); 3, seal of the Commissary of the Diocese of Winchester (date, fifteenth century); 4, seal of John Campeggio, Bishop of Bologna, 1553-54; 5, seal of the Prioress of the Monastery of St. Catherine of Siena; 6, small personal seal of the fourteenth century.—Mr. J. A. J. Evans communicated the first part of an elaborate paper on antiquarian researches made by himself in Illyricum. The sites to which Mr. Evans this evening called special attention in full detail were those of Epitaurum, Canali, and Risinium. Architectural remains, inscriptions, coins and gems, Mithraic monuments, traces of Roman roads, and other most interesting particulars were successively passed under review with a wealth of illustration and ingenuity of speculation beyond all praise.

Royal Society of Literature.—*Nov.* 29.—Sir P. de Colquhoun, V.P., in the chair.—The following gentlemen were elected Fellows: The Master of St. John's College, Cambridge, Messrs. C. J. Stone, R. F. Benham, J. A. Acton, W. Rutter, J. H. Heaton, and W. H. C. Dunhill.—Mr. Rendle read a paper 'On the History of St. Thomas's Hospital, from *circa* A.D. 1200 to 1553, from original MSS. and chiefly from a Volume formerly in the Stowe Collection, and now belonging to the Earl of Ashburnham.' This volume, of about 600 pages, was written in the early part of the sixteenth century, and was at first incorrectly named a record of the parish of St. Mary Overy: it is really a collection of charters, &c., referring to the hospital. The first hospital, Mr. Rendle said, was a portion of the priory of St. Mary Overy, and was within its precincts as early as A.D. 1200; this was burnt in 1207, but rebuilt in far greater grandeur in 1228 by Peter de Rupibus, Bishop of Winchester. The bishop's appeal for help, probably the earliest charity sermon on record, is contained in this MS. Mr. Rendle then gave notices, in the words of the documents themselves, of many illustrious people mentioned in them—as of Gower the poet; Fastolfe of the Boar's Head; Nicholson, the painter of the windows in King's College Chapel, Cambridge, and the printer of Nicholson's Coverdale Bible. Reference was also made to the public market of Southwark, *temp.* Richard II., to the court of Marshalsea, and to the other royal courts held in the immediate neighbourhood. Many interesting matters relating to the Jews of Southwark, *temp.* John and Henry II., were also noted. The hospital was rebuilt in 1507, on the site where it remained till quite recently, the ground costing 31*l.* 3*s.* 4*d.* Very nearly the same site was sold by the hospital governors to the South-Eastern Railway Company for 296,000*l.* Mr. Rendle's paper was illustrated by a copy of a map, now in the Record Office, of the later foundation, on which were roughly shown the palace of the French Queen, the Tabard, the house of the Abbot of Hyde, Winchester House, the church of St. Mary Overy, Bermondsey Abbey, &c.

Zoological.—*Nov.* 28.—Prof. W. H. Flower, President, in the chair.—Mr. W. B. Tegetmeier exhibited and made remarks upon the skull of a rhinoceros from Borneo; also the horns of a buffalo and of a deer from the same country.—Mr. J. E. Harting exhibited a South African eagle-owl (*Bubo maculosus*), said to have been obtained many years ago near Waterford, in Ireland.—Mr. R. B. Sharpe exhibited and made remarks on some swifts from the Congo; and a specimen of *Machærhamphus alcinus*, which had been obtained in Borneo by Mr. Everett.—Letters and communications were read: from Prof. Owen, on the sternum of *Notornis* and on sternal characters,—from Dr. A. B. Meyer, in relation to the adoption by naturalists of an international colour-scale in describing the colours of natural objects,—from Dr. W. Blasius, of Brunswick, on a small collection of birds made by Dr. Platen in the island of Ceram: the collection contained forty-nine specimens, referable to twenty-one different species, one of which was new to the fauna of Ceram,—from Mr. E. P. Ramsay, on a new species of *Monarcha* from the Solomon Islands, proposed to be called *Monarcha* (*Piezorhynchus*) *browni*,—by Mr. W. B. Espeut, on the acclimatization of the Indian mungoos (*Herpestes griseus*) in Jamaica, in which the author explained that the object in introducing the mungoos into Jamaica was the destruction of the rats, which had committed serious ravages among the sugar and coffee crops: the first mungooses were introduced in 1871, and so beneficial was the effect produced that the saving to the sugar and coffee planters now was estimated at least at 100,000*l.* a year,—by Lieut.-Col. Godwin-Austen, on specimens (male and female) of *Phasianus humiæ*, Hume, which had been obtained by Mr. M. Ogle on the peak of Shiroifurar, in North-East Munipur, upon the Naja Hills,—and from Mr. A. Thomson, on some observations made by him during the rearing of a species of stick-insect (*Bacillus patellifer*) in the Society's Insect House.

Institution of Civil Engineers.—*Dec.* 5.—Sir W. G. Armstrong, President, in the chair.—It was announced that the Council had recently transferred six gentlemen to the class of Members, and had admitted fifty-eight Students.—At the first monthly ballot for the session 1882-3, nine Members, sixty Associate Members, and six Associates were elected.—The paper read was 'On the Sinking of Two Shafts at Marsden for the Whitburn Coal Company,' by Mr. J. Daglish.

Royal Institution.—*Dec.* 4.—Mr. G. Busk, Treas. and V.P., in the chair.—Dr. A. G. Bartley, Mr. D. E. Hughes, and Mr. G. Law were elected Members.

Anthropological Institute.—*Nov.* 28.—General Pitt Rivers, President, in the chair.—Dr. G. W. Parker read a paper 'On the Language and People of Madagascar.' The language belongs to the Malayo-Polynesian group, being most nearly allied to the Malay proper. The various dialects, numbering more than sixteen, are essentially only one language. It is soft, musical, phonetic, and easily learned by Europeans. Until the early part of the present century it was a spoken language only, but the English missionaries reduced it to its present form, our own English alphabet being adopted with the exception of the letters *c*, *q*, *u*, *w*, and *x*, which have no equivalent sounds in Malagasy. The vowels are four in number, and the consonants sixteen, pronounced as in English, with the exception of *g*, which is always hard (as in *gate*), and *j*, which has the sound of *dz* (as in *adze*). There are only two real diphthongs. In pronunciation every vowel or diphthong must be clearly sounded, and the accents properly placed, because often the alteration of one vowel or of the place of the accent is the only means of distinguishing similar-sounding words. The author then gave the six chief rules of syntax, and explained the grammatical structure of the language. In the second part of the paper the peculiar geographical position of Madagascar was first noticed, its estimated population (from four to four and a half millions), and its chief structural features, with special notice of the central plateau. There are a great many tribes in Madagascar, but all are divisible into two distinct classes, according to their race-origin, Malay and African. Their forms of government are (1) petty absolute monarchies over the greater part of the island; (2) among the Hovas tribe it is nominally an absolute monarchy, really an oligarchy, the head of which has almost regal power. The office of Prime Minister is not peculiar to the Hovas, tribes on the north and west coasts also possessing the same institution, but only among the Hovas is the Prime Minister not only the factotum, but also the "*ex officio* husband to the queen." A short sketch of the new code of Hova laws was next given, this being the

only tribe which possesses a code of laws. An outline of the history of Madagascar was given, showing the origin of the present form of government among the Hovas, the tribe which seeks to possess the entire island. Lastly, reference was made to the French claims against Madagascar now being put forward, and their effect upon British interests.—A discussion followed, in which the Rev. J. Sibree, the Rev. W. C. Pickersgill, Prof. G. Oppert, Mr. A. H. Keane, and others took part.

ARISTOTELIAN.—*Dec.* 4.—Mr. S. H. Hodgson, President, in the chair.—Mr. Gill was elected a Member.—Mr. J. Fenton read a paper 'On Hume to Kant,' which was followed by a discussion.

MEETINGS FOR THE ENSUING WEEK.

MON. London Institution, 5.—'Thomas Carlyle,' Mr. J. C. Morison.
— Education, 7½.—General Meeting.
— Aristotelian, 7½.—Discussion of the President's Address.
— Royal Academy, 8.—'Chemistry,' Mr. A. H. Church.
— Society of Arts, 8.—'Dynamo-Electric Machinery,' Lecture II., Prof. S. Thompson (Cantor Lecture).
— Geographical, 8½.—'Explorations in Guatemala, and Examination of the old Indian Cities, Tikal and Usumacinta,' Mr. A. P. Maudslay.
TUES. Horticultural, 11.—Scientific and Fruit and Floral Committees.
— Colonial Institute, 8
— Photographic, 8.
— Anthropological Institute, 8.—'Flint Implements and Flakes from Cape Blanc Nez (near Calais),' Mr. A. L. Lewis; 'The Australian Class Systems,' Mr. A. W. Howitt.
— Civil Engineers, 8.—Discussion on the 'Sinking of Two Shafts at Marsden for the Whitburn Coal Company.'
WED. Microscopical, 8.
— Society of Arts, 8.—'Electrical Exhibitions,' Mr. W. H. Preece.
— Literature, 8.—'Muhammedanism,' Sir P. de Colquhoun.
THURS. Royal, 4½.
— London Institution, 7.—'The Recent Transit of Venus,' Prof. R. S. Ball.
— Royal Academy, 8.—'Chemistry,' Mr. A. H. Church.
— Telegraph Engineers, 8.—Annual General Meeting; 'Application and Extension of Telephonic Communication in Japan,' Mr. T. J. Larkin.
— Mathematical, 8.—'Vibrations of a Spherical Shell,' Prof. H. Lamb; Paper by Prof. H. Smith; 'Certain Relations between Volumes of Loci of Connected Points,' Mr. E. B. Elliott; 'Geometrical Proof of Griffiths's Extension of Graves's Theorem,' Mr. J. J. Walker.
— Antiquaries, 8.—'Churches in the East of Italy,' Mr. E. Freshfield; 'Tempera Painting of the Blessed Virgin and Child in the Church of Great Canfield, Essex,' Mr. J. G. Waller.
FRI. Philological, 8.—'Initial Mutations in the Celtic, Basque, Sardinian, and Italian Dialects,' Part II., Prince L. L. Bonaparte.

Science Gossip.

MR. WILLIAM MOLYNEUX, F.G.S., died at Durban, Natal, on the 24th of October. About thirty years since Mr. Molyneux was in the Estate Office at Trentham Hall, when he made a collection of the fossils of the North Staffordshire coal-field, which subsequently found a place in the Museum of Practical Geology in Jermyn Street. He was appointed Librarian to the Mechanics' Institution at Stafford. Having been active in the development of the Cannock Chase coal-field, and being for some years the manager of one of its collieries, he took an active part in founding the Burton Natural History and Archæological Society. He wrote a history of Burton-on-Trent and also of Cheadle. He assisted in the compilation of 'The Gardens of England,' and contributed papers to the British Association. In 1880 Mr. Molyneux made a report to the Cape Government on the coal-fields of Cape Colony, and he was engaged in reporting on the mineral resources of Natal.

MR. WILLIAM BARNET LE VAN read before the members of the Franklin Institute on October 18th a paper 'On Economical Steam Power.' This is printed in the *Journal* of the Franklin Institute for November, and should be studied.

WE have been favoured by the Minister of Public Works at Madrid with a copy of the Royal Decree and Regulations for a Spanish National Exhibition of Mineralogy and Metallurgy, to be opened on the 1st of April, 1883, and closed on the 30th of June.

THE *Memoirs* of the Geological Survey of India, Vol. XIX., Part I., has been received. It is devoted to a notice of 'The Cachar Earthquake of 10th January, 1869,' by the late Thomas Oldham, LL.D., edited by his son, R. D. Oldham. Dr. Oldham, when he took the materials home with him, on retiring from the direction of the Geological Survey of India, intended to have published this report in England. Failing health and other causes prevented his carrying his wishes into execution, and the duty of completing the work devolved upon his son, who has since joined the Indian Geological Survey. The work, which has been most satisfactorily completed, is illustrated by ten engravings, four photographs, and a map of the seismic area.

FINE ARTS

ROYAL SOCIETY of PAINTERS in WATER COLOURS.—The TWENTY-FIRST WINTER EXHIBITION is NOW OPEN, 5, Pall Mall East, from Ten till Five.—Admission, 1s.; Catalogue, 6d.
ALFRED D. FRIPP, Secretary.

SOCIETY of BRITISH ARTISTS.—WINTER EXHIBITION NOW OPEN, from Ten to Five Daily, at the Suffolk Street Galleries, Pall Mall East.—Admission, 1s. THOMAS ROBERTS, Secretary.

The EIGHTEENTH ANNUAL EXHIBITION of WATER-COLOUR DRAWINGS by ARTISTS of the BRITISH and FOREIGN SCHOOLS is NOW OPEN at Thomas McLean's Gallery, 7, Haymarket.—Admission, including Catalogue, 1s.

WATER-COLOUR EXHIBITION, 53, Pall Mall, containing 350 Works by well-known Artists in Water Colours, three great Works by John Martin, R.I., and Fifty others in Oil. NOW OPEN.—Admission, 1s. ROBERT HOPKINS, Manager.

DORÉ'S GREAT WORKS, 'CHRIST LEAVING the PRÆTORIUM,' 'CHRIST ENTERING JERUSALEM,' and 'MOSES before PHARAOH,' each 33 by 22 feet, with 'Ecce Homo,' 'The Ascension,' 'Dream of Pilate's Wife,' 'Soldiers of the Cross,' 'A Day Dream,' &c., at the DORÉ GALLERY, 35, New Bond Street. Daily, Ten to Six.—1s.

ART FOR THE DRAWING-ROOM.

The Renaissance of Art in Italy: an Illustrated Sketch, by Leader Scott (Sampson Low & Co.), does not pretend to be more than a well-arranged compilation of materials borrowed freely from all sorts of sources. So far as it goes, and that is not far, the book fulfils its aim. A numerous list of "authorities"—nine out of ten of which are but compilations of no authority—does not affect the critical reader of this book. A large number of cuts, some of which are interesting on account of their subjects, have been borrowed freely from all sorts of books, and add largely to the value of the publication.

Ancient Greek Female Costumes. By J. Moyr Smith. (Sampson Low & Co.)—The duration and extent of Mr. Smith's studies in the subject of which he has had the courage to write may be judged from his own statement: "Though I have been interested in Greek costume for many years, it is only recently that I discovered that such a book as Hope's 'Costumes of the Ancients' existed. It was a revelation of the diversity, beauty, fitness, and grace of the early Greek dress"! From this treasure-trove of Hope's, and from the 'Denkmäler' of Müller, the greater number of the cuts before us were borrowed. Their insufficiency, not to say their badness, is patent. The letterpress is light, trivial, and likely to amuse those who know little about the subject.

Art Needlework (Ward, Lock & Co.) contains, besides a number of "designs,"—*i. e.*, patterns suitable for execution by experts and amateurs, some of which are questionable in taste, while others are commendable—numerous woodcuts and diagrams of patterns, implements, and subjects for embroidery and stitches of all sorts, together with ample and thoroughly practical instructions. While commending the letterpress, we may be allowed to advise the author, whose modesty conceals his or her name, not to trust too implicitly the historians who taught that "Queen Matilda left a history of the Norman conquest in the Bayeux tapestry." The writer should also adopt a higher conception of what art is. Otherwise the book seems to be worthy of its pretensions to be "a complete manual of embroidery in silks and crewels." The binding, in sham maple wood and real printed paper, is in deplorable taste.

ART FOR THE NURSERY.

The Good Old Story of Cinderella retold in Rhyme (Warne & Co.) owes its text and seventy of its illustrations to Lieut.-Col. Seccombe; twelve additional plates have been printed in colours by Emrik and Binger. Col. Seccombe's jingling verse has considerable spirit and movement; but his designs, most of which are in outline, surpass the verses, while the grace and sweetness of the heroine's air and features are very pretty, if rather sentimental. There is a good deal of vivacity and some sense of humour in the character part of these sketches.—*The Baby's Museum of Rhymes, Jingles, and Ditties, newly arranged by Uncle Charlie*, which Messrs. Griffith & Farran have published, contains some clever woodcuts. Among the best are a group of dogs by Mr. H. Weir on p. 61, and more drawings of animals in other parts of the book, *e.g.*, pp. 139 and 142.—Messrs. Dean & Son have sent us *The Prince and the Penny, Rhymes and Jingles*, and *Grandma's Nursery Rhymes*, each of which comprises "pictures" by Mr. C. Harrison. These designs, when they are not somewhat vulgar, are silly; they are neatly printed in bright and decidedly hard colours, but they are very badly drawn. *A Summer in the Country*, with twenty-five illustrations (same publishers), is a weak little book with feeble cuts.

THE GROSVENOR GALLERY EXHIBITION.

OF Mr. Alma Tadema's works in oil 130 are in the West Gallery at the Grosvenor; there are 54 more examples of his skill, including drawings in water colour, in the Fourth Room. The Fifth Room is hung with engravings after him by several of the most eminent modern hands. In the other rooms are 54 landscapes, essentially exercises in sky painting, by the late Mr. Cecil Lawson. On certain tables are terra-cotta statuettes by Signor Amendola, which are as charming in their elegance and spontaneity as any relics of the Italian Cinque-cento.

We shall begin these notes by considering the oil pictures of Mr. Tadema, among which are several not previously exhibited in this country. The collection is not, of course, complete; several very charming works of recent date could not be obtained from America; and neither of the versions of 'Fredegonda and Prætextatus,' 'V. Fortunatus and Radigonda,' and half a dozen fine, if smaller things besides, could be borrowed from Dutch or English private collections. At the moment of our writing, and for a few days to come, the much-talked-of 'Cleopatra,' which has undergone complete transformation since we described its design a month or so ago, is represented by a large empty frame on the south wall. As a whole the collection represents the genius and skill of the painter to perfection.

In studying the contributions of the illustrious pupil of Baron Leys, we must bear in mind that he was born in 1836 (January 8th). It was not until 1852 that Alma Tadema was free to choose the career of a painter; but that he long before this date worked industriously with the brush is proved by the *Portrait of the Artist in* 1852 (No. 1), which includes the nearly life-size half-length figure of a boy seated at an easel. The thin lips are set close together, and the eager eyes already search nature. Apart from the intense energy of the motive of this portrait, its execution is marvellous for a lad of sixteen, who at that time had not had the aid of masters or academies. Hard, sharply defined, and crude and dark in its brown shadows and pallid flesh as this remarkable exercise is, there is much in its execution which foreshadows the solidity, splendid modelling, and true drawing of the Roman damsel in the picture called *Tepidarium* (118), a brilliant example painted last year, and representing the present stage of Mr. Tadema's art, or at least the technical part of it. In the surprising *Clotilda at the Tomb of her Grandchildren* (7), a work of 1858, the somewhat opaque painting of the flesh and drapery, the pipe-like character of the folds of the garments, the comparatively colourless morbidezza of the features, the half tints of which are ashy, and the general smoothness of the surface, at once show the workings of a mind tentatively feeling its way and affected by the academic teaching of Baron Wappers and Heer Dyckmans, who were the guiding lights of the Antwerp School of Art in those days. In the simplicity and pathos of the action of the lamenting mother and in the sorrowful energy

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of her face it is easy to discern the nascent genius of the designer.

In the *Education of the Grandchildren of Clotilda* (8), which was produced in 1861 (of this subject there is another and independent rendering), we notice a prodigious advance. The artist's conceptions have become more energetic. There is more movement in the action of the principal figure, the draperies are more varied, and the features are more lifelike and dramatic. While these points indicate the advent of a new master, a certain silveriness, smoothness, and lininess recall the picture of Clotilda at the tomb (No. 7), and are attributable to the influence of Dyckmans. There is some diffidence, if not timidity, in the conception of the minor figures of lookers-on; but the moody stillness of the seated queen, who trains the child to vengeance, is intensely effective, and the design of the figure of the royal boy is quite original. The archæological leanings of the artist and his delight in researches into costume and architecture and the physical looks of men and women of past ages are here obvious for the first time. *A Bargain* (3), which is dated 1860, may have been finished after the last-named picture was designed; at least its style, methods, and coloration are more developed. Here we have rich and vivid colour in an old arch and wall of dark, ruddy stone, with clear tones and luminous tints so intense and deep that we must needs refer them to the influence of Van Eyck upon studies from nature of a much less academical order than the earlier works display. In 1862 or 1863 Mr. Tadema was advanced enough to go to Rome, where, in the latter year, he painted the capital *Study of St. Clement's* (9). In 1862 the wonderfully dramatic and richly painted *Gonthram Bose* (21) was executed. It was sold for 100*l*. Here the finish of the landscape, its richness, fidelity to nature, and its light and local colouring are simply superb. The artist had also made a great step in the art of composition, and he was now able really to enrich his designs with subordinate incidents, and to impart expression by concentrating the movements and attention of the figures on the central fact, the murder of the captain. Great, however, as was the advance indicated by 'Gonthram Bose,' some of its charms attest the fact that Tadema had yet something to learn in the line Leys followed.

The *Egyptian at his Doorway* (16) was painted in 1865, and is in every way a noteworthy instance, because it embodies the spirit of *genre* painting on antique lines. It is the direct precursor of scores of works on these walls. It is, in fact, the first Tadema proper now before us. A still greater development of the same vein is shown by *Agrippina with the Ashes of Germanicus* (17), painted in 1866. The solid, elaborate, and searching execution of the deep-red toga of the Roman dame, who reclines on a couch in the richly decorated *columbarium* of her family, and holds in her lap the golden *cippus* of the hero, the rich gloom of the background, and the general fulness of tone and tint in this picture will remind every one of Van Eyck, but of Van Eyck refined by classic studies and Italian motives. The *Visit to the Studio* (10) was painted in 1867, and shows that the painter's studies had led him to deal with light, shadow, and local colour so as to form a complete scheme of chiaroscuro of the kind much affected by Gonzales Coques in some of the finest of his interiors. A lady and gentleman are looking at pictures. She is clad in dark cinnamon-coloured garments, which accord in tone with the background and furniture; he wears a coat of warm white and lustrous texture, which supplies a focus to the composition.

'The Egyptian,' 'Agrippina,' and the 'Visit to the Studio' form a group of pictures which may be said to mark the second stage of the painter's art. They show the influence of Leys, yet the choice of types is more refined, the painting more solid, the drawing immeasurably better, the design more subtle, and the composition more compact. Still they refer as strictly to him as his manner referred to Van Eyck's. *Egyptians Three Thousand Years Ago* (38) belongs to the same class. Painted in 1863, it was one of three works by Mr. Tadema that were exhibited at the French Gallery in 1865, the first of our artist's appearances in this country. It made a great sensation in Paris in 1864, and, we believe, won a first-class medal in the *Salon* of that year. The tragedy of 'Gonthram Bose' (21) concluded the first stage of Mr. Tadema's art; the 'Visit' and 'Agrippina' defined the second.

The third stage, and the best, grew directly out of the second. It began with *Phidias and the Elgin Marbles* (24), which is dated 1868, and, to the best of our recollection, has not before now been exhibited in this country. It represents the saffron-clad Aspasia, Pericles, in black, and Alcibiades, in white, inspecting the then newly-finished frieze of the Parthenon. This comprises a line of horsemen carved on the *cella* of the temple, and coloured in full tints. The peculiarity of the illumination is that the light is reflected from far below the feet of the figures into the dim space within the peristyle, and broken by the shadows of the tympan and the enormous columns. The keenest archæological research furnished details of the decoration of the scene, studies in nature enabled the artist to achieve a perfect representation of the novel effect, and technical accomplishments lent their aid to give solidity to the dramatic conception, which is extraordinarily happy. The statue-like figures are wisely associated with a sculptural subject. The colouring of the frieze, however, is much too heavy.

The famous *Pyrrhic Dance* (30) took the world by storm in the Academy of 1869. In energetic design it remains unsurpassed among the painter's conceptions. Not even *A Juggler* (27) (R.A., 1870) nor *A Roman Emperor* (32) excels it in energy of movement and expression. Softness of tonès and complete fusion of tints, qualities hitherto lacking in Mr. Tadema's art, appear at this stage of his development, and the picture is a masterpiece in these respects. 'A Juggler' illustrates the artist's researches into the costume, architecture, customs, and even the humours of antique life. The swart Egyptian mountebank stands erect in the atrium of a Roman house, and the ridges of the muscles of his loins attest the suppressed energy of the action with which he keeps five eggs rising and falling from his hands. The pleased admiration of his Roman hosts is worthy of notice. One of them is stolid and fat, the second full of interest and wonder, the third is moved by a most inquisitive spirit. One of the charms of this brilliant picture is the fidelity with which the light, having flooded the atrium, is reflected on the painted walls and ceiling of the ambulatory, and glows on the arms, pictures, and other ornaments which enrich the background of the figures and the colonnade. No. 32, 'A Roman Emperor,' is the larger version of its subject, and represents the legionaries saluting Claudius after they have slain Caligula. M. Rajon engraved this picture. A smaller and, in some respects, even finer version occurs in *Ave Cæsar! Io Saturnalia* (61), which the Catalogue dates 1880; see also *Claudius* (92), dated 1867. The first manifests more strongly than its forerunners had done a vein of sardonic humour in the artist's mind, which is unusually conspicuous in the design of *In the Time of Constantine* (79), dated 1878, in which two nobles, having nothing better to do than enjoy their sumptuous gardens, devote their energies to teaching a dog to "beg."

The grace of rhythmical movement is happily expressed in many of the examples before us. *The Vintage* (66), dated 1870, is a perfect illustration of this. The very attitudes of the women who follow the priest bearing the amphora suggest the shrillness and cadency of that flute-music which is at once joyful and austere. The local tints of the white and coloured marbles, bronzes, pavements, pictures, utensils, garments, and wreaths — exquisite representation of which is Mr. Tadema's peculiar gift—are here to be seen at their best. Not even the superbly painted silver bowl in the foreground of *A Sculpture Gallery* (59), which has fascinated amateurs since 1874, surpasses the marbles in 'The Vintage.' The fascination of such wonderful verisimilitude could not be exercised with greater fortune than in the lustrous purity of the gigantic sunlit white *term* in No. 120, which is called *Hide and Seek*, and dated 1876. A much higher, that is more subtle, kind of verisimilitude is exhibited in the picture which, dated 1877, succeeded 'Hide and Seek' on Mr. Tadema's easel, and is here named *The Sculptor* (54), because it depicts an artist and his *aides* at work on a vast white marble head of Phœbus, which fills nearly the whole of the small square canvas before us, and is as grand as an antique colossus should be. The men are diminished to scale with the size of the statue on which they are labouring, and their dark and opaque garments stand solidly against the blanched and partly transparent stone, which, as snow is, is blue with reflections from the azure sky, and touched with lustre where the sunlight catches its outlines and traces them in gold and rosy tints. The soft surface of the stone is still powdered with dust of the carver's chisels, and modelled with such exquisite insight into nature that we readily distinguish those contours which have had the last touches from those which have yet to be treated. The reader learned in archæology will appreciate the tools and the basket which contains them. Such skill, care, and lore were never more fortunately lavished on a *genre* picture; but in scientific delineation and verisimilitude it is matched by *Water Pets* (40), dated 1874, in which scientific perspective and an inexhaustible skill have rendered with perfect fidelity the geometry of the tessellated pavement. The narrow upright picture called *A Staircase* (44) comprises brilliant marbles and sheeny costumes of figures ascending and descending in pure sunlight. It was given by the artist in aid of the fund for the relief of French peasantry ruined by the war of 1870.

The white marble walls, statues, basin, and basreliefs of *A Sculpture Gallery* (59), painted in 1874, enclose life-size figures—some of the first life-size figures that Mr. Tadema produced; and they prove the artist was equal to the difficulties of the unwonted scale in full-length representations of the life. *The Chamberlain of Sesostris* (95), painted in 1869, is but a half-length figure, but its depths of tints and tones are so striking that it is difficult to believe that it was "rejected" by a committee of R.A.s when sent for exhibition in 1870; and when this fact was made known, no better place than a corner on high in the Lecture Room was found for it. We described this work in "The Private Collections of England," No. IV., and still consider it a masterpiece. Its archæology is exhaustive and peculiar, but not nearly so complex and difficult as that of *A Picture Gallery* (76), which contains the portraits of Mr. Gambart, in a black toga, discoursing about a picture which occupies an easel; of Madame Lowenstam, in a rose toga; and of Mr. Deschamps, seated in the front of the group of figures.

We have now traced the progress of Mr. Tadema's powers to their present stage, and quoted examples of his great success in respect to various technical qualities of painting and archæology. To these we have added instances of passion, dramatic conception, humour, animation, and pathos in design. Of exhaustive and original insight, that very rare quality in art of any kind, there is much in such pictures as the resplendent and spirited *Fête Intime* (35), the sardonic *Ave Cæsar!* (61), the richly coloured *Audience at Agrippa's* (63), as well as in its pendant, *After the Audience* (70), and *In the Time of Constantine* (79). None of these surpasses in this respect *A Well-protected Slumber* (87), where a slave girl, reclining on the pave-

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ment before her young mistress's *cubiculam*, half rises, with finger on her lips, to warn one who passes before her post that the lady sleeps late behind that heavy yellow *portière* which bends the rod on which it hangs. Having filled the space at our command, we may conclude this part of our review by calling attention to the varied treatment of the nude figures in the merely realistic *Sculptor's Model* (83), a standing life-size subject, and the smaller, but choicer and immeasurably more elegant form of the girl in the above-mentioned *Tepidarium* (118). We reserve our notice of Mr. Cecil Lawson's pictures in the East Gallery.

THE SOCIETY OF PAINTERS IN WATER COLOURS. WINTER EXHIBITION.

The venerable Society of Painters in Water Colours has not only received permission to style itself Royal, but it has ceased to designate its winter gatherings as collections of "Sketches and Studies." Yet it is hard to accept the present exhibition as intended to bear comparison with that of last summer. As some of the members never send anything but sketches, and are altogether innocent of studies, their shortcomings are not noteworthy, but the *pièces de résistance* are comparatively trifling. Prof. A. Menzel's contributions are an elaborated part of a picture and a small interior, which, compared with what he has done on other occasions, is but a sketch. Mr. Wallis has sent a sketch taken in the Alhambra. Mr. A. W. Hunt's landscapes are but studies, exquisite as they are. The same may be said of the most covetable productions of Messrs. Boyce, A. Goodwin, Henry Moore, F. Powell, Willis, and others, who send studies, not pictures. On the other hand, the Princess Louise, an Honorary Member, who is denoted by "L" in the Catalogue, not only justifies her election, but proves a very efficient addition to the ranks of the society. Her works are above the average, as her capital *Canoeing on the Cascapediæ River* (No. 252), a standing figure with punting pole in hand, is enough to show. The absence of works by Messrs. Alma Tadema, the brothers Fripp, Holman Hunt, Lockhart, Marks, Marsh, North, and Shields may account for part of the shortcomings of this exhibition, and prove that even the alteration of its title and the new diplomas do not suffice to elevate the technical character of the display. The first winter's gathering of the new *régime*, being what it is, may well be criticized in the order of the Catalogue, as there are few pictures deserving to be selected. We therefore in that order name the examples which attract the eye.

Mr. D. Cox's *On the Beach, Hastings* (2), has fine silvery greys, and wave movements which remind us of his father's best works.—*Sunset in the Valley of the Simplon* (7), by Mr. A. Goodwin, is notable for the poetical dignity of the noble peaks, which tower above the clouds and are gilded by the sun's last rays. One of the few genuine pieces of draughtsmanship here is this painter's *Beachy Head, Summer, Noon* (25), which illustrates the forms and colours of the grand bastions of the chalk in vaporous sunlight, and the white sheen upon the sea. The golden light is charming; the terrace-like landscape and the bulk of the headland itself are beautifully drawn. *Through the Valley of the Sea* (195) renders the pillar of cloud and fire which the Israelites saw by an impressive, not to say terrifying, effect of sunset on stupendous black and white masses of cloud impending over the desert. The historical element of the subject is an after-thought. *The Monastery of St. Francis at Assisi* (240); *Study of a Sky* (246); *The Duomo at Assisi* (292), the beautiful façade in sunlit mist; and *Maidstone* (368), all by Mr. Goodwin, are worth looking at.—*A Grey Morning at Venice* (12), by Mr. O. W. Brierly, is full of tender semidiaphanous vapour which half obscures the towers and palaces of the city. The silvery tones on the water are excellent.—Mr. C. Davidson's *At Shiplake* (18) is a monumental composition. The effect is broad and simple. *C rnfie d, Bossiney* (222), is first rate.

Herr A. Menzel's *Pulpit in the Town Church Innsbruck* (28) is a vigorously painted, sombre interior of purple walls, in veiled light which reveals only the sparkling points of the gilded ornaments. The gloom of the effect enhances the richness of the colours and the scintillations on the numerous figures. A preacher occupies a lofty pulpit and is holding forth with an energy that is well rendered. Small as this work is, it is comprehensive, homogeneous, and spontaneous: a complete picture, full of thought, energy, and matter. No. 363 represents *Suspicion* by the half-length figure of a warrior in armour, on his guard and grasping the handle of his sword. It has the quaint austerity and spirit of a Cranach, the solidity and exquisite delineation of a Dürer. The animation of the expression is astonishing.—Mr. J. Parker's *The Cliff, Concale* (99), in summer afternoon sunlight, is elaborately and beautifully drawn, charming in its solidity, and remarkable for that velvety texture which attests complete finish. His *Concale* (360) is equally admirable.—Mr. A. W. Hunt's *Warkworth Castle from the Sands* (101) is distinguished by the grandeur of lowering grey clouds, the charm of the blue firmament, and the subtle painting of the orange sands, portions of which reflect the sky. *Kinloch Ewe, Ross-shire* (108), has the tenderness characteristic of the artist. *Eastfield Mill* (150) is another reading of the same effect. The foliage is delicately painted. This artist has some more delightful studies here.—In Mr. H. Moore's *Fishing Boats Returning* (113) the sky is capital and the atmosphere is perfectly truthful. It is the best of his contributions, all of which deserve praise.—Mr. G. H. Andrews's *Sketches in Venice and Belinzona* (152) are very bright.—Mrs. Allingham's *Phœbe* (153), a buxom girl's head in a pink hood, with black drapery on her shoulders, is strong and rich. This lady sends many good sketches.—Mr. B. Foster's *Fish and Fruit* (174) comprises solid studies from nature, of which the group of lampreys is the best.

Of some learned studies by Mr. Boyce it may be said that they epitomize nature and beauty in the simplest and most loyal manner, and delight us by the fineness of their colour, their solidity and breadth. The little *Shillingford* (175), for instance, is solid, sober, and serene. The time is evening, the weather calm; the effect illustrates sharp reflections on the shimmering surface of the Thames. *The Church and Tithe Barn at Dunster* (323) resembles an enamel seen in pearly light. *Edward the Confessor's Chapel* (339), as it appeared before Westminster Abbey was gaumed with "Scott's Brown Varnish," is not only an exquisite piece of draughtsmanship, but a precious artistic record, preserving the tints of Time's bestowing, now banished for ever. Other examples from the same artist will delight the student of nature in her sweetest and most modest guise.—*Village on a Marsh* (224), by Mr. A. Hopkins, though a little painty and opaque, shows fine sense of the charm of light on the grey herbage of the meadow and its pearl-like pools.—One of the best figure studies here is Mr. W. Duncan's *English Roses* (236), an "Old English" damsel in rose-coloured muslin, with a large bouquet of roses in her hand. It is painted with freshness and richness.—Mr. E. A. Goodall's *La Torre de la Agua, Alhambra* (307), charms us by its fresco-like qualities.—Quite like a pure and silvery toned fresco is Mr. F. Powell's *Armathwaite Bridge* (378), one of the most acceptable and artistic drawings in the gallery. It depicts a beautiful and serene effect on a bridge of ruddy brick and yellow stone, which spans a placid river, and defines a vista between trees. It has the demure spirit of an old English drawing in the most elegant taste.

In addition to the above we recommend to the visitors' notice the under-mentioned works, which we have not space enough to praise at length:—Mr. H. Moore's *Off St. Pierre, Guernsey* (31), a piece of the finest draughtsmanship; Mr. J. Parker's *Ipswich* (46), a bright and silvery picture of the quay; Mr. Collingwood's *From the Rigi* (73), rosy and white summits over an ocean of blue vapours; and Mr. A. Hopkins's *Dolce far Niente* (89), a delicate study of the white light of a misty summer afternoon on a sandy shore.—Although the character of Sir J. Gilbert's illustration of Roderick Random' (178) is caricatured, it is full of spirit and has much humour.—Mr. B. Bradley's *August* (255) is a capital drawing of dogs.—*The Solidor, St. Malo* (258), by Mr. C. Smith, renders well the grandeur of that stupendous group of grey towers.—*Kitty* (353) is one of the best, simplest, and truest of Miss Phillott's studies.—A number of drawings by the late Mr. E. Duncan will be found on a screen here; of these *Stranded Vessels* (415) and *Sound of Mull* (419) have the highest merits, and show how well the painter worked in his prime.

THE GRAPHIC EXHIBITION.

A number of pictures of animals, the results of commissions given by the proprietors of the *Graphic*, may be seen in New Bond Street. Many of them are below mediocrity, but a few are worthy of notice. *Caught at Last* (No. 6), by M. Gelibert, is spirited, and the mode of painting is clever. It represents a fox on the top of a rock besieged by dogs.—*An Artillery Team in Action* (9) is a capital study of horses and gunners, their arms and gear. The work of Mrs. Butler, it is not free from the heavy touch and loads of pigment in which she indulges. She has, nevertheless, drawn and painted the figures with exceptional care and precision.—Signor L. Chialiva's *Exchange of Compliments* (11) is a good French exercise in broad tones and rich local colour, after the manner of M. Français. The subject is much affected in France, because the groups of white geese on a meadow in soft sunlight and their attendant girl in a dark-toned dress afford contrasts of tones and tints. The design is spirited and has some humour.—M. de Neuville does not exhibit many "pot-boilers"; but his *Wounded Friend* (13) is one of the best of its class. The scene is a battle-field. A lancer has dismounted to bathe the injured foot of his horse at a stream. In its way this is first-rate work, neat, clear, without hardness, bright, precise and firm in touch, and designed with consideration of the circumstances proper to the incident.—A contrast to the last in all respects but the spirit of its design is furnished by the *Winter Song* (23) of Mr. MacWhirter, rabbits and a robin in a snowy field. The painting is very flimsy, but the handling and colour are less coarse than usual with Mr. MacWhirter.—*The Veterinary's Shop* (47), by Mr. R. W. Macbeth, shows an interior where a lady binds the wounded paw of a dog. The subordinate elements do not improve the design. Of study of the subject there is but little trace here; the draughtsmanship is so careless, the modelling so thin, and the colour so tinty, that the figures are at best silhouettes.—Contrasting with this in its accomplishments and artistic modesty is the scholarly *Excelsior* (69) of Mr. B. Bradley.—On the whole, the most spirited and complete of the sketched designs in this place, works which almost attain the dignity of studies, is Mr. B. Riviere's *Young Mother Hubbard* (52), a girl and her pet dog. There are few examples here fit to be called pictures, but this one has exceptional merit and homogeneity.—The *Talented Troupe* (64) of Mr. C. Green we saw lately at the gallery of the Institute of Painters in Water Colours.—There are also works by Messrs. R. Ansdell, O. Weber, R. Caldecott, and W. Small.

THE BRASENOSE CHALICES.

Brasenose College, Oxford.

Mr. Cripps has been good enough to come and see our chalices. The date-letter which I

thought was *e* (1502) he takes for an *a*, which would give an earlier year (1498) according to English hall-marking. But Mr. Cripps pronounces the chalices of German or Swiss make for this reason. The second mark on each chalice, which ought to be a leopard's head in a circular shield, is very worn and indistinct, but from the traces that remain Mr. Cripps thinks that whatever the mark was, it cannot have been the right English mark. At the same time he quite admits the correctness of the approximate date 1500, and knows no other instance of a German or Swiss chalice in an English church or chapel. Whether English or not, therefore, the chalices are of pre-Reformation work, and are almost identical in plan and detail with the well-known Nettlecombe type. It would be rash to dispute the question of origin with an authority *facile princeps*; but I hope, if possible, to collect some external evidence bearing on the point at issue. I may here remark that our present foundation dates from 1509, so that these chalices may well have been given by our founder, then Bishop of Lincoln. Our chapel plate escaped fortunately when all the hall plate was sacrificed to Charles I., and besides the chalices there survives a very fine pair of tall, upright, plain flagons, dated 1608; and these have the special interest of being, as Mr. Cripps tells me, five years earlier than any other known specimen of the kind.

A. J. Butler.

Babylonian Antiquities.

The inscription on a cylinder of Nabonidus, the last native king of Babylon, which Mr. Pinches brought before the Society of Biblical Archæology at their November meeting, contained several passages of interest. Firstly, there was a notice of the destruction of Astyages by Cyrus, supposed to have been inflicted on the Medes by the god Merodach as a punishment for their desecration of the Temple of the Moon God at Harran, the ruins of which retained the name of Selem-Sin ("image of the Moon God") to comparatively modern times; and in connexion with this subject a discussion arose at the meeting as to the name by which the Median subjects of Astyages were designated on the cylinder, Mr. Pinches adopting the reading of *Sabmanda*, according to the ordinary phonetic value of the characters employed, while M. Oppert suggested that the name should be read *Urvanda*, the original form of the modern Elwend. From another passage in which the name occurs (Cyrus Cylinder, line 13, Journ. R.A.S., new series, vol. xii. p. 88) it now appears that the first element of the compound is *Umman*, "troops or forces," and that the ethnic title is simply *Manda*, which is probably a dialectic variation of *Mada*, the two forms being used one for the other, as the names Matiene and Mantiene were indifferently applied by the Greeks to the interior of the province. We may suppose the name of *Umman-Manda*, or "Median troops," to have been given to the Medes by the Babylonians from the fighting qualities of the tribes; at any rate, it is clear from the association in the Cyrus inscription of the *Umman-Manda* with the *Mat Guti* (or the Kurds) and the *Zalmat-gagadu*, or "black-heads" of Babylonia, that the name did not apply to the mere Median army, but to the entire nation.

I may add that it is quite possible *Umman-Manda*, or, as pronounced, *Ummana-Vend*, may have been the proper name of the leading Median tribe which inhabited the Kurdish Mountains in the time of Astyages, *vend* (or *mend*, the *m* and *v* are undistinguishable in Median) being the common tribal affix universally used among the Kúrds and Lûrs at the present day. In this case *Ummana-Vend* would be a hybrid compound, an Aryan affix of race being added to the Assyrian word *Umman*, "an army," but such compounds are not unusual; and the meaning of "the army tribe" would be quite appropriate, recalling the name of *Sheher-i-zor*, or "the city of violence," which was applied to the capital of the province. The names of half the tribes of Luristan at the present day are formed of the suffix in *vend*, which I conjecture to be the cuneiform *manda*; compare *Tag-vend*, *Hama-vend*, *Káká-vend*, &c.

Another still more important notice in this Nabonidus inscription is that which assigns an approximate date of B.C. 3800 to the great Sargina. Nabonidus was an antiquary, and thus never lost an opportunity, when he was repairing the temples of the gods, of searching for the *timin* or foundation stone of the edifice, so as to verify the name and date of the original builder. In his work at the Temple of the Sun at Sippara, which was notoriously one of the oldest temples of the country, he excavated to a depth of about 32 ft. below the surface, and there found the memorial tablet of Naram-Sin, son of Sargina, which, he says, had not been seen by mortal eye for 3,200 years. Now modern criticism will naturally hesitate to accept these numbers as a real chronological date. Judging from the mutability in modern times of all institutions, political, social, religious, and linguistic, see ncredible at first sight that the same people, with the same cult, the same language, and the same writing, should have nestled round the same mound in the Babylonian plain for upwards of 3,000 years; yet I am bound to say that, after carefully examining all the evidence bearing on the subject, I now see no reason to doubt the good faith and accuracy within certain limits of Nabonidus's estimate. The means certainly existed in ancient Babylon of computing time to a very remote antiquity. Although no continuous chronological series has been yet found among the cuneiform tablets, like that contained in the Turin papyrus, fragments recording the duration of isolated dynasties have repeatedly turned up; and it is well known that in the royal inscriptions allusions are often made to chronological intervals, varying from 60 to 1,600 years, as if they were matters of common notoriety. Berosus, moreover, who had access to all the documents, after classifying the minor dynasties up to about 2400 B.C., enumerated eighty-six kings of one line, extending from the Median conquest to the era of the Flood—a measurement which at the moderate average of twenty years to a reign (2400+1720=4120) would give a date far in excess of the figures of Nabonidus. I will only say further on this subject that the Babylonians certainly used the Flood as an accepted historical epoch, and that the name of Sargina is given in one list in close connexion with that epoch. This king was afterwards deified and became connected with myths probably relating to the Flood; but that he was a real historic personage is proved by a summary of the events of his reign given on an astrological tablet, by Nabonidus's discovery at the Temple of the Sun at Sippara, and by the inscription on an alabaster vase belonging to his son, which was obtained by the French explorers at Babylon in 1852, but was afterwards lost in the Tigris. At present certainly the era of Sargina and its connexion with the Flood is the most interesting point in ancient Babylonian history.

H. C. Rawlinson.

Fine-Art Gossip.

Sir F. Leighton has made much progress with a fine statuette, to be enlarged in bronze, of a standing male figure. It represents a sluggard rousing himself. The P.R.A. has nearly finished the small life-size figure in oils of a little girl seated, wearing a white embroidered dress which is enriched with broad gold bands; she has very pale gold-coloured hair, blue eyes, delicate rosy carnations, and the sweetest and softest of expressions. In her bosom is a dark violet-coloured flower; she holds a bunch of peacock's feathers. A standing figure of a luxurious beauty, clad in white and gorgeous colours, which gain deeper tones and golden tints by light reflected upon them from below, fills a smaller canvas than the above, and owes much of its charm to the gorgeous azure tiles of the wall behind the figure, the exquisite whiteness of a slender shaft of marble, and the ruddiness of a niche of the same material in which the pillar is ensconced. Another picture contains the life-size figure of a young girl, seated on a couch covered with a tiger's skin, and clad in a purple robe with pale golden embroideries upon it. At her side is a playful kitten, over which the damsel is leaning sideways. The background is an alcove of gold and black; the lustre of the former gathers in an aureole about the head of the figure. A vestal-like head of a beautiful lady, seen in profile to our left and wrapped in a white hood-like mantle, leaving the sculpturesque features distinct, is at present on Sir F. Leighton's easel.

Mr. H. Clarence Whaite was elected a Member of the Society of Painters in Water Colours on Thursday evening of last week.

At the Burlington Club may be seen, by those who are fortunate enough to get a ticket, a number of impressions in various states from plates engraved throughout by Turner for his 'Liber Studiorum,' comprising instances of great rarity, and representing 'The Frontispiece,' 'Junction of the Severn and the Wye,' 'Inverary Pier,' 'Crypt of Kirkstall Abbey,' 'Calm,' 'Mer de Glace,' 'Entrance of Calais Harbour,' 'Raglan Castle,' 'Source of the Arveron,' 'Æsacus and Hesperie,' and 'Interior of a Church.' These examples belong to Messrs. W. G. Rawlinson, H. Vaughan, J. E. Taylor, J. L. Roget, and the Rev. Stopford Brooke.

Mr. E. Fox White has opened a collection of pictures at the King Street Galleries, St. James's. Among these works are 'A Girl's Head,' by Mr. Millais; 'The Hollow Tree,' 'The Last Load,' 'The Heath, Red Hill,' and four other productions by John Linnell; and examples by Messrs. Oakes ('River Scene, Sunset'), Boughton, Frith, Plassan, H. W. B. Davis, De Nittis, Israëls, A. Bonheur, Pettie, E. Frère, F. Holl, and H. Moore.

The forthcoming part of the *Journal* of the British Archæological Association will contain, among others, the following papers: 'The West Front of Lichfield Cathedral,' by Mr. J. T. Irvine; 'Notes on the Records of Marazion, Penzance, and St. Ives,' by the Rev. W. S. Lach-Szyrma, M.A.; 'Golf,' by Mr. C. H. Compton; 'Original Documents,' by Mr. W. de Gray Birch, F.S.A.; 'Two Somersetshire Camps, Cadbury and Dolbury,' by Mr. C. W. Dymond, F.S.A.; and 'Review of the Session and Congress,' by Mr. T. Morgan, F.S.A.

At Messrs. Dowdeswell's, New Bond Street, may, on and after Monday next, be seen a number of sketches by Mr. Sutton Palmer, representing 'Beauties of Surrey Scenery,' comprising views near Guildford, Dorking, Farnham, Richmond, Haslemere, Leith Hill, and Hind Head.

The third annual exhibition of tapestry paintings by lady amateurs and artists will open next week at Messrs. Howell & James's galleries. The exhibition includes a work by Mr. H. Stacy Marks, and others designed by Messrs. Hubert Herkomer, J. D. Linton, and J. D. Watson.

A Bartolozzi exhibition opens in Savile Row next week. The catalogue has been compiled by Mr. A. W. Tuer.

The Governing Committee of the American School of Classical Studies at Athens held its semi-annual meeting on November 17th in New York. It has invited Prof. Packard to accept the directorship of the school for the second year, to succeed Prof. Goodwin. Letters were read, says the *Nation*, from Prof. Goodwin announcing his arrival in Athens towards the end of September. He has hired for the school a convenient house on the boulevard which skirts the palace gardens, and it affords ample accommodation for the students and for the

library, on which Mr. Goodwin has already expended more than one thousand dollars. The school opens with six students. A sub-committee was appointed to report at the next meeting, which will take place in Boston in May, upon the publication of the *Bulletin* of the school. This the committee hopes to begin next year.

The French painter M. Sellier died lately at Nancy. He was a pupil of L. Cogniet, and obtained the Grand Prix de Rome in 1857. Among his chief works are 'L'Esclave Gaulois,' 'Léandre,' 'Madeleine,' and 'Une Joueuse.'

The Guatemalan Government has issued a decree which will be thankfully received by archæologists. It has ordered that stone shall no longer be quarried from the remains of antiquity and monuments of the Mayas, for which the country is distinguished.

MUSIC

THE WEEK.

Crystal Palace.—'The Redemption.'
St. James's Hall.—Popular Concerts.

No diminution of the remarkable interest taken in M. Gounod's sacred trilogy 'The Redemption' is as yet apparent, the Crystal Palace concert-room being unusually crowded last Saturday, when the work was given for the first time at Sydenham. To musicians it must be a matter of interest to note the variations of effect produced by the music when given under changed conditions and different conductors. At the Crystal Palace the chorus could not compare, either in numbers or power, with that at the Albert Hall; while the orchestra, though numerically somewhat smaller, was far superior in quality. The instrumental movements and the beautifully scored accompaniments were heard to the utmost advantage on Saturday, and the *tempi* adopted by Mr. Manns were judicious, being, as nearly as can be remembered, the same as those of M. Gounod himself. The only difficulty in the choruses is the maintenance of just intonation in certain of the numbers, more particularly "The Reproaches." Here the choir acquitted itself tolerably well; but the quality of tone was poor and the style feeble and spiritless. This was especially noticeable in the mocking choruses of priests and people, which were given with such dramatic force at Birmingham and at the Albert Hall. Of the soloists, Mrs. Hutchinson, Miss Marian Fenna, Madame Fassett, and Mr. Pyatt were satisfactory, and Mr. Lloyd and Mr. Santley repeated their now familiar successes. The last-named vocalist again doubled the parts of Christ and the bass narrator, and it is necessary to repeat the protest already made against this method of procedure, lest it should become a precedent. Mr. Santley contrives very cleverly to modify his style and the *timbre* of his voice when shifting from one *rôle* to the other, but other singers might not possess the same power, and his exceptional skill does not remove the artistic objections to the course pursued.

The reappearance of Herr Joachim, much earlier in the season than usual, constituted the principal feature of interest in last Monday's Popular Concert, but the programme was also attractive to the general public. There are few chamber works more effective than Beethoven's Quartet in C, Op. 59, No. 3, and Mendelssohn's Ottet in E flat; and to these was added Bach's Violin Concerto in A minor, which so pleased the audience that they encored the last movement. Herr Joachim has returned apparently in full possession of his unique powers, and no more need be said. The pianist, Miss Dora Schirmacher, made a highly favourable impression. She has much improved since her first appearance, some four or five years ago, her rendering of Mendelssohn's Scherzo à Capriccio in F sharp minor being powerful and spirited. As an encore she gave Handel's *gigue* from the Suite in A with equal vigour. Miss Carlotta Elliot may be warmly commended for her refined and sympathetic rendering of a difficult *aria* from Handel's 'Rodelinda,' and Lieder by Kjerulf and Taubert.

CHRISTMAS BOOKS.

From Messrs. Routledge & Sons we have received a quaintly but not elegantly bound volume, styled *Pan Pipes: a Book of Old Songs, Newly Arranged, and with Accompaniments by Theo. Marzials, set to Pictures by Walter Crane.* With considerable success the old practice has, so far as this case is concerned, been reversed, and the letterpress has been adapted to the illustrations. The modifications effected by Mr. Marzials in the songs are not material; at any rate, being placed on his guard about them, the reader, however fastidious he may be, may take the changes for what they are worth. 'To all you Ladies,' 'The Passionate Shepherd,' 'The Leather Bottel,' and 'My Lady Green Sleeves' are "the pansy and marjoram" of song culled from old-fashioned gardens. Mr. Crane's designs are, like former works of his, skilfully adapted to the strains which filled his ear while he drew them, and are therefore not without a dash of rustic roughness, a little of the wilful clumsiness of the seventeenth and eighteenth centuries, and some angularity in draughtsmanship. We owe to him many figures more finely drawn than these, and have been charmed by delineations in which the classicism is purer. On the other hand, he has rarely given us better colouring than these delicate half-tints convey. Nor has he often imparted greater vivacity and grace to his figures, of which the girl in 'It was a Maid of my Countree' is one of the most charming. Every one will admire the true Renaissance character of the mermaid's wooing the "jolly sailor boys"

With a comb and glass in her hand.

The figure in 'O, Willow, Willow,' does not please us at all—it is weakly designed and not well drawn; but that of the stately dame listening to Cupid in 'Love will find out the Way' redeems the defects of its neighbour. As a series these designs take a place next, but much below, 'The First of May,' which we reviewed in *Athen.* No. 2799, p. 819. On the whole, we are compelled to lament the development of certain conceits of invention and affected motives in design which add no charms to the style of Mr. Crane. Many of the subordinate and conventionalized borders of sculpturesque foliage are lovely in feeling and perfect in taste.

This combination of music with pictures is comparatively of recent origin; we have seen few more successful examples of it than in a new Christmas book just published by Messrs. Ward, Lock & Co., under the title of *Cradle Songs of Many Nations.* The musical part of the work is edited and in part composed by Reinhold L. Herman, while the illustrations are by Walter Satterlee. We have here a collection of cradle songs, including not only specimens of those of the chief European nations, but also examples of Arabic, Chinese, Malabar, Japanese, Hottentot, Zulu, and other equally curious songs, many of which appear in musical notation for the first time. The melodies are often of much interest. The illustrations are very tasteful and beautiful, and the book, which is admirably got up, will make a most acceptable present.

Song-Land: a Series of Ditties for Small Folks. Selected, arranged, and composed by W. M. Hutchinson. (Routledge & Sons.)—The compiler of this volume is known as the composer of one or two songs which have gained popularity. It contains in all thirty ditties, suitable for the vocalists of the nursery, and chiefly of a humorous description. The words and the music are partly original and partly selected. The illustrations, by A. W. Cooper, Miriam Kerns, and J. Sadler, are unequal in merit; some are coarse and badly drawn, while others are capital. In size the book is a thin royal octavo; it is beautifully printed on thick paper, and has an attractive exterior.

MUSIC AT CAMBRIDGE.

On the evening of the 2nd inst. the University Musical Society gave its 176th concert. The programme was so rich in antiquarian interest that but for two items it might have been termed "an evening with the old masters." Taking the works in the order of performance, the first was Handel's Concerto Grosso in G minor, No. 6 of the set in seven parts (four violins, viola, cello, and harpsichord) published in 1739. It may be mentioned that the most pleasing movement in this work, a *musette* in E flat, so attracted Mozart that he introduced it into his edition of 'Acis and Galatea' by way of prelude to the second part. A portion of Palestrina's 'Missa Papæ Marcelli' followed, including the "Kyrie," "Gloria," and "Credo." The circumstances which led to the composition of this work and its influence upon Church music are too well known to need recapitulation here, and the mass itself has been rendered familiar to musicians by the Bach Choir performances. It was sung with much refinement by Mr. Villiers Stanford's choir, and the loss of pitch at the conclusion was very trifling. The next work in the programme was Bach's cantata 'Halt im Gedächtniss,' if not one of the most elaborate, certainly one of the most beautiful of the Church cantatas, and very suitable for employment as an anthem for Eastertide. The solo parts in this were efficiently interpreted by Mrs. Dunn and Mr. W. A. J. Ford. A Symphony in D, by Emmanuel Bach, may without hesitation be regarded as an absolute novelty. Though not the most gifted of the many sons of J. S. Bach, Emmanuel was the most voluminous composer among them, and exercised the greatest influence upon the art. His works for clavier are his most valuable legacy, being moulded in the form which, under the influence of a greater genius, Joseph Haydn, became the recognized model for the expression of thought in instrumental music. In the symphonies, of course, we lack the variety and resource of modern orchestration, but in the example played last Saturday there are a boldness in the themes and a modern feeling in some of the phraseology which are scarcely to be found even in Haydn or Mozart. The former composer studied Bach's works with avidity, and acknowledged his indebtedness to him in the frankest manner. The historical portion of the programme came to an end with this symphony, and after mentioning a tasteful rendering of Beethoven's *scena*, "Ah! perfido," by Miss Amy Aylward, we have only further to note Mr. Stanford's hymn for baritone solo and chorus, "Awake, my heart." This composition, a setting of some verses by Klopstock, is not ambitious in structure, but it is refined and musicianly, and very agreeably written for the voice. The new and powerful organ now in the Guildhall is, of course, of immense advantage in the interpretation of sacred works; but it needs to be used with discretion, lest the orchestra and chorus be overwhelmed, as was the case once or twice on this occasion.

We give in another part of the paper a

notice of the performance at Cambridge of the 'Ajax' of Sophocles. A few words may be appropriately added here as to the music composed for the occasion by Prof. Macfarren, consisting of an orchestral prelude, four unison choruses with instrumental accompaniment, and an interlude introducing the second scene. The work is full of charming melody, and the unison choruses are so tastefully accompanied by the orchestra as never to become monotonous. A serious difficulty which presented itself to the composer has been overcome with consummate skill: we refer to the setting of the original text in place of an English translation. The Greek verses are so different in metre and accent from those of our own language that no small amount of ingenuity is required to adapt them to musical forms which shall be acceptable to our ears without at the same time being so modern in spirit as to be at variance with the general feeling of the drama. Little attempt has been made to introduce ancient modes, beyond the occasional use of the scale without the leading note, as in the chorus in E minor—

ὦ κλεινὰ Σαλαμίς.

We think Prof. Macfarren has unquestionably shown sound judgment in speaking to his audience in a musical idiom familiar to their ears rather than in endeavouring to reproduce faithfully the art of a past age. What is required in such a case is that the music should produce upon the hearers of to-day an approximation to the mental effect of that which two thousand years ago accompanied the first performance of the drama. The conditions of art have so changed that were it possible to secure and perform the original choruses of the work it is morally certain that the impression produced by them would be at the least unsatisfying. We consider that in the choruses of 'Ajax' we find the spirit and feeling required, though the means by which the effect is obtained differ very widely from those employed by the Greeks. Such choruses as the first—

Τελαμώνιε παῖ, τῆς ἀμφιρύτου,

and the hymn to Pan which precedes the entry of the messenger, leave nothing to desire, either from the point of view of absolute music or as the appropriate illustration of the dramatic situation. The gem of the whole work is perhaps the final chorus, preceded by a short funeral march, while the body of Ajax is carried off. Following the example of Handel, Prof. Macfarren has written his "Dead March" in a major key, and the experiment has been completely successful, great effect being obtained by means of the utmost simplicity. There is only one number in the whole of the work which (at least on a first hearing), appears unsatisfactory. The orchestral interlude which occurs at the change of scene has rather too lively a character for its surroundings. Considered simply as music, it is excellent, but in its position here it appears to us out of place. On the whole, the music of 'Ajax' is likely to increase the fame of its composer, though probably the fact of its being written to a Greek text will prevent its being so often heard as it deserves.

Musical Gossip.

Gade's cantata 'Psyche,' which achieved such a success at the recent Birmingham Festival, will be performed for the first time in London at the first of Mr. Willing's concerts at St. James's Hall on Tuesday evening next. Handel's 'Acis and Galatea' will complete the programme.

The programme of Mr. Charles Halle's seventh concert at the Free Trade Hall, Manchester, on Thursday, consisted of Beethoven's Mass in D, Mendelssohn's "Hear my prayer," and Gluck's Overture to 'Iphigénie en Aulide.'

Mr. P. E. van Noorden gave the first of four subscription concerts at Ladbroke Hall, Notting Hill, last Thursday evening.

Mr. Stephen S. Stratton's third chamber concert was given in the Masonic Hall, Birmingham, on Monday evening, when the programme included Mr. E. Prout's String Quartet in B flat, Op. 15; Beethoven's Sonata in G, Op. 30, No. 3, for piano and violin; Schumann's Piano Quartet in E flat; and Beethoven's String Quintet in C.

Wagner's 'Tristan und Isolde' was performed for the first time in Hamburg on the 23rd ult. The principal parts were sustained, as in London last June, by Frau Sucher and Herr Winkelmann.

The Musikverein of Münster gave a festival on the 18th and 19th ult., when Handel's 'Messiah' and Schumann's 'Paradise and the Peri' were the works performed.

Messrs. Breitkopf & Härtel, of Leipzig, announce the publication of a complete edition of the works of Grétry. A committee of Belgian musicians, headed by M. F. A. Gevaert, will superintend the publication, which will include thirty-three operas, the sacred and instrumental compositions of the Belgian master, and, as a supplement, his literary works.

DRAMA

THE 'AJAX' AT CAMBRIDGE.

To the representation of the 'Agamemnon' at Oxford, and of the 'Alcestis' at Bradfield College, we have now to add a representation of the 'Ajax' at Cambridge. English audiences have thus had an opportunity of comparing three masterpieces of Attic tragedy as acting plays, so far as it has been found possible to adapt them to modern conditions. And the experiment has been attended with remarkable success. It is not only, as I said on a previous occasion in these columns, that scholars have by means of these performances learnt to appreciate points of structure and of expression that were inevitably lost sight of in reading, but that the greatness of these old masters has been brought forcibly home to many persons who know no Greek, and have never felt much curiosity about Greek literature. That a marked impression of this kind has been made is certain—an impression that cannot fail to stimulate the study of Greek at a time and in circles where stimulation is sorely needed. This, to my mind, is not the least valuable result of the undertaking. For the performance at Cambridge I have nothing but praise. This is not to say that certain points might not have been improved. But so far as it went the effect was excellent, and such as to reflect the highest credit on all concerned.

To Mr. J. K. Stephen, who filled the part of Ajax, nature has given the broad shoulders which are essential to the character, though not, as Agamemnon reminds us, to be depended upon for success in life. His aspect when he first issued from his tent, whip in hand, with his shaggy hair and his eyes in frenzy rolling, was terrible indeed. But no less apt was his demeanour in his later more chastened mood. The quiet dignity and simplicity of his bearing enhanced the pathos of his situation. His voice is unusually powerful, and at times was perhaps too loud; but in pathetic passages, such as the address to his child, it had real tenderness in it. Nothing could have been better than the delivery of the famous ὦ παῖ γένοιο πατρὸς εὐτυχέστερος, κ.τ.λ. The irony of the speech in which he pretends submission to the authority alike of gods and men was peculiarly well given. In short, Mr. Stephen presented a just conception of the character of Ajax clothed in appropriate action and expression.

Mr. Macklin's Tecmessa was on all hands admitted to be a striking piece of characterization. To modern ideas a man's attempt to represent a woman has always an element of incongruity which prevents the complete illusion necessary to perfect satisfaction. But, on the whole, Mr. Macklin may be said to have triumphed over these difficulties. His action was, for the most part, graceful and appropriate; his declamation was admirable. The narrative of Ajax's deed of infatuation was given with vivid dramatic force, and both here and in other passages the intonation seemed to throw new light on words and phrases that were apparently familiar enough. Had less been attempted in the direction of facial expression a better rendering of the character could hardly have been conceived. It did not equal Mr. Lawrence's Cassandra, but allowance must be made for that gentleman's personal advantages and for the superior interest of the part he had to play. By the way, though picturesque, it was hardly accurate for Tecmessa to remain by the body of Ajax during the last scene if, as is probable, the parts of Odysseus and Tecmessa were played by the same actor. Her removal would have spared the audience a rather painfully monotonous exhibition of woe.

Mr. Cust's Teucer was excellent. He looked and played the part well-nigh to perfection. There was a frankness and a straightforwardness in his bearing, and an outspokenness in his utterance, which well befitted one of the most attractive characters in the whole of Greek drama.

Of the minor characters there is not much to be said. Mr. Gardner's Athene was adequate; the dress and pose were all that could be desired. Indeed, this ideal figure formed a striking part of the opening scene. More, I think, might have been made of Odysseus. If Menelaus and Agamemnon lacked interest, it must be remembered that the parts are singularly thankless.

There remain the Chorus and the accessories of dress and scenery. And here it is that comparison with the Oxford performance most naturally presents itself. The greater care and study devoted to these points at Cambridge, under the able and zealous direction of Dr. Waldstein and others, were amply justified by the result. In the Chorus the more precise relation of its movements to the divisions of the lyric odes was a decided improvement, while the speaking of the dialogue by the Choregus alone was at once more correct and gave unity to the part played by the Chorus. The music was found by some people too modern in character, but, allowing for the inevitable, it seemed to me both good of its kind and really harmonious with the action. The scenery was excellent; the dresses, too, were effective enough, and as Dr. Waldstein assures us they were copied from vases and reliefs, further criticism is disarmed. But the armour, and especially the shield of Ajax—ἑπτάβοιον ἄρρηκτον—might, I think, have looked rather less flimsy.

On the whole, however, the performance was a distinct advance on its predecessors, and its success—which I am happy to hear is not only æsthetic, but financial—should be an incentive to further effort. There is no reason why such representations should not become a normal part of university recreation. To all concerned, trainers, actors, and audience, there is real education to be gained from them as well as pleasure. As the 'Alcestis' was given in a somewhat remote spot, it would be fitting that one of the universities should next patronize Euripides, if not Aristophanes. In the mean time it would be well if arrangements could be made for the 'Ajax' to be given in London for the benefit of the numerous persons who failed to obtain admission to the performances at Cambridge.

Γ.

Dramatic Gossip.

Mr. Alfred Forman, the translator of 'The Nibelung's Ring,' has completed a version in blank verse of Victor Hugo's play 'Le Roi s'Amuse.'

One new theatre, the Novelty, opens its doors to-night; a second, the Pandora, cannot be got

ready in time, and the company which was to have there given the 'Yellow Dwarf' of Messrs. Reece and Thompson will on the 30th of December play the piece in question at Her Majesty's. A third new theatre, which is to be built for Mr. Wyndham, is to be constructed on the American pattern. The Alcazar meanwhile, as the Holborn Amphitheatre is to be called, seems likely under the management of Mr. Baum to become a species of rival to the late Alhambra.

THE loss of the Alhambra, which has undergone the customary fate of theatres, will be felt almost as much in Paris as in London. It is a curious fact that in the programme of the intelligent French visitor to London two items are always included—an exploration, under the charge of the police, of East end dens and a visit to the Alhambra.

THOUGH presented by an amateur company, 'Love brooks no Jesting,' a version by Mr. J. Whitcher, jun., of 'On ne Badine pas avec l'Amour,' proves the power of Musset's dramatic masterpiece over a public little used to work of the sort. It was received with favour by an audience over which it exercised a strong influence. The task of adaptation is competently discharged, though, as was to be expected, most of Musset's strange and fantastic humour disappears.

AN experiment made by Miss Archer at the Gaiety Theatre on Wednesday afternoon, in the production of a drama in four acts entitled 'My Life,' was unsuccessful. Much mirth was caused in the audience by passages intended to be serious, and those concerned in the representation had an uncomfortable time. Miss Archer, who took a leading part in her own piece, has probably learnt the lesson that to write a play and to perform in it are tasks demanding the possession of gifts higher than the mere desire to excel.

A NEW farce, entitled 'I'll see you Right,' is interesting as revealing in Mr. Crauford one more actor who is also a playwright. Its plot has little novelty, and the success obtained with the piece on its production at a Gaiety morning performance is chiefly ascribable to such briskness as there was in the action. Miss Gilchrist, Miss Ingram, Mr. Dallas, Mr. Ward, and the author supported the principal parts.

THE production at the Globe Theatre of Mr. Wills's version of 'Jane Eyre' has been fixed for Boxing Night. There is, however, a probability that for that day the previous Saturday will ultimately be substituted.

TO CORRESPONDENTS.—D. B.—W. M.—C. W.—J. T. P.—H. N.—F. J. B.—T. A.—W. N.—T. E. S.—received.

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SATURDAY, DECEMBER 16, 1882.

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LITERATURE

The Works of Alexander Pope. With Introductions and Notes by the Rev. W. Elwin and W. J. Courthope, M.A. Vol. IV.—*Poetry*, Vol. IV. With Illustrations. (Murray.)

THE volume before us is the second which has appeared under the editorship of Mr. Courthope. More than three hundred pages are devoted to 'The Dunciad,' and the remaining two hundred contain "Miscellaneous Pieces in Verse." Of the latter, as the less important, we shall speak first. Pope, it is well known, wrote a number of epitaphs and epigrams, a few odes, and a variety of occasional verses. It is impossible to say much for the epitaphs. Even that on Gay, dictated by real affection, ends with a feeble and conventional couplet. The picture of good men "striking their pensive bosoms" at the sight of Gay's monument is worthy of the smallest of Grub Street poets. As a lyrist we can judge of Pope from his 'Ode on St. Cecilia's Day' and from 'The Dying Christian to his Soul,' and in both cases effort is more striking than performance. Indeed, as a writer of odes Pope has no place in literature. Of the occasional verses, some of which are gross while others vainly strive to be humorous, nothing is nowadays called for beyond the expression of a wish that they had met with the oblivion they deserve. Several of these, it may be remarked, were not originally published with the author's sanction, nor with that of his first editor, Warburton. "When authors," says an anonymous editor, quoted by Mr. Courthope,

"have long engaged the public attention, when their works are read with avidity and universally receive a classical stamp, those who can add anything to their illustration and recover by time what has eluded former diligence bring an acceptable present to the public."

The chips and scrapings of an author's brain, dropped at odd moments and never meant to be seen again, are not an acceptable present to those who care for the honour of literature. An author is himself the best judge of what he wishes to preserve, and of what, as the fruit of youth or folly, he wishes to destroy. But neither in Pope's time nor in our own is a poet allowed to retain the mastership of his own works. The literary resurrectionist who was abroad in those days is still plying his useless vocation; and so, to every one's misfortune, but chiefly to the misfortune of the writer, the entire works of a great author must inevitably include much that is trivial and weak. This is the lot of Pope, just as it is the forlorn fate of some more recent and greater poets. Mr. Courthope acts more wisely than consistently in this matter. In the introduction to the "Miscellaneous Poems" he writes:—

"When once the poems suppressed by Pope's literary legatee were admitted by his editors into the body of his works, it became practically impossible to exclude compositions which were known to be his."

But in the introduction to the third volume of "Poetry" he observes:—

"The 'Sober Advice from Horace' is omitted in this edition, for though the authorship was avowed by Pope in private, and though it was printed in Dodsley's octavo edition of 1738, and in succeeding editions up to 1743, it does not appear in Warburton's edition, and it may therefore be inferred that Pope wished it to be suppressed."

Let us hope he did; but the judiciousness of Warburton in omitting this grossly indecent piece has not always been followed by the editors of the poet.

'The Dunciad,' called by one of the most eloquent of living writers a monumental work, demands and deserves all the help it can derive from the commentator; and Mr. Courthope has taken abundant pains not only to make the poem clear to the modern reader, but to vindicate its purpose. But what pains are necessary! To understand 'The Dunciad,' its allusions, its mystifications, its sketches of character and manners, something more is needed than that general knowledge of the period supplied by the historian. We must be acquainted, as far as that is possible, with the artifices of the poet and with the scribblers and quarrels of the time. The satire was not written for the world, not even for England, but for the town; and only within the comparatively small circle occupied by the wits of the day could it be properly appreciated. Personal satire is Pope's forte. He does not attack vices, but men; and 'The Dunciad' gave him an opportunity, not only of thrice slaying the slain—a set of Grub Street hacks who cannot be said ever to have possessed a literary existence—but also of attacking persons who, like Law and Whitefield, Bentley and Defoe, had a high claim to reputation. Pope's design of attacking insignificant scribblers and booksellers landed him in this dilemma. The foes were unworthy of his steel, and, notwithstanding his personal animosity, he knew them to be unworthy, and therefore, to add a zest to his satire, he included men who, whatever their defects may have been, could not, except by the wildest misappropriation of the term "dunce," take their place with persons like Henley and Gildon. Theobald, the first hero of the poem, would never have held that position had it not been for the feminine spite of the author; and it was another and still less fortunate feeling of enmity that led him to dethrone Theobald and place Colley Cibber on the vacant seat. To make Cibber a fool and a dullard was impossible. He had failings innumerable, but the want of sprightliness and vivacity was not one of them. Pope damaged his satire irretrievably by thus venting his wrath on Cibber, and he did the Laureate no harm. Not even his venom could inflict a more than momentary sting on a man so imperturbably good-humoured and self-satisfied. Mr. Courthope holds that by the word "dulness" Pope meant to include every sort of rebellion against right reason and good taste, and adds that Cibber is chosen as the type of pertness and impudence. As a writer, he says, Cibber

"had openly proclaimed his slender acquaintance with literature; as a theatrical manager he had sanctioned exhibitions which lowered the character of the stage; and as a laureate he was allowed to be the worst that ever wrote a birthday ode."

But Cibber cannot be accused of impudence in confessing his own ignorance; as a theatrical manager he showed considerable capacity, and was, we think, neither better nor worse than his age, which, in spite of Addison's 'Cato' and Steele's 'Tender Husband,' would not have rejected 'Three Hours after Marriage' for its indecency had not its stupidity been equally apparent. Gay had the help of Pope and of Arbuthnot in this production, which is worse than the worst of Cibber's plays. The Laureate's best comedies, on the other hand, though far from moral, were effective on the stage, and even Johnson, who regarded Cibber with contempt, allowed that they possessed considerable merit. One of them, indeed, 'Love's Last Shift,' was a popular play for forty years, and the dramatist who played his own characters was in such high repute that long after he had professedly left the stage he was in the habit of playing occasionally for 50*l.* a night. Moreover, no one can read the 'Apology' without seeing not only that Cibber understood the art he practised, but that he had no pleasure in what he calls "monstrous presentations," and was vexed when rope-dancing and buffoonery attracted as many spectators as the acting of a distinguished comedian. Mr. Courthope observes, by the way, that the drama "had been thoroughly purified since the accession of Queen Anne, but in becoming moral it had also become dull." Dull it may have been, though we think the statement doubtful, but "thoroughly purified" it certainly was not, as many plays acted in those years will prove. There was not, indeed, the extraordinary licence, neither was there the wit, of the Restoration dramatists, for Congreve's last comedy appeared in 1700; but Cibber, who acted for the first time in 1696 and for the last time in 1745, was, in the plays he acted and in those which he wrote, a type of the morality of the stage under Anne and under the two Georges, "when Dunce the second reigned like Dunce the first." Ode-making he did not understand, but Pope was the last man who had a right to gibbet him on that account, and, in fact, a personal quarrel was the sole cause of the ridicule which he heaped upon the Laureate. He had his revenge, though he destroyed the unity of his poem. Mr. Courthope is alive to this defect, and points out, as previous editors have done, that the whole of the first book should have been recast to suit the character of the new hero:—

"One of the best passages in the original satire was the description of Theobald's antiquarian library, but this was entirely inapplicable to Cibber, who would certainly have committed the twelve volumes of archæology to the flames without a single pang."

To our thinking the defects of the poem, we will not say outweigh its merits, but prevent it from taking the position assigned to it by Mr. Ruskin as "the most absolutely chiselled and monumental work 'exacted' in our country." A poem in which it is difficult to find six consecutive lines that can be understood without the notes of the poet or his commentators must have sterling qualities to make it still attractive. Great qualities 'The Dunciad' has undoubtedly, but until a reader has gained the requisite amount of knowledge the labour of perusal is probably greater than the pleasure. Mr. Courthope has formed a higher estimate of the poem than we can do, and it is right that his criticism should be quoted. After saying that the personality of the work gives it its greatest interest, he adds:—

"That a satire on such a trivial subject should have produced so vast an excitement in the literary world, that it should have been translated into foreign languages, that frequent editions of it should have been demanded during Pope's lifetime, and that a century and a half after his death it should be read with scarcely diminished interest—all this speaks of itself to the astonishing character of the performance. And when a study of the work reveals the causes of its permanent popularity, astonishment will be exchanged for admiration of the poet's resources. The felicity of invention which assigns to each of the multitude of Dunces his place and order in the Temple of Infamy, the propriety of the parodies, the strength, vividness, and at times the grandeur of the imagery, the terseness of the language and the harmony of the verse, must cause all genuine lovers of poetry to subordinate their sense of the faults of the poem to their appreciation of its overpowering excellence."

We are quite ready to admit that 'The Dunciad' contains passages written in Pope's finest vein and many lines that are immortal; but the first three books are devoted to petty persons and insignificant squabbles, and in the fourth alone does he write with a larger and more worthy purpose. It is, however, too late in the day to criticize 'The Dunciad.' If it lacks the charm of the inimitable Epistle to Arbuthnot and of the Imitations of Horace; if it makes great demands upon a reader's patience and also on his knowledge; if, in short, to quote from the editor's preface, he must give to understanding Pope's work "something of the pains which he spent on producing it," the student may notwithstanding be repaid for his toil, and will find that much of his labour has been lessened by Mr. Courthope's copious and admirable notes. Every effort has been made to give completeness to this edition, and the editor is by no means satisfied to follow in the broad ruts made by his predecessors. In addition to an elaborate and masterly introduction, his notes on 'The Dunciad' fill about sixty closely printed pages. The volume contains a reprint of the first edition of 1728, and also the valuable notes on the editions of 'The Dunciad,' which Mr. Thoms has allowed to be reprinted from *Notes and Queries*.

Souvenirs d'un Diplomate: Lettres Intimes sur l'Amérique. Par De Bacourt. (Paris, Calmann Lévy.)

If Mrs. Trollope and other English travellers, who half a century ago incurred the wrath of the citizens of the United States, could have known what M. de Bacourt wrote about the republic between 1840 and 1842, they would have been able to retort upon their American critics that a Frenchman possessing none of their insular prejudices agreed with many of their opinions. M. de Bacourt, a friend and admirer of Talleyrand, was the French Minister at Washington during the period in question. On his way to the United States he passed through London when Guizot was ambassador here, and when Palmerston was Foreign Secretary. His sketch of political parties and statesmen in England at that period is not flattering. He says that Earl Grey was bitter in his comments on public affairs, and could not reconcile himself to growing old; and that, though London was livelier and more luxurious than five years before, there were many disquieting tokens, adding:—

"The Queen is the target for reproaches, the Government lacks moral force, the Ministry is in a minority in Parliament once a month at the least, radicalism advances slowly but surely, and aristocracy daily loses something to the advantage of the middle class, which is ambitious and restless. Indeed, England has now serious difficulties to settle with Portugal, Spain, Naples, Egypt, Greece, China, and the United States. Her foreign policy is directed by a man who is bustling and clever, but who constantly raises up fresh troubles before he has laid those which he aroused by his heedless levity; his colleagues feel and know this, yet in order to provide a remedy it is necessary that one of them should undertake the direction of foreign affairs, and they are all either too lazy to do so or else are incapable of the task."

M. de Bacourt admits, however, that his interview with Palmerston was satisfactory. On June 4th, 1840, he embarked on board the Great Western steamer at Bristol, a year before the Britannia, the first Cunarder, sailed from Liverpool. In these days of monster ocean steamships it is curious to learn the impression made upon M. de Bacourt by the Great Western. He styles it a splendid ship, 226 ft. long; nowadays the same epithet is applied to vessels of which the length is 600 ft. The passage was made in fourteen days, and there are steamers now plying between Bristol and New York which do not make the passage in a shorter time. Though very rapid passages are sometimes made by certain steamers, the average one all the year round is not much shorter now than it was in 1840. M. de Bacourt's first impression of New York was not favourable; he thought

"the houses ugly, being built of brick and having areas in the English style. There are stone pavements everywhere; the middle of the streets is paved with rough stones, which is very bad for carriages; trees are planted in several streets; the general effect is that of a large English country town with a slightly Dutch aspect, wherein there is the activity created by a mercantile population numbering 300,000.....Broadway is the principal street; it contains all the shops, the finest houses, and the leading establishments. Here, however, everything gives the impression of a city devoted to business. There is not a monument, nor a well-built house which is not spoilt by something petty and in bad taste. .....The men belong to the ungraceful, but strong and robust English stock. I have seen many red-haired damsels without detecting as yet one of the much praised American beauties."

M. de Bacourt was struck with the American climate, in particular with the suddenness of the transitions from cold to excessive heat. He was not favourably impressed with American Puritanism, though he thought New York better than Boston, because, whilst in New York people did not pay visits on Sunday, in Boston chains were drawn across the streets to hinder people from taking walks. In one respect the New Yorkers were none the better, he thought, for their Puritanism, as most of them had been bankrupts or were on the verge of bankruptcy, and yet they lived as if they were highly prosperous. Dining at the best restaurant in New York, he found the fare detestable and the charge exorbitant. Things have changed since this was M. de Bacourt's lot, for in no city are the restaurants now better, though in few are the charges higher than in New York. After ten days' stay he formed the idea that America was a second-rate England and the Americans third-rate Englishmen. Six months later he wrote that the Americans, and particularly the women, ought to visit Europe and strive to enter good society in London or Paris. "If that were done they would copy us, because, whilst proud to a degree, they have the imitative instincts of monkeys and they are acted upon and governed by crowds." M. de Bacourt collected anecdotes in confirmation of his views. The following strange story he imagined to be characteristic of America:—

"A girl who had misconducted herself got married without abandoning her manner of life. Her father in speaking about her styled her a bad girl. She brought an action for libel against him, and obtained a verdict in her favour and damages to the amount of one thousand dollars. It is alleged that she requested her father to continue libelling her."

While he considered architecture in the United States to be deplorably bad, M. de Bacourt was yet pleased with the White House. His reception by the President, Mr. Van Buren, gave him especial pleasure. He thus describes what took place:—

"After speechmaking was over, Mr. Van Buren shook hands with me, led me to a sofa, and told me that he was delighted to see me, as he had not forgotten our meeting in London. He then asked me about you, questioning me also about Talleyrand's last moments in the most cordial strain. The audience was a long one, and Mr. Van Buren expressed himself most happily concerning the king, France, &c. M. Pageot, who was present at my reception, told me that he had not seen so cordial a one during the ten years he has been here.....I forgot to tell you that Mr. Van Buren is here called the American Talleyrand. This must be supposed to flatter him, because in speaking of our beloved Talleyrand he called him, at least ten times, a wonderful man. Mr. Van Buren is admitted to be very clever, but this relates to himself personally more than to his management of the country's affairs."

M. de Bacourt's first dinner at the White House was less agreeable than his reception by the President:—

"The dinner began at seven o'clock and the guests left the table at ten. What a bore! As the dinner was on my account I had the place of honour, notwithstanding the presence of the

entire diplomatic body, this being a piece of politeness shown to new arrivals. When dinner was announced the President took my arm and led me into the dining-room—a fine room, well decorated—and made me sit on his right hand. The table, at which forty guests were seated, would have held 120. The waiting was good for America and the dinner was excellent. The French cook told my valet the following curious fact: for several months, since the Presidential election has been the question of the day, many persons who arrived daily to breakfast or dinner without notice threatened to vote against him if they were not entertained. The cook stated that he had all possible trouble in satisfying them, and that they often returned what he sent up, doing so on the pretext that it was uneatable, and ordering something else; the result being that my valet remarked in all seriousness, 'I should think it is no easy matter to be President.'"

As a companion to the picture of the dinner at the White House when Mr. Van Buren was President we may give that of a dinner when Mr. Tyler succeeded to the Presidency:—

"I went yesterday at 5 o'clock to dine with the President. Forty men were present, but no women; the latter did not appear till after dinner. I was seated between Mr. Spencer and Mr. Webster. The latter threw off the pseudo-dignity in which he constantly clothes his sad mediocrity; the madeira, of which he drank too much, not only rendered him agreeable, in the American fashion that is to say, but caused him to become maudlin; he clasped my arm with both hands, and said: 'My dear Bacourt, I am exceedingly pleased to see you to-night; I feel this much more than I have previously done, though I cannot tell why. Perhaps I have not hitherto been friendly enough towards you, but, if you will allow me, we shall now become a pair of friends; you shall see that I am a good fellow. Come and see me daily without ceremony; that will please me greatly, my dear Bacourt, because I really find you charming.' This flattering avowal was made in halting phrase, and, I must tell you, with hiccups which rendered the neighbourhood of the Secretary of State anything but pleasant. All this occurred at the table of the head of the State at a dinner given to the representatives of all the European powers!"

On a previous occasion M. de Bacourt had met Webster at dinner. This was at the Austrian Minister's. He then thought Webster

"pompous in the extreme and ill at ease. I continue to be of the opinion that all the leading men in this country would be second or third rate men in England. They give themselves stuck-up airs characteristic of rich London brewers, having all their vanity, vulgarity, and absurdity. Mr. Clay is a man of another type; he is a gentleman farmer."

Travelling in the United States was not to M. de Bacourt's taste. He found the railways badly constructed, and deplored the want of protection from thieves. He did not see any other cities of note than New York, Philadelphia, Washington, and Boston, nor go further west than Buffalo; but in 1840 Buffalo was considered further removed from civilization than is the case now. He visited Niagara and was profoundly impressed by the spectacle. He thought Boston "a fine English town," its chief drawback in his eyes being that "the inhabitants hate and, what is worse, despise the French." When asked, however, in which city he would reside with the least dislike, he replied that he much preferred Philadelphia:—

"Boston is too glacial; New York too bustling and infested with adventurers from all parts of the globe seeking fortune or an asylum there; Baltimore is as gloomy as the grave; whereas Philadelphia has an air of grandeur, of cleanliness, a stamp of gentility, making it a city apart; all sorts of material supplies are to be found there, and even a kind of society which seems enjoyable. As for Washington, it is neither a city, nor a village, nor the country; it is a building-yard placed in a desolate spot, wherein living is unbearable."

More interesting to readers now than what M. de Bacourt thought of cities which have been transformed since he wrote is his judgment of the people as they appeared in his eyes:—

"The more I see and mix with the Americans, the more difficult do I find it to pass judgment upon them, owing to the great variety of types. The Northerner is very different from the native of the middle states. The Northerner, who is styled a Yankee, is of the English type, with which are combined the sharpness and skill of the Jew—this mixture of pride, of coldness, and of Britannic stiffness with Hebrew astuteness making the Yankee a unique personage. The Yankees are English at heart, despite the scorn which the English show for them. They go to England to acquire their tastes, their manners, their customs, their fashions, and even their aversion to France and the French. Much more civilized than their Southern countrymen, they approve of an aristocracy and all the gradations of rank which the English approve of, and in what is called New England not many changes would be required to establish there a form of government similar to that of Old England. In the Southern States, on the contrary, French tastes prevail; but I regret to say that these are very bad, because it is our revolutionary tastes which they have adopted, and it is these which they relish in us. They are vain and they are jealous of the superior Northern civilization, which they wish to destroy by means of ultra-democratic opinions. Such are the two distinct yet mingled races occupying the region stretching along the coast from North to South of the United States. But a third race which is forming in the West beyond the Alleghanys, on the borders of the Ohio, the Mississippi, and the Missouri, has also its special character, and it cannot easily be described at present. It is composed of emigrants from the Northern and Southern States, of Irish and Germans. In my opinion it is destined to play the principal part in the United States, and to dominate the other two in the course of a few years."

M. de Bacourt writes often with shrewdness, but he is generally far too prejudiced to command confidence. It is clear that he hated America; indeed, he candidly, if harshly, says, "I detest everything about the Americans—their opinions, their manners, their customs, and their character." When the Marquis de Talleyrand-Périgord, in 1876, published some uncomplimentary remarks on America, his book was treated by the Americans as exceptional. It is their fixed opinion that English travellers are the only persons who do them injustice. M. de Bacourt's book is a striking illustration to the contrary, for no English traveller ever wrote more foolishly or more unfairly. Yet there is much in his book that is worth reading besides that which is not worth printing. There are several incidental points of interest. M. de Bacourt was in the United States when Dickens first landed there, and he confirms the accounts given of the extreme lengths to which the people went in doing honour to him. He saw an album in which Prince Louis Napoleon wrote his name in 1837, adding two lines to which he affixed the name of Racine instead of Voltaire—a slip which M. de Bacourt mercilessly ridicules. He learned that Chateaubriand did not visit all the places which he describes. There can be little doubt of this, because Chateaubriand mentions that crocodiles were seen by him in places where crocodiles never existed. Few books can surpass M. de Bacourt's in blunders concerning proper names. There is scarcely a name which is correctly spelt, nor are many of the English words used intelligible at first sight. A list of the blunders would fill a page. We shall give but three examples: Executive Mansion is given as "Execution Mansion," Bunker Hill as "Bunkers Hise," while Harvard figures as "Howard College."

The Cities of Egypt. By Reginald Stuart Poole. (Smith, Elder & Co.)
Scenes from Life in Cairo: a Glimpse behind the Curtain. By Mary L. Whately. (Seeley, Jackson & Halliday.)
Egypt: Native Rulers and Foreign Interference. By Baron de Malortie. (Ridgway.)

Whatever may be the ultimate outcome of the battle of Tel el Kebir, there is no doubt that it will call forth a voluminous literature. The special correspondents are waiting till Christmas is over before bringing out their compilations; but already volumes relating to Egypt are accumulating on our table. The first on our list is of a more scholarly cast than it is likely many of its successors will be; but its title leads to expectations which are scarcely fulfilled. An account of the cities of Egypt such as Mr. Poole is competent to write would be a permanent addition to the library of the Egyptologist. The present little volume is a reprint of articles contributed apparently to a magazine, and its scope is still further limited by the fact that Mr. Poole confines himself to cities mentioned in the Bible. A late Lord Mayor discovered that Armenia is "a Bible country," and many excellent people take no interest in any Eastern countries or places that are not mentioned in the Scriptures. But it is curious to see a scholar of Mr. Poole's eminence tied down by a magazine editor within such limits, and it will create some surprise on the Continent. Needless to say, the work, so far as it goes, is excellently done. Mr. Poole writes with more ease and precision than he used to do; and excepting an occasional metaphor of doubtful propriety the style of his volume is clear and sound. A better handy book for the ordinary reader who wants to form a correct idea of ancient Egypt by reading a couple of hundred pages it would not be possible to find.

Miss Whately knows the women of Egypt so well, and has done so much for them, that, in spite of her strong prejudices, she is entitled to attention when she writes upon anything connected with hareem life. In the present instance she has written a pleasant and readable little tale, upon which are hung a great many sound and valuable observations on Mohammedan society. There is nothing, indeed, particularly novel or exciting about the plot beyond its improbability. This improbability lies in the conversion of Zohrab and his wife: no Mussulman ever becomes a Christian, though the

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contrary process is not uncommon. But this is a flaw which was not likely to strike Miss Whately, who is necessarily theological in her aim, and has no notion of writing a book without a moral. It is not, however, for the story that 'Scenes from Life in Cairo' will be read, nor, probably, was the story Miss Whately's prime consideration. Every one will enjoy the pretty pictures of Egyptian life which abound in her little book. The town house of Zohrab Bey and the customs and regulations of the hareem in which his beautiful wife Ain el Hayat is learning to read, and becomes converted to Christianity by a perusal of the book of Genesis, are pleasantly described; and the country house, with its characteristic surroundings, gives another opportunity for description, and even for a panegyric of the creak of the *sákiyeh*, or water-wheel, which, instead of being the plague most travellers never tire of abusing, "means coolness and fresh water, fertility to the land, refreshing the parched garden, slaking of thirst to man and beast; and in its own way it is music to the Egyptian ear on the hot summer day." Miss Whately's picture of hareem life, even in the exceptionally favourable circumstances of Zohrab Bey's household, is very depressing. Mentally the ladies of Egypt are (only too truly) described as ignorant beyond European conception, and their whole existence is monotonous and enervating to a disastrous extent.

"The life of hareem ladies can hardly be favourable to good health, even under the happiest circumstances. They rarely take exercise, properly so called; in these days, indeed, many are permitted to drive out, but only in shut-up carriages; but even that poor kind of exercise is not partaken of by a large number, who are accustomed to the old-fashioned style of living. Some pass years without crossing their own threshold. A lady (a native Christian, but one whose family kept up the old habits of seclusion which the Moslems seem to have introduced when they came into possession centuries ago) actually lived within a mile and a half of the great river Nile, and had attained middle age without having ever seen it, nor, as she expressed no particular wish to do so, is it likely that she ever beheld those waters on which her country depends for its fertility, but probably died without quitting her voluntary prison—for in her case it was not compulsory. Most of the wealthier establishments have some sort of garden, certainly, and not a few have very good gardens, even in the heart of the town; but the languid habits of their life are such that the ladies rarely walk; they prefer to sit in the verandah and 'smell the air,' as they say, and the gardener brings roses, jasmine, and other flowers tied in somewhat stiff bouquets, and hands to the slaves to present to them. The delight of strolling about to gather flowers for oneself, or picking oranges from the bough, though hanging in rich profusion within reach, hardly seems to occur to them; and some have been much diverted and amazed at hearing that English ladies not only gather flowers for themselves, but even like to cultivate them and to pull up weeds, rake beds, and cut off dead blossoms with their own hands. Labour of any sort is looked upon by these caged birds of women as a thing for those compelled to it by poverty or dire necessity of some kind, never as a voluntary thing, still less as one which sweetens the life of man, when not in excess, more than all the luxuries of idleness and wealth. Slavery has, no doubt, much to do with this contempt for work, but the languor of an inactive and *purposeless* existence perhaps does more. They wander listlessly from room to room, or sit for hours smoking, till the head must become more or less stupefied by the fumes of the tobacco—though it is certainly a lighter kind than that in use in Europe—and never seem to think of roaming about in the garden, even in the most delightful weather.....'What do you do all day long?' an English lady once asked a friend in a hareem—a person of more than average intelligence, be it said—who often complained of headache, and was stouter than was natural at her age, for she was then at most only two or three and thirty. 'Why,' she answered, 'I go and sit on that divan yonder, and then come here and sit upon this one awhile,'—shrugging her shoulders as she spoke."

In such a dreary existence one can understand the exciting diversion produced by the book of Genesis. It would be better to lead the hard, toiling life of Mr. O'Donovan's lady friends at Merv than to drone through one's years "behind the curtain." There is nothing new, of course, in all that Miss Whately describes—it is well-worn ground that she treads afresh; but just as Prof. Ebers's novels of ancient Egypt bring the society of the Pharaohs home to us as no "Records of the Past" or hieroglyphic monograph can do, so Miss Whately's tale of modern Egyptian life will enable many to realize what native society is in Cairo who have neither the time nor the inclination to study more systematic and detailed accounts. Her remarks on the terrible effects of the lack of women's education (which she has herself done something to remedy)—in consequence of which the mind "gets mouldy and deteriorates as the being advances in years, which is perhaps the reason that in Egypt a child is often charming, a young girl sprightly and amusing, a middle-aged woman generally dull and tiresome, and an old woman odious,"—should be borne in mind just now, when we have the power to do something for education in Egypt. There is nothing more vital in the reform of the East than the education of the mother—the rest follows.

Miss Whately's style is easy and conversational rather than strictly grammatical. Her knowledge of Cairo saves her from serious errors; but we cannot understand how she came to describe the Lesser Festival as immediately preceding Ramadan, when every one knows that it follows the fast, and in that lies half its joviality. The expression that a person "is Islam" is meaningless; and the "Fathah," or first chapter of the Koran, should not be confused with the "Kelimeh," or profession of faith, as it is on p. 272. Any Christian could conscientiously repeat the "Fathah," which is merely a brief prayer: "Praise be to God, the Lord of the worlds, the compassionate, the merciful, King of the day of judgment! Thee we worship, and to Thee do we cry for help. Guide us in the right way, the way of those Thou art gracious to, not of those upon whom is Thy wrath, nor of the erring." Zohrab Bey might honestly repeat this after his conversion; but the "Kelimeh" ("There is no god but God, and Mohammed is His prophet") is a different affair. We must add that though Miss Whately naturally, but erroneously, extols the Copts at the expense of the Muslims, her portraits of the Mohammedan characters in her story are remarkably fair and written in a kindly and tolerant spirit.

Baron de Malortie has a method of composition entirely his own. We are accustomed to the species of literature—if such it is—which is contemptuously associated with the use of scissors and paste, but we are not accustomed to open avowal of the process employed. The Baron's volume is mainly composed of other people's remarks; but to each statement a foot-note is duly attached showing where the phrase, or substance of the phrase, comes from. By this method two advantages are secured—honesty by the writer and cyclopædic utility by the reader. It is extremely useful to be able to turn to any phase of the "Egyptian Question" described in this book, and find references to perhaps fifty other works on the subject. Baron de Malortie has a genius for foot-notes, and, indeed, it is difficult to imagine how he manages to arrange and attach them. It is true they do not always appear very relevant, as when "the pearl of the Ottoman dominions" evokes a note on Napoleon's invasion of Egypt; nor always quite precise, as when any statement about the Mohammedan religion calls forth the reference "*vide* Koran." Nevertheless, those who want to know what books have been written about Egypt from the middle of last century to the middle of last October may find ample references, full titles, and numerous extracts in Baron de Malortie's compendium.

Beyond this bibliographical value, however, we cannot discover much virtue in the work. The style is that of a smart journalist, who cares for effect rather than precision, and who is, perhaps, rather better acquainted with French than English, to judge from such phrases as "to contest him all original initiative," "substituted himself to the Moultezims," and the Government "demurs at the introduction of European judges." The facts, as we have said, are mainly borrowed from other books, with more than sufficient acknowledgment. It can hardly be necessary, for instance, to give nine foot-notes to nine lines of text, or attach a number and a reference to every epithet applied to the ex-Khedive. The fact that there are nearly nine hundred foot-notes in three hundred pages gives no idea of the amplitude of these references, which sometimes reach the total of fifty in a single page. This prodigality of acknowledgment detracts somewhat from the style and also the appearance of originality. Nevertheless, there are some excellent extracts from the author's own diary which contain interesting and novel information, especially speeches of the late and former viceroys, some of which are decidedly amusing. It is curious to learn that Abbâs Pasha's theory of government was to refuse raki but allow hashîsh to the fellahîn, because the former excited them, but hashîsh stupefied them and rendered them amenable to management. The proportion of original matter is, however, exceedingly small, and the book will be chiefly used as an index to other books.

Yet it must not be supposed that because the volume is made up of quotations the author has not views of his own. Baron de Malortie holds decided opinions on all the chief points of modern Egyptian history. The only difference between him and other writers is that he modestly prefers to express his views in other people's language. His text gives us one aspect of Egyptian politics,

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but his foot-notes supply the means of checking it by a hundred other views. The book has been too hastily put together, and abounds in misprints, like Spitter Bey, S. W. Gregory, S. C. McCoan, &c., and worse. The compiler evidently knows nothing of Mohammedan law or character, or he would not speak of a divorced wife as entirely destitute, when her late husband is bound to support her for a time, or call students at the Azhar (not Ahzar) "young sheikhs," when sheikh means an old man; and his knowledge of history may be gauged by the extraordinary theory that the Sultans of Turkey "gradually wrested" the Khalifate from the Grand Sherifs of Mekka. The brilliant qualities he attributes to that "shining meteor" Ibrahîm, the father of the ex-Khedive, are certainly open to debate. Those who knew Ibrahîm regarded him more as the cruel and relentless devastator of Syria than as the "rescuer from a reign of terror and barbarism" in that province. There are plenty of mistakes like these, which considerably diminish the usefulness of the book; and, in spite of some really interesting and sound writing, we can recommend nothing in it so strongly as its references.

The New Medusa, and other Poems. By Eugene Lee-Hamilton. (Stock.)

Poetry is an art, yet it has a message, and if any writer's verse embodies a message true, direct, and pathetic, we cannot stay to inquire too curiously about the degree of artistic perfection with which it is delivered. The most truly passionate nature, and, perhaps, the greatest soul, that in our time has expressed itself in English verse, is Mrs. Browning's. At least, it is certain that with the single exception of Hood in the 'Song of the Shirt,' no other writer of the century has really touched our hearts with a hand so powerful. And she does this notwithstanding violations of poetic form and defective rhymes such as would appal some of our contemporary versifiers "who lisp in numbers" because the numbers (and nothing else) come. This is not to say that poetry as an art is not of great importance, but that the message of poetry is of greater importance still. In artistic requirements Mr. Lee-Hamilton's volume is often defective enough. Yet, with all its shortcomings—its irritating introduction of a prose word into a powerful passage when it would have been so easy to find a poetic one—we should have to go to great names among contemporary poets before we found a volume of verse with a message so clear and so touching. Of the writer's sorrows we know nothing save what the volume discloses. But then the volume discloses that here is a writer who does really learn in suffering what he teaches in song. Poetic woes (the woes of unsatisfied vanity and ambition) do not get much sympathy from any one who has suffered himself or who has seen real suffering. But it would be a hard nature that could read the following sonnet without being touched:—

TO THE MUSE.

Oh, were it not for thee, the dull, dead weight
Of Time's great coils, too sluggishly unrolled,
Which creep across me ever, fold on fold,
As I lie prostrate, were for strength too great,
For health and motion are not all that Fate
Has bid the passing seasons to withhold;
Alas! a nobler birthright yet was sold
For one small mess of pottage that I ate.
And, like the wretch who, shivering in the street
And gnawed by hunger, sees his haggard self
In some shop window piled with drink and meat,
I fix my hungry eyes where, cruelly near,
Are lying, closed and useless on the shelf,
The books I dare not read and dare not hear.

Here is a poet who (as we gather from the introduction) "lisps his numbers" as he lies on his back suffering the agonies of an incurable spinal disease, which not only paralyzes his limbs and prevents him from writing, but racks his brain with pain whenever books, or even his own verses, are read to him.

There was a captive once at Fenestrèl,
To whom there came an unexpected love
In the dim light which reached his narrow cell
From high above
* * * *
Between the flagstones of his prison floor
He saw one day a pale green shoot peep out
And with a rapture never felt before
He watched it sprout.
* * * *
Oh such another Picciola hast thou,
My prison-nurtured Poetry, long been;
Sprung up between the stones, I know not how,
From seed unseen!

This book is all a plant of prison growth,
Watered with prison water, not sweet rains;
The writer's limbs and mind are laden both
By heavy chains.

Not by steel shackles, riveted by men,
But by the clankless shackles of disease;
Which Death's own hand alone can sever, when
He so shall please.

What work I do, I do with numbed, chained hand,
With scanty light, and seeing ill the whole,
And each small part, once traced, must changeless stand
Beyond control.
* * * *
The whole is prison work: the human shapes
Are such fantastic figures, one and all,
As with a rusty nail the captive scrapes
Upon his wall.
* * * *
Scratched on that prison stone-work you will find
Some things more bold than men are wont to read.
The sentenced captive does not hide his mind;
He has no need.

Oh, would my prison were of solid stone
That knows no change, for habit might do much,
And men have grown to love their dungeons lone;
But 'tis not such.

It is that iron room whose four walls crept
On silent screws, and came each night more near
By steady inches while the victim slept,
And had no fear.

At dawn he wakes; there somehow seems a change;
The cell seems smaller; less apart the beams.
He sets it down to fancy; yet 'tis strange
How close it seems!

The next day comes; his narrow strip of sky
Seems narrower still: all day his strained eyes sweep
Floor, walls, and roof. He 's sure the roof 's less high:
He dares not sleep.

The third day breaks. He sees—he wildly calls
On God and man, who care not to attend;
He maims his hands against the conscious walls
That seek his end.

All day he fights, unarmed and all alone,
Against the closing walls, the shrinking floor,
Till Nature, ceasing to demand her own,
Rebels no more.

Then waits in silence, noting the degrees—
Perhaps with hair grown white from that dread doubt—
Till those inexorable walls shall squeeze
His strong soul out.

These lines are an excellent illustration of what we have often said in these columns as to the relation of the suggestive power of incident to the poetic and to the unpoetic mind. To the poet Nature and human life are infinite in symbol. Of such well-worn stories as 'Picciola' and the Iron Shroud an entirely new and fresh use can be made if the poet's mind is original, or if the conditions under which he writes are new. There is in the lines quoted a directness of speech due partly to the situation of the writer and partly to the rare gift which, above all others, makes a man a poet—a gift of truthful and sincere utterance. We have quoted from the more personal parts of the book because we have been greatly touched by them. But it is on the dramatic power displayed in such poems as 'The Raft' that the writer's position will have to rest. These show a fine imagination, but one which has been rendered gloomy and unhealthy by misfortune. What Mr. Lee-Hamilton has to avoid in the future is the too frequent use of words which, though pictorial, or else dramatic, have a prose suggestion, and are consequently unfit for poetic art. Since Landor's famous image of the murmuring sea-shell many have dallied with it; but it was reserved for Mr. Lee-Hamilton to give it an application so new that the reader forgets the illustration is old:—

SEA-SHELL MURMURS.

The hollow sea-shell which for years hath stood
On dusty shelves, when held against the ear
Proclaims its stormy parent; and we hear
The faint far murmur of the breaking flood.
We hear the sea. The sea? It is the blood
In our own veins, impetuous and near,
And pulses keeping pace with hope and fear
And with our feelings' every shifting mood.
Lo! in my heart I hear, as in a shell,
The murmur of a world beyond the grave,
Distinct, distinct, though faint and far it be.
Thou fool; this echo is a cheat as well,—
The hum of earthly instincts; and we crave
A world unreal as the shell-heard sea.

No competent judge who reads the book will deny that, great as is the sympathy which Mr. Lee-Hamilton commands as a sufferer, as a poet he commands a sympathy which is almost as great.

NOVELS OF THE WEEK.

Mr. Isaacs. By F. Marion Crawford. (Macmillan & Co.)

My Connaught Cousins. By Harriett Jay. 3 vols. (White & Co.)

Fair and Free. By the Author of 'A Modern Greek Heroine.' 3 vols. (Smith, Elder & Co.)

A Golden Shaft. By Charles Gibbon. 3 vols. (Chatto & Windus.)

The Bankers of St. Hubert, and other Tales. By Sylvanus Ward. 2 vols. (Remington & Co.)

'Mr. Isaacs' is a work of unusual ability. The author has obviously started with considerable experience of life and a great stock of miscellaneous knowledge. The varied information and the taste for philosophy, which in a way adorn its style, stand in the way of the complete success of the study, and it must be owned that the book begins heavily. There is a self-conscious display of learning and cleverness, and it is not until the author shakes this off that his ability is fully shown. 'Mr. Isaacs' is a tale of modern India, and the hero, instead of being (as might be guessed) a Jew with a friend in the City, is a

Persian millionaire, whose real name had been shortened for convenience of intercourse with English people in India, and because the abbreviation had "an attractive Semitic twang" that suited the owner's occupation of a dealer in precious stones. It is not with this part of his life that the story deals. It is a story of the sudden and strange passion of a sensitive, highly educated Mohammedan for an English girl, lovely, but by no means clever, who learns to return his love. The hero is all that a hero of romance could be—perfect in beauty of face and figure, generous, accomplished, brave, rich, and a little mysterious. But he is the one character in the book who makes the reader feel not in sympathy with the author. He is not quite real. The conversion of an Oriental to English views about women is a bold stroke, and the author has made it with both delicacy and power; but the impression left is that the hero was really only an Englishman with a dash of the Oriental in his way of thinking. His appearance and manners, of course, go for nothing in a story; one can only judge by what he says and does; and the truth is that the reader is entitled to make the mistake which the imaginary narrator made on first meeting the hero, and to put him down as a slightly cynical Italian with a cosmopolitan air. But whatever faults may be found with the conception of such a character, the author has, at all events, succeeded in telling the story of the hero's love and adventures in a way which holds the reader under a spell. In the account of the hero's liberation of Shere Ali in the winter of 1879, the effect of a very vigorous bit of description of rapid action is heightened by the introduction of an historical personage. 'Mr. Isaacs' fully deserves the notice that it is sure to attract.

'My Connaught Cousins' is less finished than the admirable stories by which Miss Jay first became known as a delineator of Irish life and character, but it is not less marked by knowledge of her subject. Perhaps it is as a relief from the sombre tragedy of the 'Priest's Blessing' that the author has chosen a lighter setting for the present book, the adventures of a young Englishman among his Irish relations naturally being on the whole of a cheerful cast. But besides anecdotes of the sport of the West, and charming and pathetic tales such as that of "How Andy Beg became a Fairy," which is as prettily told as anything in the book, there is an element of sad reality, inseparable, as it seems, from any book on Ireland at the present time. The value of these interesting volumes is rightly estimated in the introduction by Mr. Robert Buchanan.

It can hardly be said that the author of 'Fair and Free' has made a very great advance on 'A Modern Greek Heroine.' The reservation does not of necessity amount to dispraise, for there was in the earlier story a good deal of skilful work, if it was not possible to speak very highly of that work as a whole. Its conception was unequal, and the execution was frequently below the level of the conception. The same disappointments await the reader of 'Fair and Free,' which has many excellent features, whilst it is far from being a thoroughly satisfactory work of art. The first few chapters are by no means agreeable. A high-spirited girl, with even better qualities than those which the author attributes to her in his (?) title, is dragged by her abominable aunt through a most cruel ordeal; and the description of the Folkestone ball, at which the cruelty culminates, though it may be only too true to life, is as unpleasant as anything of the kind could be. The heroine comes fairly well out of this valley of humiliation, and her future career goes far to efface from our minds the unfortunate impression which has been left upon them; but other impressions scarcely less unfortunate, though mainly in respect of other characters in the story, succeed it. This said, it is indispensable to add that a marked ability is displayed in the development of the character of Marcella Cassilys, a charming hedonist by her own confession, and a very cunning defender of the faith that is in her. She is not the only character in the book on which its author has bestowed great and successful labour. Indeed, had the writer omitted a few scenes which are painful without possessing dramatic value, and aimed at a little more grace and precision in style, which must be quite within the competence of the writer, 'Fair and Free' would have taken exceptionally high rank amongst the novels of the day.

It is pleasant to meet with a work by Mr. Gibbon that will remind his readers of the promise of his earliest efforts. The story of Thorburn and his family is full of power and pathos, as is the figure of the strong-natured Musgrave, who goes about—for the sake of his daughter, and of John Armour, the son of his old love—sustaining the bitter consciousness of a crime which, strange to say, the dying injunctions of the man he has injured have bound him to conceal. Mr. Blackmore, in 'Cradock Nowell,' has given us a Bull Garnet whose sad presence comes across the memory as we read of the Fiscal. But the Scotch version of the character is sufficiently original to vindicate its separate existence, though, it may be added, it is a far less complete portrait than Mr. Blackmore's, as Mr. Gibbon's work in general is more suggestive of endeavour than accomplishment. The weakness of the present plot is the exaggerated self-abasement of Thorburn. The motive of his betrayal of Graham to justice was, in fact, base enough; but a good citizen had surely little choice of action in the case of a rebel and a murderer. To have done one's duty from wrong motives is a sad subject for reflection, but the circumstances would have gone far to console any but a very morbid mind. Granting, however, the postulates of the case, there is no doubt Thorburn, or Armour senior, is an interesting figure. To the tenderness of his blind mother, strong old Grannie Armour, both to him and to her grandson, it is due that Thorburn can conceal himself for love's sake, lest he should bring discredit on the son for whom, under an assumed name, he works in the mills at Thorniehowe. When the discovery comes, John Armour takes it as a good man should, and Ellie Musgrave shows him, under much difficulty, how true a good woman can be. A good contrast to these strong characters are the Fiscal's "lady," a vulgar woman, who has but little share in her daughter's nature, and Fenwick, a prosperous gentleman who writes himself M.P., and is a thorn in Ellie's side till in chagrin he marries a young woman who takes him for what he is worth.

Mr. Sylvanus Ward had a moral purpose in writing his story of 'The Bankers of St. Hubert,' which he duly explains in a short preface. His plot is taken from "real life," and illustrates "the low standard of morality which regulated the commercial business at St. Hubert in the earlier years of the present century"; and the author hopes to be instrumental in bringing about a revision of the more obnoxious peculiarities of the law in the Channel Islands, and in "thus removing one of the chief impediments to the moral and material advancement" of those islands. From which it is manifest that Mr. Ward, although he has gone back more than half a century for his facts, is not unwilling that his strictures should be taken to have a present application. The thin disguise of the title becomes more than transparent in the first chapter, and little or no care is taken to mask the writer's intention throughout. The story is interesting in itself, though it is not much else than a narrative of callous and sordid dishonesty. The affection of two young and innocent persons, somewhat baldly described, serves to relieve the darkness of this picture. They suffer through the roguery of the fraudulent bankers, as well as from the inequitable island law; but the rectitude of the hero secures for them a happy consummation of their hopes, and thus the author is enabled to point his moral in a twofold sense. Mr. Ward's style is not very easy or graceful, and his perpetual italics have the effect of weakening rather than of strengthening it, but 'The Bankers of St. Hubert' and the three tales which follow it are sufficiently entertaining to justify their appearance in print.

CHRISTMAS BOOKS.

Stories of Olden Times drawn from History. By Ella Baker. (Sonnenschein & Co.)

Tales from the Edda. Told by Helen Zimmern. (Same publishers.)

Heidi's Early Experiences: a Story for Children and for those who Love Children. By Johanna Spyri. (Same publishers.)

Doll Stories. By Lucie Cobbe. (Same publishers.)

Two Life-Stories. By Alice Weber. (Walter Smith.)

Garnered Sheaves: a Tale for Boys. By Mrs. Emma Raymond Pitman. (Blackie & Son.)

The Foster-Sisters: a Story of the Great Revival. By Lucy Ellen Guernsey. (Shaw & Co.)

Rachel's Share of the Road. (Boston, U.S., Osgood & Co.)

Rob and Ralph; or, a Trust Fulfilled. By Nellie Hellis. (Shaw & Co.)

The Ball of Fortune. By Charles Pearce. (Blackie & Son.)

Fairy Fancy: What she Saw and What she Heard. By Mrs. C. A. Read. (Same publishers.)

The Adventures of Mrs. Wishing-to-be, and other Stories. By Alice Corkran. (Same publishers.)

Tommy Greedygrab; and Wriggletum. By Joseph McKim, M.A. (Manchester, J. Heywood.)

Donald and Dorothy. By Mary Mapes Dodge. (Warne & Co.)

The New House that Jack Built. By Mrs Willoughby Luxton. (Routledge & Sons.)

Langley Little Ones: Six Stories. By Charlotte M. Yonge. (Walter Smith.)

The Girls of Flaxby. By C. R. Coleridge. (Same publisher.)

Only a Little Child. By Mrs. Sale Barker. (Routledge & Sons.)
Good Stories. Series LVI. (Wells Gardner, Darton & Co.)
Hubert D'Arcy, the Young Crusader. By N. Payne Galway. (Shaw & Co.)
New Light through Old Windows. By Gregson Gow. (Blackie & Son.)
Nat the Naturalist; or, a Boy's Adventures in Eastern Seas. By G. Manville Fenn. (Same publishers)

The 'Stories of Olden Times' are remarkable for a certain aimlessness and general want of point. They profess to be adapted for young children; but surely to be definite and clear is one of the first duties of the writer for the young. One can imagine a stern little critic, after wading through one of these stories, despairingly exclaiming, "But what is it all *about?*" There is a constant tendency, too, to put the cart before the horse, and so to implant in the minds of the unhappy children who imbibe their first notions of history from this book hopelessly wrong views as to the order of time. Perhaps the author, endeavouring, as she tells us in the preface, to avoid all "terrifying or revolting incidents," settles down on an unobjectionable historical personage, and rambles on, telling one after another the various unobjectionable anecdotes connected with that personage, in whatsoever order they occur to her mind. The story of Prince Edward's wife illustrates this unhappy mode of dealing with history.

A great contrast is presented by another of Messrs. Sonnenschein's publications, Miss Helen Zimmern's 'Tales from the Edda,' with illustrations by Kate Greenaway and others. The old Northern tales are told with a straightforward simplicity, and their charm is eternal. Odin, the All-Father, is there, and Thor the mighty; "Baldur the sinless, and the giver of all good; Loki the crafty, and many more.....A right merry time they had of it in Asgard, many were their deeds and adventures."

Messrs. Sonnenschein publish also a charming "story for children and for those who love children" in 'Heidi's Early Experiences.' There is an idyllic charm about the life of little Heidi and her grandfather in the lonely mountain hut, and there is pathos in the unbending of the stern old man towards the sweet little girl.

'Doll Stories' is a collection of quaint little fanciful tales for tiny children.

'Two Life-Stories' are two novelettes, somewhat affected in tone, but not without merit. The first story is of two sisters, Phyllis and Marjorie, who have a purpose in life. "We have *sworn*," says Phyllis, "to carry out our natural talents, you and I, have we not?—you, your painting, and I, my love of teaching." They struggle, like good girls, to carry out their purpose; but Marjorie forsakes her calling to marry her cousin, while to poor Phyllis there comes one of those consummate prigs so well known in the pages of lady novelists, who wins her love and then, with sublime unconsciousness, says to her, "Keep.....sacredly your devotion to that work which you have chosen as yours so heroically. I say 'heroically,' because most women, nearly all women, make married life the aim and end of all things; you, most wisely, have chosen the life for which you are so eminently fitted, which, if you were to allow personal interests to creep in, would deteriorate, and those 'others' of whom you are always thinking and for whom you work would suffer." Phyllis follows out these exhortations and lives a useful life, stronger "in her own might" than the heroine of the second story, Stella, who, being forsaken by a false and reverend lover, dies of grief and consumption. There is a general atmosphere in these two life-stories of faded Turkey carpets, sage-green mantel-piece borders, with daffodils, old china plates, crewel work, and subdued shades of colour.

'Garnered Sheaves' is rather an appalling book. Ormond Lee, a well-to-do young man, "irreproachable in conduct and principles," devotes his energies to Sunday-school teaching, although he says he grants "the work is not respectable." His line of life alienates him in great measure from his family. "There is a certain lowness about common Sunday-school teaching," says his sister Alice, "which does not become you, Ormond Lee—you, with your position and expectations." The worldly Alice and the unworldly Ormond, both unnatural and stilted beings, go their different ways; but, after all, they are not of so much account in the eyes of the author as Ormond's Sunday scholars. There are eight of them, and their adventures are many and startling.

'The Foster-Sisters' is a pretty story of the last century. Amabel and Lucy, English girls of good family, are brought up in a convent in the south of France, then go to Amabel's home in Northumberland, stopping on the way in Newcastle and falling in with John Wesley. The style is bright and sparkling, and there is much true local colour about the tale, as those who know the "canny town" will recognize.

'Rachel's Share of the Road,' one of Messrs. Osgood's "Round-Robin" series, is an American tale of an earnest-minded girl, Rachel, daughter of Judge Tyndal, "president of the road," the road being a certain railway in the States. The high officials of the line flourish while the workmen have difficulty in getting their wages, and the pity of this is Rachel's trial. "It was growing to be her share of the road.....to meet and know of the troubled anxious ones whom she could not help, and to feel a sense of guilt in the sharp contrasts of her own sheltered, abundant life." There is some powerful writing in the description of the poor workmen driven to their only resources, the strike and the fire.

'Rob and Ralph' is a pretty story, in which two little orphans, oppressed and ill treated by unworthy guardians, run away and find better luck. The theme is not very new, but it is well treated.

'The Ball of Fortune' is a golden cannon ball; many and strange are its adventures, but in the end it is safely fired into a bank.

'Fairy Fancy' and 'Mrs. Wishing-to-be' are two children's books neither better nor worse than hundreds of others.

'Tommy Greedygrab' and 'Wriggletum' announce themselves as fairy tales for children; they are nonsense with a moral.

'Donald and Dorothy' is an American tale with a somewhat wild plot. The two D's are a devoted brother and sister, who were saved from shipwreck in their infancy. In after years arises a doubt as to whether Dorothy is Dorothy after all. Eben Slade, the villain of the book, declares that she is not; but Donald wanders about the world in amateur detective fashion, and finally wins back his sister.

The new house that Jack built is in the colonies. There are some spirited descriptions of colonial life, and Margery's school experiences are rather funny.

The author of 'The Heir of Redclyffe' gives us in 'Langley Little Ones' six stories for teachers and taught.

'The Girls of Flaxby' shows strong traces of Miss Yonge's influence. 'St. Agnes's Guild' is a well-told episode drawn, it is stated, from actual life.

'Only a Little Child' is a pretty little story of children in a London nursery.

The volume of 'Good Stories' before us is a miscellaneous collection of fact and fiction. We begin with Lucy Hutchinson and Madame de Lavalette; we end with Oliver and Rob Branscombe, the good and the bad young men of the Sunday-school world.

Mr. Galway's story is well and pleasantly told. It possesses much interest and has a good moral. Its plot is so improbable, if not impossible, that we should regard it as a total fiction were it not for the preface, in which the author assures us that it is not only based on facts, but that those facts were well attested by competent contemporaries in the reign of King John.

Mr. Gow endeavours to present "some of the shreds of wit and wisdom which have come down to us from ancient times in the guise of fables .....showing that the observations on life and character of the keen-eyed Grecian sages are as applicable now as then." His book contains some fairly told tales, of which the morals are the same as the best known of Æsop's fables, but they are spread over thrice as many pages as there are lines in the original. However, they are agreeable reading for the young.

Nat, the youthful naturalist, attracted by the tales of his uncle, a devoted ornithologist, follows him in his quest after gorgeous birds of paradise and scarcely less lovely humming birds through New Guinea and the Eastern Archipelago. Here he meets with thrilling adventures, in which natives, snakes, and other denizens of the forest play their part. The late Lord Palmerston used to say that one use of war was to teach geography: such books as this teach it in a more harmless and cheaper way.

OUR LIBRARY TABLE.

An anthology comprised in one volume of three hundred pages or so could hardly supply an adequate idea of the great poetical activity of our day, and the handsomely printed volume, *Living English Poets*, sent to us by Messrs. Kegan Paul & Co., would scarcely provoke criticism were it not for the pretentious preface. When, however, the reader is told that "the editors, then, having desired to include, to the best of their judgment, representative pieces from all the verse-writers who may really be called in any high and lasting sense poets, have been gratified to find that the names have for the most part arranged themselves by a quantitative test in an order which approximately is that in which the public voice has classed the names selected," he feels curious to see how "the editors," who apparently model their style upon that of the Mathematical Society's papers, have done their work. He will first find that, while some exceedingly minor bards are "called in a high and lasting sense poets," the excluded herd of verse-writers comprises Mr. Allingham, Miss Blind, Miss Ingelow, Mr. F. Locker, Mr. George Meredith, Mr. John Payne, Mr. W. B. Scott, and Mr. W. Sharp. Nor if he comes to look at the pieces selected will he be less surprised. Turning to Mr. Tennyson, he will find that the editors have usually picked out the Laureate's second-rate work. They have, indeed, given 'Rizpah' and 'The Northern Farmer' and 'Tithonus,' but the other selections are singularly unhappy. For instance, instead of the perfect lyric "Home they brought her warrior dead," the rhetorical "Of old sat Freedom on the heights" is chosen. Nor is the selection from the younger poets more happy. Mr. Lang is curiously misrepresented, and Mr. Gosse fares as badly. Mr. Gosse has written some elegant sonnets, but the editors have, with strange perversity, chosen his feeblest. The lack of judgment shown in the editing of this volume is rivalled by the tastelessness of the frontispiece.

Mr. W. Scott Douglas may be congratulated on his careful redaction of Lockhart's *Life of Burns*, the best of Lockhart's biographies. Messrs. G. Bell & Sons are the publishers.—From Messrs. Bickers come revised editions of Lockhart's *Life of Napoleon Buonaparte* and Maxwell's *Life of Wellington*. We doubt the wisdom of reprinting either. Maxwell's especially is full of a vainglorious chauvinism, excusable at the time, but which had better be forgotten now.

From Messrs. Routledge comes *A Thousand and One Gems of Song*, a capital selection for popular use, edited by Dr. Charles Mackay.—Messrs. Ward & Lock send a cheap edition in

one volume of *Hallam's Literature of Europe*.—From Messrs. A. Heywood & Son, of Manchester, comes *Through the Night*, the first instalment of an edition of Mrs. Linnæus Banks's popular tales.

We have sundry cookery books on our table. *Good Plain Cookery*, by Mary Hooper, which Messrs. Ward, Lock & Co. send us, is an unambitious and useful book, and gives clear and sensible directions.—*The Girl's Own Cookery Book*, by Phillis Browne (*Girl's Own Paper* office), is a still more elementary work, and will be useful to young and inexperienced cooks.—*Choice Dishes at Small Cost*, by A. G. Payne (Cassell & Co.), is conveniently arranged, and the receipts are concise. It contains a great deal of information in a small space.

A number of annuals are on our table. The most valuable of these is the *Almanach de Gotha* (Nutt), which is always full of information collected with truly German industry. Tunis, we observe, is now included under France. There are very few mistakes in the volume. We cannot, however, say much for the taste of the frontispiece.—*The British Almanac and Companion* (Stationers' Company) contains many useful articles. The writer on the architecture of the year makes, however, a great mistake in depreciating the new Law Courts. He also underrates Decimus Burton.—*Eason's Almanac for Ireland* (W. H. Smith & Son) has deservedly reached its tenth year. It is cheap and useful.—Mr. Fry's *Royal Guide to the London Charities* (Bogue) has attained its twentieth year. In an interesting preface he points out the bad condition of the finances of our large unendowed hospitals.—Turning to pocket books, we may congratulate Mr. Pratt, of Sudbury, on the continued prosperity of *Fulcher's Ladies' Memorandum Book*.—*Gilbert's Clergyman's Almanac* and *Whitaker's Clergyman's Diary* still hold their ground successfully. They are issued by the Stationers' Company.—We should hardly think many boys have the patience to carry a pocket book long, but Mr. Frith has catered for them in *Every Boy's Pocket Book* (Routledge & Sons).

Christmas cards lie on our table in great numbers. On the whole, there is a decided improvement in them. Messrs. De La Rue send us a gorgeous show worthy of their high reputation. They also forward some delicious bookmarkers.—The cards of Messrs. Schipper & Co. are remarkable for elaboration and general good taste. They further send us some *menu* cards and calendars.—Mr. A. Gray sends us one or two cards in admirable taste. His comic cards are hardly to our liking.—Messrs. Phillipps & Sons send us a number of cards, the majority of which are really admirable.—Messrs. Falkner & Sons send us 'Patience' and "old style" cards, some of which are passable.

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Evolution (The) of Christianity, 8vo. 12/ cl.
Gospel of the Secular Life, Sermons preached at Oxford, Prefatory Essay by the Hon. W. H. Fremantle, 5/ cl.
Hutton's (Rev. C. F.) Unconscious Testimony, or the Silent Witness of the Hebrew to the Truth of the Historical Scriptures, cr. 8vo. 2/6 cl.
Jubilee Lectures, an Historical Series delivered on the Jubilee of the Congregational Union, Vol. 1, 5/; Vol. 2, 4/
Old Testament Commentary for English Readers, by Various Writers, edited by C. J. Ellicott, Vol. 1, 4to. 21/ cl.
Pitman's (E. R.) Central Africa, Japan, and Fiji, a Story of Missionary Enterprise and Triumph, cr. 8vo. 5/ cl.
Thom's (J. H.) Laws of Life after the Mind of Christ, Discourses, cr. 8vo. 7/6 cl.
Thorold's (A.) The Claim of Christ on the Young, cr. 8vo. 2/6

Law.

Glen's (W. C. and A.) Electric Lighting Act, 1882, 12mo. 5/ cl.
Halliwell's (W.) The Solicitor's Handy Book of Conveyancing Costs under the Act 44 & 45 Vict. c. 44, roy. 8vo. 6/ cl.
Holmes's (O. W.) The Common Law, 8vo. 12/ cl.
Hosack (J.) On the Rise and Growth of the Law of Nations, 8vo. 12/ cl.
Roberts's (S.) Popular Law for those Interested in Estates in Land, Wills, Contracts, &c., 12mo. 2/6 cl.

Fine Art.

Herrick (Rob.), Selections from the Poetry of, with Drawings by E. A. Abbey, 4to. 42/ cl.
Raphael, his Life and Works, by J. A. Crowe and G. B. Cavalcaselle, Vol. 1, 8vo. 15/ cl.

Poetry.

Arnold's (E.) Pearls of the Faith, or Islam's Rosary, 7/6 cl.
French Lyrics, selected and arranged by G. Saintsbury, 12mo. 6/ parchment.
Goreh's (E. L.) From India's Coral Strand, Hymns of Christian Faith, 12mo. 2/ cl.
Heine's (H.) The Book of Songs, trans. from the German by Stratheir, cr. 8vo. 7/6 cl.
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Pauer's (E.) Birthday Book of Musicians and Composers, 3/

Philosophy.

Benn's (A. W.) The Greek Philosophers, 2 vols. 8vo. 28/ cl.
Essays in Philosophical Criticism, edited by A. Seth and R. B. Haldane, with preface by E. Caird, 8vo. 9/ cl.

History and Biography.

Gardiner's (B. M.) French Revolution, 1789–1795, 18mo. 2/6 cl. (Epochs of Modern History.)
Jervise's (A.) History and Traditions of the Land of the Lindsays in Angus and Mearns, rewritten by J. Gammack, 14/
Skelton's (J.) Essays in History and Biography, 8vo. 12/6 cl.
Swift (Jonathan), Life of, by H. Craik, 8vo. 18/ cl.
Thirlwall's (Connop) Letters to a Friend, edited by the Very Rev. A. P. Stanley, cr. 8vo. 6/ cl.
Wentworth Papers (The), 1705–1739, by J. J. Cartwright, 21/

Geography and Travel.

Bovet's (F.) Egypt, Palestine, and Phœnicia, a Visit to Sacred Lands, translated by W. H. Lyttelton, cr. 8vo. 9/ cl.
Burton (R. F.) and Cameron's (V. L.) To the Gold Coast for Gold, 2 vols. cr. 8vo. 21/ cl.
Cumming's (C. F. G.) Fire Fountains, the Kingdom of Hawaii, its Volcanoes, &c., 2 vols. 8vo. 25/ cl.
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Whitworth's (W. A.) The Churchman's Almanac for Eight Centuries (1201–2000), folio, 2/6 bds.

FOREIGN.

Theology.

Bähr (O.): Das Gesetz üb. falsche Zeugen nach Bibel u. Talmud, 2m. 50.
Beck (J. T.): Die Pädagog. Entwicklg. d. Christl. Lebens, 7m. 50.
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History.

Schiller (H.): Geschichte der Römischen Kaiserzeit, Vol. 1, Part 1, 9m.

Philology.

Antonini d. Imp. Marci Commentarii, ed. J. Stich, 1m. 80.
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Zahn (W. v.): Untersuchungen üb. Contactelektricität, 2m.

M. LOUIS BLANC.

It is not probable that, as things and men settle down into their places, the literary importance of Louis Blanc will hold its rank beside that historical importance which he will always possess as an example of a certain school of political thought and a partaker in certain famous historical events. He was, indeed, master of an excellent working style of pure and scholarly French, which is almost indifferently exhibited in all his work. But his style was somewhat lacking in distinction, and was too apt to be diffuse—faults which it shares with the styles of all but a few of his contemporaries in England as well as in France, and which may be said to be generally characteristic of an age of journalism, if not almost necessary and inseparable accidents of the journalistic faculty. To this defect—if defect it must be called—of mere style, there had to be added, in the case of a writer who was always (at least in intention) arguing, a certain want of argumentative faculty. Other Frenchmen of Louis Blanc's day—Michelet is a notorious example—were quite as deeply committed to a *parti pris* as he. But the man of the first order of literary genius always contrives that the individual subject shall, in appearance at least, give a new illustration of his creed, and as it were force that creed on himself and his readers. Louis Blanc reversed the process, and, unconsciously no doubt, made the reader feel that his creed was ready and had only to be applied to the subject somehow or other. This peculiarity, like his more purely literary qualities, was constant. His work, however, may be divided into three parts, differentiated to a certain extent by their subjects. The first will contain the two great histories, the 'Dix Ans' and the 'Révolution.' Both were eloquent and vigorous, and the impression made by the first and the early volumes of the last at such a time as 1848 is quite intelligible even now. In both, however, the obvious *parti pris* (which is, be it remembered, as much a literary fault as a political or philosophical) injures the general effect considerably, while the style, excellent as it is of its kind, is scarcely sufficient to carry off the defect. The second class is made up of such directly political or politico-philosophical books as the 'Appel aux Honnêtes Gens,' the 'Organisation du Travail,' the 'Droit au Travail,' and all the miscellaneous work included under the general title 'Questions d'Aujourd'hui et de Demain,' and republished under that title very shortly before M. Blanc's death. Here the author's goodness of heart, his ingenuity in logic so long as he was allowed (to parody a well-known saying) to start from no premises except those which he chose, and come to no conclusions except those which he liked, were evident. But his want of practical grasp and theoretical width of view are equally apparent. Of the third division the most remarkable constituents are his well-known and extremely interesting letters from and on England, reprinted not long ago as 'Dix Ans de l'Histoire d'Angleterre.' A foreigner in London between 1860 and 1870 had an abundance of interesting subjects, and M. Louis Blanc's performance of the part of London correspondent is a really remarkable contribution—indeed, one of the most remarkable extant—to what may be called of deliberate purpose the "literature" of journalism. He is still thoroughly preoccupied, but it is a preoccupation which is positively useful to the journalist, because it gives him a steady and decided point of view. Much of the description is extremely lively; the interspersed argument vigorous and spirited, if not always convincing; the accuracy and impartiality (in so strong a partisan) are most exemplary; and the composition and sketching power shown in dealing with complicated circumstances very striking. It may seem a paradox, but we are disposed to think that these papers, fugitive as they were originally, will prove Louis Blanc's best title to permanent literary fame.

THE PUBLIC RECORDS.

The Forty-third Annual Report of the Deputy Keeper of the Public Records, which was presented to Parliament shortly before the close of the session, contains an unusual amount of matter interesting alike to the antiquary and to the historical student. Previous reports have described the gifts made by Lord Shaftesbury at various times from his fine collection of family manuscripts, and we now learn that the Record Office has received another donation from his lordship, which will make the series of documents relating to the first and third Earls of Shaftesbury almost perfect. From the summary given in the Report of the Calendars of State Papers and Chronicles and Memorials, published under the direction of the Master of the Rolls, it is gratifying to learn that the liberal sums allowed by the Treasury under this head have been partly recouped to the Exchequer by a sale of upwards of 50,000 copies of the various volumes in the two series. Mr. Hardy also gives some statistics showing the services rendered to the legal and literary inquirers who frequent the search rooms of the Record Office. We note, among other instances, that during the last year upwards of 300,000 documents were produced for public inspection.

In the Appendix to the Report is continued Mr. F. S. Haydon's Calendar of Patent Rolls, 2 Edward I., with some valuable introductory matter by its learned compiler. Among other contributions by the staff of the Record Office to the Appendix of the Report may be named the beginning of a much-wanted Calendar of the Privy Seals, &c., for the reign of Charles I., by Mr. G. J. Morris, extending from 1625 to 1632; and Mr. Douglas Trimmer's Inventory of Court Rolls belonging to the Duchy of Lancaster, which will be of great value to the local historian and the antiquary. The importance of these court rolls has long been recognized, owing to the light they shed on the relations between the lord and his tenants, the descents of families through many generations, and local manners and customs. As the Duchy held lands in almost every county in England and Wales, and as the matters dealt with in these local courts are of a very varied character, such as feudal customs, regulations for diet, forest and fishing laws, tolls, nuisances, and the morals and diversions of the community, this inventory may be described as of unusually wide interest.

Among the miscellaneous records of the Exchequer Mr. Gairdner was fortunate enough to discover a bundle of papers relating to the conspiracy of the Earl of Cambridge, Scrope of Masham, and others against Henry V. In spite of the decayed state of these documents, a great part of them has been deciphered and is printed in this Report, with an introduction showing their historical importance. Mr. Gairdner is able to prove conclusively that the papers are in the handwriting of the three chief conspirators, and are addressed to the king; they are, moreover, highly curious as specimens of early English.

The Rev. W. D. Macray's Report on Libraries in Sweden visited by him in the summer of 1881, under the direction of the Master of the Rolls, which is printed in Appendix II. of the Deputy Keeper's Report, is a very entertaining account of the various MS. materials in that country for the elucidation of English history. At the castle of Skokloster, owned by Count Brahe, is a splendid library of some 23,000 volumes, collected by the families of Wrangel, Brahe, Bielke, and Scheffer, besides many hundred volumes of manuscript, chiefly the correspondence of Marshal Herman Wrangel (who died in 1643) and his son Marshal Carl Gustaf Wrangel (who died in 1676). The earlier letters relate to the Thirty Years' War, and among them are many written by English and Scotch officers engaged in it. On the panelled sides of the corridors in Skokloster are painted full-length portraits of most of the commanders in this war, including Patrick Ruthven, afterwards Earl of Forth, David Drummond, and Jacob King, afterwards Lord Eythin. Mr. Macray estimates the number of separate papers in the MS. volumes at seventy or eighty thousand, but the time at his disposal did not admit of his doing more than draw up a list of the chief letters apparently relating to England and an index of the news-letters and despatches from London preserved at Skokloster. One volume is chiefly filled with the accounts of travelling and household expenses of Count Carl Philip Wrangel when on a visit to London in 1668. The count lodged in the house of one John Littell, in Covent Garden. He died there during the fourth month of his visit, and was buried in Westminster Abbey. The Royal Library at Stockholm contains many volumes of despatches and diaries of Swedish ambassadors in England, on which Mr. Macray is able to report more fully. In the University Library of Upsala were found even more interesting collections, such as the papers relating to a proposed marriage between Eric XII. and Queen Elizabeth; the correspondence of Count Sparre, Ambassador to England, who died in 1726; and the transcripts and other documents brought together by Bishop Nordin and by Palmskiold. Here also are preserved the private papers and correspondence of Gustavus III., given by that monarch in 1788, with a proviso that they should not be opened for fifty years after his death, which occurred by assassination in 1792; for England the special feature of interest in them lies in their containing the correspondence with the king of Prince Charles Edward, then known as the Count of Albany, and of his countess. The abstracts given by Mr. Macray of some of the letters painfully illustrate the unhappy and degraded position into which the Young Pretender fell in his latter days. Among other correspondents of King Gustavus we notice George III., Sidney Smith, while serving as a volunteer in the Swedish fleet, and the Countess Boufflers when in England. In this library are also many MSS. of travels in England by various persons between the years 1629 and 1772, and a manuscript entitled 'Observations Détachées sur l'Angleterre dans les Années 1788–90,' containing many curious fragmentary notes on Methodists, Quakers, the Church (of which the service is said to be long, fatiguing, and only calculated to send people to sleep; every clergyman is monotonous, &c.), and on places in and near London.

The State Archives at Stockholm have been examined for the Record Office by Mr. W. H. Bliss, whose report follows that of Mr. Macray. Here of special value are the letters of Sir James Spens and of Ludovicus Camerarius during the first half of the seventeenth century, and a series of original letters of English sovereigns; but from the voluminous correspondence of the Swedish ambassadors and agents in England, continued with scarcely a break for two hundred and fifty years, much information has yet to be gleaned. Mr. Bliss has so far been able to do little more than draw up a list of the chief papers relating to English history in the seventeenth century; he prints, however, some interesting extracts from a diary kept by Christer Carlsson Bonde between September, 1654, and September, 1658, when he was on a mission to this country.

ENGLISH AUTHORS AND AMERICAN PUBLISHERS.

December 11th, 1882.

I really do not see why your columns should be encumbered with Mr. Marston's complaints about my telegrams to the New York *Tribune*. If he has been aggrieved, the journal in which wrong has been done him is the one he should apply to for redress. But since he recurs to the matter, I must ask your leave for another word. In his first letter Mr. Marston appealed to me to correct my statement that his firm, Messrs. Sampson Low, Marston & Co., had received and retained, without Mr. Clark Russell's knowledge, the money paid them by Messrs. Harper for advance sheets of Mr. Russell's novels. I answered that my telegram was an exact summary of Mr. Sampson Low's letter to you, and that if any reflection had been made on the firm it was Mr. Low's reflection, and not mine; and I quoted Mr. Low's language. Mr. Marston does not and cannot deny this, yet he omits, no doubt inadvertently, to withdraw and regret his charge of inaccuracy. In his last letter he changes his ground, pleading that it is hardly likely that Mr. Sampson Low would have wished his words to convey the "improper" impression which my words conveyed. Very likely not. But the point is not what Mr. Low wished to convey, but what his statement did in fact signify. I adhere to my words. On the testimony of Mr. Sampson Low, Messrs. Harper had paid for advance sheets, Messrs. Sampson Low, Marston & Co. had received the money, and Mr. Clark Russell knew nothing about it. Nor does it yet appear that Mr. Low was in error on any point which affects the morality of the transaction.

Mr. Marston's sensitiveness is natural enough, and is creditable to him. But it has not yet brought him to the point of making a clean breast of the whole business. With the details of the arrangements between his firm and Mr. Clark Russell the public may not be much concerned. But we are all very much concerned, Americans as well as Englishmen, with the question which, if I may use a phrase not long ago famous, grows out of this controversy, or is suggested by it. I will try to put the question and the facts as briefly as I can, and as inoffensively, for, whatever Mr. Marston may think or hint, I write in no unfriendly spirit to him or his firm.

It appears from the copious correspondence you have printed that Messrs. Sampson Low, Marston & Co. are the English publishers of Mr. Clark Russell's novels. Mr. Russell signed a general contract with them in terms which they construed as entitling them to sell advance sheets to Messrs. Harper, and receive money for them, and put the money in their own pockets. Of the fact that he had conveyed away to Messrs. Sampson Low & Co. this right, Mr. Russell, on his own showing, was ignorant. He was equally ignorant of the fact that they had sold advance sheets of his novels, ignorant that the Harpers had bought, ignorant that his own publishers had received and retained the money. Hearing that large editions of his books had been sold in the United States, he naturally complains to you that he never received a farthing from the American publishers. He obviously supposed that if anybody in England was to get anything from these American sales he ought to get it, and not Messrs. Sampson Low, Marston & Co. If I am wrong in any of these particulars, Mr. Marston or Mr. Clark Russell will doubtless set me right, and Mr. Marston will perhaps, in any case, think it desirable to complete the narrative, of which part only has thus far been confided to you. But I give what I believe to be an accurate summary of the matter as unfolded in your columns.

Now the question I wish to ask is this: Do or do not English publishers, or any of them, make a practice of selling to American publishers an English author's rights, or, to use Mr. Marston's phrase, his "contingent interests," without the knowledge of the English author, and do they retain the proceeds of these sales? Whether the thing sold is called advance sheets or by any other name does not greatly matter. The American publishers have incurred much obloquy on account of their piracies from English authors. I neither defend them nor, in your columns, attack them. But I think Americans may reasonably inquire whether any part of this obloquy can be fairly transferred from American publishers to the broad shoulders of their English brethren. Some slight shifting

of the burden might take place should it turn out that the Americans have paid in cases where they were not known to have paid, and where the author has received no benefit from their payment. I do not for one moment suppose that English publishers are not strictly within their legal rights, or that they do not consider themselves perfectly justified in their dealings with English authors. So do the American publishers. The point is what the public and the author will think of it when the whole truth is known.

To prevent misconception as to my object in putting this question, I may be allowed to add that I am, and always have been, an advocate of an international copyright treaty. If I had the power I would make one to-morrow, which should enable the English author to deal with the American publisher on the same terms as the American author, and give him all the rights of the American author in America. G. W. S.

Brighton, Dec. 12, 1882.

Perhaps I may be allowed to add a word or two to this discussion, though it is rather late in the day. It seems clearly established that Messrs. Harper & Brothers did pay for reprinting Mr. W. C. Russell's stories—although one may well imagine there is not much profit to be made by or for anybody out of that sevenpence-halfpenny series, which has to compete with the Lakeside, Fireside, and other Libraries that pay nothing at all to the English author; and if Mr. Russell failed to get the sums paid by Messrs. Harper, he has merely himself to blame for not having made proper arrangements with his English publishers. But my object in adding to this correspondence, the beginning of which I happened not to have seen, is to give personal testimony; for I think, when a direct attack is made on an American firm, English authors who have been fairly, and even liberally, treated by that firm for years and years back, ought in common justice to come forward and say so. My testimony, then, is this: that the Harpers have been my American publishers for over a dozen years; and that (although no one can desire the establishment of international copyright more than I do) I greatly doubt whether, had international copyright existed, I should have been much better off; while, besides the fairness of their pecuniary arrangements, they have always shown themselves most courteous and friendly, which also counts for something in this magic-lantern sort of a world. Let me give one instance. Last year Messrs. Perry, Mason & Co., of Boston, asked me to write a short story for their *Youths' Companion*, and, as I happened to have a subject handy, I did so. For the American use of this story of ten columns they sent me a cheque for a considerable sum, so that I had no right to expect anything further from that side of the water. However, the Messrs. Harper wrote to Perry, Mason & Co., and obtained permission to reprint this story as a little volume, price one dollar; and at the same time wrote to me, informing me of the circumstance, and saying they would pay me a royalty of ten per cent. on all copies sold. These facts are to be noted: first, I had already been amply paid for the thing, such as it was; second, if there was any kind of property in it (in America), that belonged to Perry, Mason & Co.; and, third, that the permission to reprint, along with the use of two or three small wood-blocks, was granted by that firm after I had ceased to have anything to do with the story. Now the additional fact that the Harpers should, unsought, write and undertake to pay this royalty speaks for itself. I wonder how many English firms there are who, in similar circumstances, would have done the like. I hope there are a great many, but I am not sure. William Black.

BARATARIA.

Savile Club, 107, Piccadilly.

Some little while ago I said in public that the time in which Cervantes lived, with the manners of the time, lent its form and pressure to the genius of Cervantes, and that his 'Don Quixote' shows the very age and body of the time in which it was written. To the evidence I gave in proof of this I now beg to add other evidence lately and unexpectedly acquired. In a visit recently made to Caracas I was fortunate in making the acquaintance of Señor Don Amenodoro Urdaneta, who has recently published 'Cervantes y la Critica,' a learned work and full of interest, to which on another occasion I will call attention. But Urdaneta, besides being an author and a critic, is a gentleman with a keen eye for MSS., an explorer and discoverer in the dark and dusty realms of dead men's papers. One of his discoveries is a copy of the verses which Don Quixote addressed to Dulcinea "y que daban noticias de la hermosura de la reyna del Toboso," and these "versos castellanos" I am to have the honour of bringing to light in our tongue. Another discovery is that of the original letter of Cervantes to "Don Diego de Astudillo, en que se le da cuenta de la fiesta de San Juan de Alfarache, el dia de Sant Laureano." So far as my recollection serves me it differs in nothing from the "carta inedita" of the "Códice Colombino" discovered by Don Aureliano Fernandez-Guerra y Orbe some ten years ago.

It settles beyond dispute the site of Barataria. For my part I never had a doubt from the time that I read 'Las Noticias Secretas' of Ulloa that Seville was the real Barataria of Cervantes, that monstrous mart from which were despatched the sweepings of Spain, to be sold at enormous prices in the *repartimientos* and *encomiendas* of remote Peru; Seville also received the silver and the gold dug out of what became the graves of millions of murdered men; but I am none the less delighted to find, under the hand of Cervantes himself, that what I believed is absolutely true. Space will only admit of a single extract from this valuable relic. I translate as follows:—

"Scarcely had the sun begun to open his shutters and the maiden who had watched all night to close hers, and scarcely had Apollo's lackey brought horses for the coach of his lord, giving an example to all Castilian sons of the soil to do the same, when Alonso de Camino, the butler of the feast, mounted on a roomy rouncy, led the way, accompanied by a patient ass carrying a chest, two baskets, and a butt containing our belly-timber. We journeyed at a lingering pace until we came to the river [Guadalquivir], on the banks of which I found several of our friends. After the rest of us had come together, and we had deposited our common sense in safe keeping with the ceremonies customary on this side of Seville [tasting sherry surreptitiously spigoted in the custom-house], we gave ourselves to the stream, and in good time drew near to the *Gold Tower*. I say Tower, because as for the gold, I need not tell thee how far we always are from that."

Here follows a lengthy description of the feast and the jousts, and then comes the challenge of the tourney:—

"The Knight of El Buen Gusto, natural son of his own inclination and the adopted of his own thoughts, looking to discover good geniuses, has walked the academies of the world, doing many wrongs.....has come in the ship of his desire and made port in this fertile province; and to satisfy his lady, having seen her most pleasant insulas, he makes selection of this, the most fruitful insula of Asnalfarache, wherein he will maintain on the first Tuesday, which is the 3rd of July, from cockcrow to cockshut, that of all the women that are, taking them all in all, she whom he serves is most approved in firmness and most advantaged in beauty, defending the belief he holds with the pike he bears." After much more delicious nonsense, "There drew nigh to the courtyard the sound of a great multitude of Indians with their instruments, and not long after came Don Golondronio Gatatumbo Atabaliva, standing in a palanquin, decked with sweet cyperus and myrtle. The palanquin was borne on the shoulders of four Indians dressed from the waist in *guaypiles de algodon* [cotton tunics], and they carried in their hands bows and arrows, and they wore head-dresses of feathers.....As Atabaliva entered the lists he struck a large pike into the ground, and it was black, having gold bars; his dress was lion-coloured leather, all silver striped, and from his shoulders hung a cloak of white cendal," with much more, all breathing the gay spirit, the unrivalled banter, and the pleasant jest of Cervantes, which shall be published at length in due time.

As certainly as the Gold Tower marks the spot on the Seville river where the bulging galleons came to unlade their treasure brought from the New World, and Golondronio Gatatumbo Atabaliva the greedy, mock-submissive usurper Atahualpa, who was treacherously strangled by Pizarro at the baths of Cassamarca, and then robbed of his roomful of gold, so surely does the Insula de Asnalfarache represent that Barataria over which Sancho Panza ruled according to rules laid down by one who was well acquainted with the ways of the wicked governors of the New Castiles, the New Granadas, and New Toledos of a world that was fast going to the devil when 'Don Quixote' first appeared. But this will be better seen when the whole document is published. A. J. Duffield.

MR. GLADSTONE'S JUBILEE.

December 13, 1882.

By one of those little coincidences which from time to time refresh with the happy sense of self-complacency the lives of sequestered students, this morning, immediately after reading in the *Times* that the Athenians had voted a statue to Mr. Gladstone on the occasion of his completing the fiftieth year of his parliamentary life, I came across the following lines, referring to Cicero, in the 'Punica' of Silius Italicus:—

Ille super Gangem, super exauditus et Indos
Implebit terras voce, et furialia bella
Fulmine compescet linguæ, nec deinde relinquet
Par decus eloquio cuiquam sperare nepotum.

I venture to suggest them to the men of Athens for the inscription; or, if they must have it in Greek, I beg very respectfully to offer it, through your columns, to Mr. Gladstone himself, as a sort of public Christmas card. They are singularly felicitous in their applicability to him, and not less so in that they can be used with equal sincerity by friends and foes. G. B.

Literary Gossip.

In our number for December 30th we shall give a series of articles on the Continental Literature of the Year. Among them will be Belgium, by MM. É. de Laveleye and P. Fredericq; France, by M. F. de Pressensé; Germany, by Hofrath Zimmermann; Greece, by M. Lambros; Holland, by E. van Campen; Hungary, by Prof. Vámbéry; Italy, by Count de Gubernatis; Poland, by Dr. Belcikowski, of Cracow; Spain, by Señor Riaño; Russia, by Prof. Storojenko, of Moscow; and Sweden, by M. Ahnfelt.

In another column we have noticed the new volume of Mr. Courthope's edition of Pope, but it may be as well to mention that an interesting copy of Pope's works, lot 10,155, in four volumes, was disposed of at the recent sale at Puttick's for a trifling sum. The set could scarcely be said to form part

of the Sunderland collection, to which it was supposed to belong, as some of the volumes were published after the title of Sunderland had been merged in that of Marlborough. Vols. i. and ii., 4to., 1717 and 1735, contain the poems. Vol. iii., folio cut down to 4to., and vol. iv., 4to., 1737 and 1741, consist of letters and prose works. On the title-page of each volume is the signature "E. Marlborough, 1750." She was wife of Charles, fifth Earl of Sunderland, who in 1733 became third Duke of Marlborough. There is another autograph on the titles which has been erased, but which by holding up the leaf to the light can be easily deciphered as "Di Spencer." She was daughter of Charles, third Duke of Marlborough, and after her divorce from Lord Bolingbroke in 1768 was married to Johnson's friend Topham Beauclerk. At the end of each volume is a printed label "Blenheim."

The chief interest of these volumes, however, is not in their original contents, but in three pamphlets, which seem to have been surreptitiously inserted, and which escaped the notice of the compilers of the auction catalogue. They occur in vol. ii. after Donne's satires, and consist of (1) 'Sober Advice from Horace,' in which are the well-known lines alluding to the scandalous story of the Duchess of Cleveland and the great Duke of Marlborough; (2) 'Character of the late Duchess of Buckinghamshire,' 1746; (3) 'Verses upon the late D——ss of M—— by Mr. P——,' 1746. This (No. 3) is the first appearance of the famous satire on Atossa. It must be satisfactory to the shade of the great duchess to think that these libellous pamphlets are removed from the library of Blenheim.

'The Bridge to America' is the title of a new work by Mr. Phil Robinson, author of 'Under the Punkah.'

The first fasciculus of an important work illustrating the history of the Greek liturgies will be published by the Cambridge University Press in January. The Liturgy of St. Mark occupies the earlier sheets of the work. Hitherto an edition published at Paris in the year 1583 has furnished the only authority for this liturgy, but the Cambridge editor (Dr. Swainson, Lady Margaret's Professor and Master of Christ's College) has discovered the original of this edition and also a roll containing another recension of the whole liturgy, in addition to a large fragment (at Messina) noticed before in our pages. These are printed in parallel columns. They are followed by fresh collations (from the Barberini Codex) of the liturgies of St. Basil and St. Chrysostom — the latter compared with a copy, hitherto unnoticed, in another collection of the eighth or ninth century—and by a copy of the 'Presanctified,' not hitherto published. After this follows an attempt to exhibit the growth of these three liturgies from the ninth century to the present time. The liturgies of the thirteenth century are found in manuscripts in the possession of the Baroness Burdett Coutts; those of the fifteenth or early sixteenth in the Roman edition of 1526 (which most certainly affected the Prayer Book of 1549). Those of the nineteenth are well known. This ground is almost untrodden, and it is said that many curious problems will meet here with their solution.

Dr. Yavorsky's new work, 'The Journey of the Russian Mission through Afghanistan,' has been translated, with the author's sanction, into English by Mr. Walter Marvin, and will be published in a week or two. The book has excited interest in Russia on account of its attacks on General Stolietoff.

Messrs. Bell & Sons will publish as a volume the sketches of fisher life on the north-east coast which have been appearing of late in the columns of the *St. James's Gazette*. The author of the sketches, Mr. James Runciman, proposes to reproduce his work in two different forms, one of which is designed for the use of junior classes in elementary schools.

The death is announced of the Rev. T. W. Peile, D.D., formerly head master of Repton School, in his seventy-eighth year. He was well known for his editions of the 'Agamemnon' and 'Choephori' of Æschylus, and he was also the author of a work entitled 'Annotations on the Apostolical Epistles.'

Mr. W. H. K. Wright, Librarian of the Free Public Library, Plymouth, is collecting materials towards a bibliography of Sir Francis Drake. He will be thankful to receive any information which may assist him regarding titles of old and rare works or editions, modern works, articles, or poems, or the present possessors of books or documents the mention of which in such a bibliography would be desirable.

Dr. Brinton, the author of 'Myths of the New World,' is preparing to issue a series of publications, a "Library of Aboriginal American Literature." He now has in the press a volume of Maya chronicles which he is editing; and Mr. Horatio Hale, well known as the philologist of the United States exploring expedition under Charles Wilkes, has undertaken to edit the Iroquois 'Book of Rites,' an interesting text discovered by him, and supposed to be at least a hundred years old.

Miss Godkin, writing in the American *Critic* of Dec. 2nd of "American Literature in Italy," declares that the death of no foreign writer except Mrs. Browning has been so mourned by the Italians as that of Longfellow. "There is no educated Italian who has not read 'Evangeline' with emotion; and I have been told by a distinguished writer that 'Excelsior' has been rendered into Italian in almost a hundred different forms." Of other Americans Bret Harte is the most popular, he and Walt Whitman being regarded as the most representative of American writers. The genius of Emerson is highly appreciated, but Hawthorne, though read and admired in the original by English-speaking Italians, has never been translated; nor has Mr. Howells's "perfect picture of Venetian life, 'A Foregone Conclusion,'" yet been rendered into Italian.

It has been resolved by the Newsvendors' Benevolent Association to take advantage of the next annual meeting to commemorate the warm interest felt in newsvendors by the late Mr. John Francis, the publisher of this journal. The memorial will very likely take the form of additional annuities for distressed newsvendors.

The death is announced, in his seventy-fourth year, of Mr. Charles Jackson, of Doncaster, a well-known local antiquary. Mr. Jackson edited for the Surtees Society the 'Diary of Abraham de la Pryme,' and also a volume of 'Yorkshire Diaries and Autobiographies in the Seventeenth and Eighteenth Centuries,' and was engaged at the time of his death in editing for the Society a memoir of the Priestley family. He also was a considerable contributor to the *Yorkshire Archæological Journal*. His chief work was his history of 'Doncaster Charities, Past and Present,' a book only published last year, though written long before. It was favourably reviewed in this journal. Indeed, Mr. Jackson was accurate and painstaking in all he did. He had a large share in establishing the Free Library at Doncaster, and took a keen interest in it. He enjoyed universal respect in Doncaster, and his funeral was attended by a large concourse of people. The death is also announced of Mr. Taswell-Langmead, the author of a work on English constitutional history.

Mr. W. Niven writes:—

"In the notice of the death of the late Mr. C. H. Bayley, of West Bromwich, which occurred on the 15th ult., I observe that Worcester is given as the county upon the history of which he had long been engaged. Though this would probably be recognized by those who knew him as merely a misprint, I venture to ask you to make the correction in your next issue. While interested in Worcestershire, it was towards the history of his own county of Stafford that Mr. Bayley was so devoted a collector, and all those interested in the history and topography, of the southern part especially, of this county suffer a great loss by his removal."

The municipal libraries installed in the Paris Mairies are said to be a decided success. Taking the reference and lending departments together, the issue of books has increased during the year 1881–2 by 120,000 volumes. A gratifying symptom is the demand for music; unluckily in this respect the libraries are poorly provided; indeed, eight of them possess no music at all. It is proposed to open two new libraries—one for the Quartier du Gros Caillou, the other for the Quartier des Ternes.

A lecture was lately given in Persian at the Calcutta Madrissa on the subject of Mohammedan education, by Moulvie Jamaluddin-ul-Hussain, one of the leading ulemas of Cairo. The Moulvie, who was educated at Paris, was at one time a member of the Privy Council of the late Sultan Abdul Aziz and one of the advanced Liberal party to which Midhat Pasha belonged. He is now an exile.

According to the official Reports on Publications issued and registered in the Several Provinces of India during 1880, the total number of such publications was 5,310, Bengal taking the lead with 1,882, and the Punjab coming next with 1,037. Much of the Bengal literature was devoted to the criticism of contemporary life and morals in Young Bengal. In Bombay the most remarkable work was the 'Vicissitudes of Aryan Civilization in India,' by a Hindu. In the Madras literature the most notable productions were two metrical translations in Telugu of the 'Merchant of Venice,' and adaptations of the 'Comedy of Errors' and 'Winter's Tale.' The chief book published in the North-West Provinces was Sayud

XUM

Mohammed Zayor's 'History of Oudh,' specially valuable for its minute account of the siege of Lucknow.

We regret to be obliged, by the pressure on our columns at this season, to defer our report of the first days of the sale of the second portion of the magnificent Beckford Library.

SCIENCE

Heroes of Science.—Botanists, Zoologists, and Geologists. By Prof. P. M. Duncan, F.R.S. (Society for Promoting Christian Knowledge.)—Lives of naturalists are not generally rich in incident. Brilliant discoveries are made at only rare intervals, and most men of science must be content to pass their days in comparative seclusion, following pursuits which have little interest save to those who are imbued with a love of research for its own sake. Nevertheless the lives of our great naturalists offer in many cases most instructive lessons to the young; and in the little work before us Prof. Duncan is able to tell many a story of the noble way in which difficulties of the sternest kind have been surmounted by the heroes of natural history. These sketches not only offer interesting bits of biography likely to stimulate young people to the study of nature, but they serve as a medium for imparting to the reader a general notion of the principles of natural science.

Heroes of Science.—Astronomers. By E. J. C. Morton. (Same publishers.)—Mr. Morton gives in a readable form a continuous history of the principal lines of astronomical research. The names to which he allots especial prominence are, it need scarcely be remarked, Copernicus, Tycho, Kepler, Galileo, Newton, Lagrange, Laplace, and Herschel. The final chapter, "On Modern Astronomy," whilst necessarily more discursive, owing to the wealth of matter compressed into a small space, will, we think, be read with not less interest than the others. No book is free from errors, and we hope that the author will be enabled to correct those in this by an early call for another edition. We will mention two, both in p. 225. Speaking of transits of Venus over the sun, "her distance," we read, "would not be a quarter of his." Now Venus, even at the extreme case of her being at aphelion when the earth is at perihelion, never approaches the earth nearer than 0·27 of the earth's distance from the sun. In the same page, the comet of 1680, instead of that of 1682, is called Halley's comet. The author has been careful to call Copernicus by his vernacular name, Copernik, but follows the English habit of calling Galileo Galilei by his Christian instead of his family name. A general index, we may remark in conclusion, would be a valuable adjunct to a book in so many ways useful to the astronomical student.

The Sun: its Planets and their Satellites. A Course of Lectures upon the Solar System read in Gresham College, London, in the Years 1881 and 1882. By Edmund Ledger, M.A. (Stanford.)—This is a work of no ordinary merit. Although the substance of the matter is, of course, the same as that which interested the lecturer's audiences at Gresham College on different occasions during the last two years, Mr. Ledger has exerted great care, whilst bringing the lectures in this permanent form before the public, to render the information on all points conformable to the state of astronomical research and discovery at the time of publication. The result is the book before us, respecting which we may fairly say, after a complete perusal, that it is uniformly good and accurate. The author avoids adopting "the Solar System" as his title, because there is no reference to the subjects of cometic and meteoric astronomy. Let us hope to have at no distant date from his pen a supplementary treatise on those erratic and not in all cases permanent bodies of the solar system. Besides our own planet and its satellite, the Gresham lecturer gives in this volume interesting chapters on the other planets and their satellites. Of the latter all the planets revolving beyond our own earth possess one at least, and with a single exception more than one; the exception, indeed, is probably rather apparent than real, as it relates to the most distant planet Neptune, which probably has more than the one brought by its large size within the reach of our telescopes, although at so great a distance. The beauty and excellence of the numerous illustrations, as well as the clearness of the diagrams, call for a word of praise. A convenient and careful index is provided at the end.

The Kitchen and Market Garden. By Contributors to the 'Garden.' (Crosby Lockwood & Co.)—This is one of "Weale's Series," and an excellent little book it is. It gives much valuable information with regard to the kitchen garden itself, and then describes the culture of each vegetable and herb. There are also a calendar of monthly operations and some good garden receipts. Besides the vegetables ordinarily grown in English gardens we find here the cardoon, the egg-plant, maize, the morel, the lentil, and two varieties of oxalis.

The Flowers of Shakspeare. Depicted by Viola. (Sampson Low & Co.)—This is rather a pretty book, but beyond this faint praise we have nothing good to say. The idea is not original, for nearly forty years ago Miss Giraud published 'Flowers of Shakespeare: being a Series of Thirty Fanciful Groups of Flowers mentioned by Shakespeare in his Plays'; and we rather think the same thing has been since done. However, there was no harm in another book of Shakspearean flowers, if it were well executed. Unfortunately, though the grouping is generally good, Viola's drawing is very uncertain, and the colouring extremely coarse. The "four red roses on a stalk" are four most miserable little buds, and one of them seems half eaten away by canker. The "freckled cowslip" is without its freckle, while "long purples" are painted red instead of purple, and it is difficult to recognize which orchis (if it be an orchis at all) is intended. Shakspeare's "crowfoot" was more probably a "ragged Robin" than a buttercup; and "lush woodbine" is honeysuckle, and not the wild convolvulus, which is bindweed.

Town Gardening: a Handbook for Amateurs. By R. C. Ravenscroft. (Routledge & Sons.)—There are many useful hints in this 'Town Gardening,' but the list of plants recommended is very ambitious. The fact is that the expression "town gardening" is vague. Many plants will flourish in a country town in which there is little smoke, while any attempt to grow them in the heart of London or in one of the manufacturing towns of the North would lead to certain failure.

Water and its Teachings in Chemistry, Physics, and Physiography. By C. Lloyd Morgan. (Stanford.)—Water has frequently been selected by scientific writers as the text on which they have based a complete series of lessons on physical phenomena. Dr. Tyndall, for example, has worked out the subject in his 'Forms of Water,' while Prof. Huxley has selected a river as the basis of an admirable course of physiographical teaching. This method of using water as a type has been followed by Mr. Lloyd Morgan, of the Diocesan College at Rondebosch, Cape Town. The compact little volume just published contains a great amount of condensed information suggested by the study of water in its solid, liquid, and gaseous states. The work is in the form of notes rather than of reading lessons—a form which seems well suited for use in schools, since the notes may be amplified and illustrated according to the ingenuity of the teacher.

PROF. CHALLIS.

James Challis was born at Braintree in Essex on the 12th of December, 1803. His education was begun at Braintree School, continued at Mill Hill, and completed at Trinity College, Cambridge, where he graduated as Senior Wrangler and first Smith's Prizeman in 1825. He was elected Fellow of his college the following year, but shortly afterwards vacated his fellowship by marriage. Ordained in 1830, he accepted the college living of Papworth Everard, Cambs., where he resided as rector five years (it is an interesting circumstance that his son, Rev. J. L. Challis, now vicar of Stone, near Aylesbury, held the same living long afterwards, being appointed to it in 1859). About the end of 1835, Mr. (now Sir G. B.) Airy, on being nominated Astronomer Royal, resigned the Plumian Professorship of Astronomy and Experimental Philosophy at Cambridge (with which was connected the superintendence of the observatory), and the vacant post was offered to, and accepted by, Mr. Challis. As professor, his lectures fully maintained the reputation of that important chair; as director of the observatory, the volumes of observations made and published under his superintendence contributed much to the progress of astronomy during twenty-five successive years. Into their details we have not space to enter here, but cannot omit to mention the important part taken by Prof. Challis in the discovery of the planet Neptune in 1846, when he undertook a systematic search for it, according to the calculations of its approximate place by Mr. (now Prof.) Adams; and though he was not the first to announce the discovery, yet in the course of his search he succeeded in recording two observations (afterwards recognized as such) of the planet, thus securing its identification before it was seen by Dr. Galle at Berlin. In 1861 Prof. Challis resigned the directorship of the observatory, residing, however, at Cambridge till his decease, having been re-elected a Fellow of his college in 1870, and continuing personally to discharge the duties of the Plumian Professorship until about two years ago, when increasing age and infirmities compelled him to appoint a deputy (Rev. A. Freeman). In 1861 he published 'Creation in Plan and in Progress,' an essay written in reply to that of Mr. Goodwin on the Mosaic cosmogony in 'Essays and Reviews.' In 1869 Prof. Challis published his 'Principles of Mathematics and Physics,' in 1873 an 'Essay on the Mathematical Principles of Physics,' in 1875 'Remarks on the Cambridge Mathematical Studies and their Relation to Modern Physical Science,' and in 1879 'Lectures on Practical Astronomy and Astronomical Instruments.' His name is connected with the earliest proceedings of the British Association, the second volume of reports containing his report read at the Cambridge meeting in 1833, 'On the Present State of the Analytical Theory of Hydrostatics and Hydrodynamics.'

Prof. Challis took a great interest in theological investigations, on which he published several works, particularly a translation, with critical notes, of St. Paul's Epistle to the Romans. The honorary degree of LL.D. was conferred upon him by the University of Edinburgh in 1871; and he was a Fellow of the Royal Society and of the Royal Astronomical Society. In the University of Cambridge, where he so long occupied a prominent position, he was highly esteemed for his kindly disposition as well as for his scientific attainments, and inspired respect and attachment in all those with whom he was brought in intimate contact. At the time of his death, which (as mentioned last week) occurred after a long illness on the 6th inst., he had been a widower for several years.

GEOGRAPHICAL NOTES.

There is nothing strikingly novel in the *Proceedings* of the Royal Geographical Society

for this month. Mr. Colquhoun's interesting paper on his journey up the Canton river, through Yunnan and Bhamo, to British Burma was freely noticed in the press at the time that it was read, and its main points are known. It is, however, an advantage for those who wish to study Mr. Colquhoun's proposals for a new trade route from the frontier of Yunnan to Moulmein to be able to peruse his paper *in extenso*, and the excellent little accompanying map of the Indo-Chinese region, with its shades of colour to denote the political divisions, helps materially towards a comprehension of the question. This, however, will be better discussed a few weeks hence when we are in possession of Mr. Colquhoun's promised book entitled 'Across Chrysê.' Two papers in the same number of the *Proceedings*, by the Venerable Archdeacon Farler and the Rev. T. Wakefield, supply us with geographical information about routes to and through the Masai country in Eastern Equatorial Africa; and two hitherto unpublished letters by Dr. Krapf (dated 1849) give a description of the snow-clad peak Kenia, east of Lake Victoria Nyanza, which lies as near the equator as any snowy mountain on the globe. The last item calling for mention in the present number is an obituary memoir of the Russian admiral Count F. B. Lütke, the author of several important surveys and geographical researches on the Northern Pacific and Kamchatkan coast.

Mr. Joseph Thomson left England on Wednesday last for Zanzibar, and will organize his expedition from some point on the east coast, either Mombása or Kingáni, to the east shore of the Victoria Nyanza, to return by Mount Kenia. He proceeds alone at the sole expense of the Royal Geographical Society. Although young in years, he evidenced in his former expedition to Lakes Nyassa and Tanganyika that he had the gift of doing the work entrusted to him. He was kind to the natives, left no traces behind him of bloodshed or plunder, and he brought back his party to Zanzibar without the loss of a single man. His present expedition is one of the most hazardous and dangerous character. He has to pass through the country of the inhospitable Masai, and the best wishes of all friends of Africa will follow him, for it is of paramount importance to find a short and direct route from the coast to the equatorial lake.

A few months ago Mr. Grattan Guinness, of Harley House, Bow, published a translation into English of the grammar of the Kongo or Fyote language by Brusciotto, which appeared in Latin at Rome in the seventeenth century. He has now, by the aid of a missionary of the Livingstone Kongo Mission, Mr. Craven, and two native lads who were brought over to be trained in this country, published a grammar of the same language as spoken now, with dialectal variations, from Stanley Pool to the sea. Whatever may be the merits or demerits of this work of 266 pages, it is a most important contribution to our knowledge of the languages of West Africa, and we cannot doubt that grammars and not gunboats, dictionaries and elementary educational works and not tricolour flags, are the materials with which the basin of the Kongo will be thrown open to commerce. This very week the Baptist Mission Society sends out in scores of small parcels a steam launch with the significant name of Peace. Contrary to the usual practice, as far as Stanley Pool the steamer will not carry the men, but the men will carry the steamer. "Still in thy right hand carry gentle Peace."

The Danish steamer Dymphna is reported safe, and will winter at the mouth of the Petchora. All on board are reported well, provisions are ample, and the vessel has sustained no injury whilst drifting with the ice near Waygat Island.

ASTRONOMICAL NOTES.

Although the sky was quite cloudy over a large part of England on the 6th inst., it is gratifying to learn that the weather was very favourable in many parts of the world where important stations had been selected for making observations of the transit of Venus which might be useful for the determination of the solar parallax. We are particularly glad to hear of the success of Col. Tupman at Wellington, New Zealand; and at Melbourne, the Cape of Good Hope, and several of the American and West Indian stations good observations were obtained. The weather at Paris was as unfavourable as at London, and, indeed, over a large part of France and of Western Europe generally. Full accounts will from time to time arrive from the various expeditionary parties sent out by different nations, British, American, French, German, and Danish; none was sent from Russia, as the astronomers of that country decided that it was not desirable to take any part in the observations. To use Mr. Stone's expression, "The British expeditions have, on the whole, been most successful, and a valuable result is assured." The Madagascar expedition is the one from which the accounts will be the last to be received. With regard to the European capitals, it may be remarked that Paris, Berlin, and Madrid were as unsuccessful as London; but at Lisbon the weather was favourable.

Mr. S. C. Chandler, jun., of Harvard College Observatory, has redetermined the orbit of the great comet, and found that it is best represented by an ellipse with a period of about 4,070 years. The perihelion passage occurred on September 17th, at $5^h\ 30^m$ Greenwich time, at the distance from the sun's centre of 0·0076 in terms of the earth's mean distance, or about 700,000 miles; and the computed eccentricity is 0·9999700.

ANTHROPOLOGICAL NOTES.

Mr. H. W. Jackson, F.G.S., read on the 1st inst. to the West Kent Medico-Chirurgical Society an interesting and original paper 'On some Diseases and Injuries of Prehistoric Man.' We are not aware that the subject has elsewhere been treated, except in a *thèse inaugurale* by M. le Baron, of which an abstract was laid before the Society of Anthropology of Paris last year. Mr. Jackson cited a case of exostosis in a femur found at Lozère; evidence of toothache and of abscesses in the jaw found there and in the Belgian bone caves; of rheumatic ulceration of the joint in a jawbone and an astragalus from Furfooz, Belgium, and in other instances; a case of very extensive inflammation from the Caverne de l'Homme Mort, Lozère; a case of hydrocephaly from the Trou Rosette, Belgium, and one from the Canary Isles, observed by M. Verneau; hemiplegia in the skeleton found at Cissbury, Sussex; hip-joint disease in four cases recorded by M. le Baron; synostosis of the sutures in the Neanderthal skull; and numerous cases of surgical and posthumous trepanation. He also expressed the opinion that syphilis is a prehistoric disease, citing examples of it from Bray-sur-Seine, in France, from Patagonia, and from Peru, and hazarded the suggestion that circumcision, which prevails in every division of the globe, and is almost universally performed with a stone implement, is a practice which has descended from prehistoric times. Flattening of the skull is known to have been practised, and fractures of bones and wounds of the skull are, of course, very frequent. Upon the whole, it may be concluded that the diseases of neolithic prehistoric man did not differ much from those of the present day.

Anthropology has been honoured by the presentation by the Royal Society of a royal medal to Prof. Flower, in recognition of his distinguished services to the science.

SOCIETIES.

Royal.—*Dec.* 7.—The President in the chair.—The following papers were read: 'On the Alterations of the Excitability of the Sensory Nerves of Man by the Passage of a Galvanic Current,' by Dr. A. Waller and Mr. A. De Watteville,—'Preliminary Notice of an Investigation into the Coagulation of the Perivisceral Fluid of the Sea-urchin,' by Prof. Schäfer,—and 'Preliminary Note on the Structure, Development, and Affinities of *Phoronis*,' by Mr. W. H. Caldwell.

Geographical.—*Dec.* 11.—General Sir J. H. Lefroy, K.C.M.G., V.P., in the chair.—The following gentlemen were elected Fellows: Major-General R. D. Ardagh, Dr. J. J. Lamprey, Messrs. I. Brunel, R. Eve, and J. H. Mitcheson. The paper read was 'Explorations in Guatemala, and Examination of the old Indian Cities, Tikal and Usumacinta,' by Mr. A. P. Maudslay.

Astronomical—*Dec.* 8.—Mr. E. J. Stone, President, in the chair.—Messrs. Chambers, Lecky, and Penrose were appointed Auditors for the ensuing year.—Mr. J. W. Appleton and the Hon. C. Duncombe were elected Fellows.—A paper by Mr. D. Gill, 'On the Great Comet (*b*), 1882,' was read, and three photographs were exhibited which were taken with a camera portrait lens attached to the declination axis of an equatorial. The first photograph was taken on the 19th of October with an exposure of thirty minutes; the second on the 20th of October with an exposure of an hour; and the third on the 21st of October with an exposure of forty minutes. In the third photograph, which was the most perfect, the stars in the neighbourhood of the comet were shown slightly elongated in the direction of the comet's motion. The sharp termination of the tail at a distance of some twenty degrees from the head, and a luminous tuft projecting from the centre of the tail, which has been noticed by several observers, were well shown.—A communication from the Rev. T. W. Webb was read, enclosing observations of the comet made in New Zealand by Mr. Stevenson. He describes an anomalous tail of faint light which extended from the head of the comet in the direction of the sun. The axis of the anomalous tail was not quite parallel with the axis of the brighter tail extending in the opposite direction.—An extract from a letter by Dr. Schmidt was read, accompanying a drawing of the great comet, with a small companion comet, which he observed on October 9th, 10th, and 11th. In Dr. Schmidt's drawing the anomalous tail extending towards the sun was well shown.—Mr Common stated that he had also observed the anomalous tail. In October the head of the comet appeared like the nebula of Andromeda, with a luminous patch in the middle; afterwards a luminous patch was visible further down towards the tail, and later still there were several nuclei, the brightness of which varied from time to time.—Capt. Noble described the nucleus of the comet as seen on November 9th as being elongated, as if seen through a cylindrical lens, and the axis of the nucleus did not correspond with the axis of the tail.—The President read some telegrams announcing successful observations of the transit of Venus in South Africa and New Zealand. From the information already to hand he hoped that there would be sufficient observations to give a satisfactory determination of the sun's distance.—Mr. Howlett exhibited drawings of the recent sun spots.—The following papers were also read: 'On the Star Gauges of Sir William Herschel,' by Prof. E. J. Holden,—'On Observations of the Transit of Venus, 1882,' by Mr. C. L. Prince,—and 'On Newton's Solution of Kepler's Problem,' by Prof. J. C. Adams. And also papers on the Great Comet (*b*) of 1882, by Mr. R. L. J. Ellery, of Melbourne; Mr. H. C. Russell, of Sydney; Mr. J. Tebbutt, of Windsor, New South Wales; Mr. A. V. Nursinga Row, of Vizagapatam; and Dr. de Koukoly, of O Gyalla, Hungary.

Geological.—*Dec.* 6.—Mr. J. W. Hulke, President, in the chair.—Messrs. C. Bird, E. Cartwright, H. Eunson, W. Johnstone, H. Liversidge, jun., H. G. Lyons, J. Mawson, H. W. Monckton, H. A. Miers, J. Postlethwaite, and T. Viccars were elected Fellows.—The following communications were read: 'Note on a Wealden Fern, *Oleandridium* (*Tæniopteris*) *beyrichii*, Schenk, new to Britain,' by Mr. J. E. H. Peyton,—and 'On the Mechanics of Glaciers, more especially with relation to their Supposed Power of Excavation,' by the Rev. A. Irving.

Society of Antiquaries.—*Dec.* 7.—Mr. A. W. Franks, V.P., in the chair.—Mr. A. F. Tweedie exhibited a stone axe-head of syenite from China, on which the Chairman made some remarks.—Mr. A. J. Evans communicated the second part of his memoir 'On Recent Antiquarian Researches in Illyricum,' comprising notes on the Roman road-lines, Siscia, Salonæ, Epitaurum, and Scodra. Mr. Evans at the same time exhibited various objects of antiquity he had discovered in these researches. The great length and multifarious details of this paper make it impossible for us to attempt any abstract.

British Archæological Association.—*Dec.* 6.—Mr. T. Morgan in the chair.—Mr. L. Hand reported the discovery at Seagry, Wilts, of some ancient

British interments on a spot which had long been pointed out by tradition only as an old cemetery. The spot is also referred to in a charter of Saxon times as the place of heathen burial, a remarkable illustration of the continuance of local knowledge. —Dr. Stevens announced the discovery of traces of Roman burials at Winchester, at a spot near the north gate, which would appear to indicate the position of the ancient cemetery of the Roman city.—Mr. L. Brock exhibited a Roman vase from Colchester identical in form with one found at Winchester, referred to by Dr. Stevens.—Mr. C. H. Compton exhibited some stained glass from Amiens Cathedral, thrown out of the building during a recent work of "restoration"; also some Roman concreted pavement from the temple which stood on the site of the present Cathedral of Boulogne. This is identical with what was found last year on the site of Leadenhall Market.—Mr. H. F. J. Swayne sent photographs of the fifteenth century frescoes over the chancel arch of St. Thomas's Church, Salisbury.—Mrs. G. Rendle exhibited some curious engravings by Heemskirk illustrative of ancient costume; and Mr. E. Way described a costrel of early date recently found in London.—Mr. W. de Gray Birch called attention to the Tabula Honesta Missiones recently found in Belgium, which gave the name of a governor of Roman Britain, Titus Evidius Nepos, not previously known.—Major di Cesnola read a paper 'On Phœnician Art in Cyprus,' which was illustrated by a very fine exhibition of gold and silver ornaments found in the excavations in the island made by the lecturer. The connexion of the Phœnicians with the country was referred to at length, and the relics of their occupation passed in review after the history of this remarkable trading race had been dwelt upon. Many of the gold objects consisted of frontlets of thin metal with embossed patterns, very similar to those found by Dr. Schliemann at Hissarlik. The personal ornaments were of remarkable beauty and elegance of workmanship.—After the Chairman had passed in review the results of the recent Congress at Plymouth, the proceedings were brought to a close by a paper by Mr. C. W. Dymond on two of the remarkable earthworks in Somerset, Dolbury and Cadbury, the reputed Camelot of King Arthur's time.

ARCHÆOLOGICAL INSTITUTE.—*Dec.* 7.—The Rev. J. F. Russell, V.P., in the chair.—Mr. W. M. F. Petrie read a paper on Egyptian bricks, and exhibited a diagram of a series of forty examples from the eighth dynasty down to Arab times. Their continuous decrease in size in successive periods, and their uniformity in different parts of Egypt at each epoch, show their value in historical questions.—The Rev. W. S. Calverley sent a paper on Gosforth Cross, and exhibited full-size drawings of this very remarkable monument. From his long study of Scandinavian mythology Mr. Calverley has been enabled to interpret the subjects on the four sides of the cross, of which the main episodes have never been brought forward before. His reading is that the Christian parallel of the "world-stories" is as follows:—on the west side the devil is overcome and bound; on the south side the world is overcome; on the east side the flesh is overcome; and on the north side Christ rides triumphant. The cross is a monolith 14 ft. 6 in. high. —Mr. E. Peacock sent a paper on the unrestored church of Cadney, Lincolnshire.—Precentor Venables communicated an exhaustive paper on the Vicars' Court at Lincoln, founded by Bishop Oliver Sutton, 1280–1300, illustrated by plans and photographs. The writer showed that, notwithstanding modern alterations, the court forms a very curious and instructive architectural study, the house on the south side being one of the most perfect examples of an Edwardian house to be found in England.—Mr. F. C. J. Spurrell exhibited a collection of various palæolithic implements and *haches* of different types from Northfleet and Crayford, both imperfect and finished, together with the flint tools, or knappers, by which they were shaped. Of the hammers, some were pointed at one end, and some flat-headed, being "used" at the edges of the face. He showed the mode of using the peculiar hammers found with flakes at Crayford, and demonstrated by many specimens that the fine chipping frequently found at the butt end of the flakes was not the result of use, but a necessity of the manufacture. A number of flakes, mostly flat and thin, and hollow on one side, varying in weight from 1 oz. to 8 lb., were described as having been used somewhat after the manner of a bricklayer's trowel. They had the appearance of so-called hollow scrapers, but presented marks of percussion, and were not polished with use as in scrapers proper. The action of the hammers and knappers was analyzed and imitated synthetically with success, and they appeared, taken altogether, to be capable of doing all the work required to make the perfect tools with which they were found. All the specimens had been found by Mr. Spurrell in river reaches, where they had been made and used, in association with remains of the elephant, rhinoceros, &c., the carving of whose carcases was the probable cause of the spots being selected for flint manufacture. For comparison, neolithic knappers were shown, and gun-flints with knapping hammers of the seventeenth or eighteenth century found on the mediæval camping ground of Dartford Heath.—Capt. E. Hoare exhibited statuettes of Anubis, and Isis nursing Horus.—The Rev. J. Ash laid before the meeting a brass sacring bell, said to be sixteenth century work.—Mr. W. T. Watkin sent a photograph of a Roman altar found in July at Longwood, near Huddersfield, and inscribed as follows:—

DEO S(ANCTO) BRIGANT(VM) ET
N(VMINI) AVG(VSTI) T(ITVS) AVR(ELIVS)
QVINTVS DECRETO D(ECVRIONVM)
P(OSVIT) ET S(VSCEPTVM) S(OLVIT).

This reveals, for the first time, the existence of a male deity supposed to preside over the tribe.

LINNEAN.—*Dec.* 7.—Sir J. Lubbock, Bart., President, in the chair.—The Rev. R. Baron, Messrs. F. O. Bower, T. H. Corry, O. L. Fraser, D. Houston, A. W. Howitt, H. M'Callum, E. A. Petherick, S. Rous, and H. C. Stone, were elected Fellows.—The Rev. R. P. Murray showed specimens of *Althæa hirsuta*, *Vicia orobus*, and *Phlomis fruticosa*, obtained by him last summer in Somerset.—Mr. W. T. Thiselton Dyer exhibited and explained maps illustrative of the rapid spread of the phylloxera in Spain and Portugal, observing that within the last year quite a large area of the wine-growing districts had been affected. He also exhibited photographs of the trees and made remarks on chinchona cultivation in Ceylon.—Mr. W. B. Espeut drew attention to some kola nuts, and mentioned their remarkable sobering effects after intoxication by spirituous liquors.—Mr. G. Brook read 'Notes on some little known *Collembola* and the British Species of the Genus *Tomocerus*.' Tullberg refers to their occurrence in Sweden, but the four species in question have not hitherto been accorded a British habitat.—A paper, by Mr. J. G. Otto Tepper, was read, 'On the Discovery of above Ninety Species of Tasmanian Plants near Adelaide, South Australia.' —A contribution, by Dr. W. Nylander and the Rev. J. M. Crombie, was read, 'On a Collection of Exotic Lichens made in Eastern Asia by the late Dr. A. C. Maingay.' Those enumerated were from British Burma, China, and Japan; some are interesting as illustrative of lichen distribution, and others as new species and varieties.—'Remarks on the Genera of the Subfamily *Chalcidinæ*, with Synonymic Notes and Descriptions of New Species of *Leucospidinæ* and *Chalcidinæ*,' was a paper by Mr. F. Kirby.—The Rev. R. P. Murray afterwards made some remarks on cleistogamic flowers of *Hoya carnosa* producing fertile seeds.

CHEMICAL.—*Dec.* 7.—Dr. Gilbert, President, in the chair.—The following papers were read: 'On the Condensation Products of Oenanthol,' by Mr. W. H. Perkin, jun. The author has endeavoured to obtain evidence as to the constitution of these bodies. By the action of dilute alcoholic potash on oenanthol an acid, $C_{14}H_{26}O_2$, was formed, boiling at 270°–290°, and two aldehydes, $C_{14}H_{26}O$, boiling 277°–279°, and $C_{28}H_{50}O$, boiling 330°–340°. Zinc chloride forms with oenanthol principally $C_{14}H_{26}O$; nascent hydrogen converts this last substance first into an alcohol, $C_{14}H_{28}O$, and finally into the alcohol $C_{14}H_{30}O$. Alcoholic potash converts $C_{14}H_{28}O$ into heptylic acid and an acid $C_{14}H_{26}O_2$. The author concludes that the substance $C_{14}H_{26}O$ is hexylpentylacrylic aldehyde.—'On the Condensation Products of Isobutyl Aldehyde,' by Mr. W. H. Perkin, jun. The author prepared an aldehyde, $C_{12}H_{22}O_2$, and from this by nascent hydrogen an alcohol. By the action of stronger potash upon isobutyl aldehyde higher condensation products were obtained.—'On a Condensation Product of Phenanthraquinone with Ethylic Acetoacetate,' by Messrs. F. R. Japp and F. W. Streatfeild. This substance has the formula $C_{20}H_{16}O_4$, and crystallizes from benzene in white silky needles, fusing at 185°; it is ethylicphenanthroxylenacetoacetate; by treatment with hydriodic acid it forms ethylicphenanthroxylenisocrotonate, fusing at 124°. A new acid and a new compound, which the authors believe to be the desoxybenzoin of phenanthrene, have also been obtained.—'On the Constitution of Lophin,' by Dr. Armstrong.—'On the Constitution of Basic Ferric Sulphate,' by Mr. S. N. Pickering. By the determination of its molecular weight this salt has the formula $Fe_2(SO_4)_3, 5\,Fe_2O_3$.—'On the Chemistry of Hay and "Ensilage,"' by Mr. F. W. Toms.—'On certain Brominated Carbon Compounds obtained in the Manufacture of Bromine,' by Mr. S. Dyson. In a by-product the author has detected carbon tetrabromide, bromoform, and chlorobromoform.—'Note on the Preparation of Diphenylenketone Ether,' by Mr. W. H. Perkin.

NEW SHAKSPERE.—*Dec.* 8.—Dr. P. Bayne in the chair.—Mr. F. J. Furnivall read a paper upon the textual difficulties in the early comedies, which, however, he said, were but few, and of no great importance. 'Love's Labour's Lost' had the doubtful reading "school of night." In 'Much Ado,' II. ii., there was a palpable mistake, probably Shakspere's own, "Hear Margaret term me, *Claudio*." In 'Troilus and Cressida' the chief question was to decide how much was spurious. Towards the end we find much that is not Shakspeare's. Mr. Furnivall found the line of cleavage in Act V. sc. iii., the spurious part probably beginning at the words "How now, young man?"—'Some Notes on certain Puzzle-words in "Hamlet,"' by Prof. W. T. Thom, were read. IV. v. 101, "Every word," that is, *title*, as in Nares ('Glossary'), "Lord Burleigh . . . . signs his name W. Cecill, but adds, 'I forget my new *word*, William Burleighe.'" I. v. 133-7, "Yes, by St. Patrick." St. Patrick was the serpent-destroying saint, and the Ghost had just said, "'Tis given out that, sleeping in my orchard, a serpent stung me."

PHYSICAL.—*Dec.* 9.—Prof. Clifton, President, in the chair.—Mr. H. E. Harrison and Mr. S. T. H. Saunders were elected Members.—Prof. Forbes spoke on his previous experiments on the velocity of light of different colours.—Profs. Ayrton and Perry read papers 'On the Resistance of the Voltaic Arc' and 'On the Intensities of Electromagnets produced by Modes of Winding,' and exhibited three Faure accumulators in series feeding twenty Swan lamps, each giving over one candle light.

ARISTOTELIAN.—*Dec.* 11.—Mr. S. H. Hodgson' President, in the chair.—A business discussion took place, after which the discussion of the President's address was adjourned till January 15th, 1883.

SHORTHAND.—*Dec.* 6.—Mr. C. Walford, President, in the chair.—Three new Members were elected, Messrs. F. W. Walford, H. W. Rance, and W. Ford.—The Secretary (Mr. H. H. Pestell) read a paper, by Mr. X. Field, 'On Suggestive Shorthand'; and Dr. Westby-Gibson read a paper, by Mr. J. Bailey, 'On Richardson's Shorthand,' with notes by himself (Dr. Gibson).—Both papers led to a discussion, in which Messrs. T. A. Reed, E. Pocknell, J. Westby-Gibson, A. L. Lewis, E. Guest, C. W. H. Wyman, and the President took part.

MEETINGS FOR THE ENSUING WEEK.

MON. London Institution, 5.—'Shakspeare and Lytton,' Mr. W. Crewick.
— Institute of Actuaries, 7.—'The Subject of Extra Risks considered in relation to a Hypothetical Table of Mortality based on the Hm Table,' Mr. G. H. Ryan.
— Aristotelian, 7½.—'Kant's "Critic of Pure Reason,"' Mr. J. Fenton.
— Royal Academy, 8.—'Chemistry,' Mr. A. H. Church.
— Society of Arts, 8.—'Dynamo-Electric Machinery,' Lecture III., Prof. S. Thompson (Cantor Lecture).
— Asiatic, 8.—'Buddhism in Ceylon,' Mr. A. Lillie.
— British Architects, 8.
— Surveyors' Institution, 8.

TUES. Statistical, 7½.
— Zoological, 8.—'Whales of the Genus *Hyperoodon*,' Prof. Flower; 'Characters and Habits of the Bottle-nosed Whales,' Mr. D. Gray; 'Classification of the *Comatulæ*,' Mr. P. H. Carpenter.
— Civil Engineers, 8.—Annual General Meeting.
— Photographic, 8.

WED. Meteorological, 7.—'Popular Weather Prognostics,' Hon. R. Abercromby and Mr. W. Marriott; 'Report on the Phenological Observations for 1882,' Rev. T. A. Preston.
— Society of Arts, 8.—'The Utilization of Waste: a Quarter of a Century's Progress,' Mr. P. L. Simmonds.
— Geological, 8.—Generic Characters in the Order *Sauropterygia*,' Prof. Owen; 'Origin of Valley-Lakes, with Especial Reference to the Lakes of the Northern Alps,' Rev. A. Irving.

THURS. Royal, 4½.
— London Institution, 7.—'Some Dominant Forms of Animal Life,' Prof. L. Miall.
— Royal Academy, 8.—'Chemistry,' Mr. A. H. Church.
— Linnean, 8.—'Floral Development and Mode of Fertilization of *Asclepias cornuta*,' Mr. T. H. Corry; 'Observations on the Marine Fauna of the East Coast of Scotland,' Dr. F. Day; 'Flora of Madagascar,' II., Mr. J. G. Baker; '*Ligula manzoni*, a new Human Cestode,' Prof. Cobbold.
— Historical, 8.—'Hungary under King Matthias Hunyadi, surnamed Corvinus,' Dr. Zerffi.
— Chemical, 8.—'Condensation Products of Oenanthol,' Part II., Dr. W. H. Perkin, jun; 'Behaviour of the Nitrogen of Coal during Destructive Distillation, with Observations on the Estimation of Nitrogen in Coal,' Mr. W. Foster; 'Absorption of Weak Reagents by Cotton, Silk, and Wool,' Messrs. E. J. Mills and J. Takamine; 'Nitrobenzyl-Cyanide and some Derivatives with Diazo Bodies,' Dr. W. H. Perkin.

Science Gossip.

A CIRCULAR from Canada has just been distributed to the members of the British Association, which announces that the city of Montreal has taken measures to provide for the meeting appointed to be held in Montreal in 1884. The committee not only hold out a prospect that the meeting will be largely attended, but they give a guarantee that the amount contributed, and consequently the revenue available for the scientific grants of the Association, "shall not fall below that ordinarily received by the Association." The movement is not local, but meets with the support and approval of the Dominion, and the Government, it is announced, will make a liberal grant of money to defray the expense of invited members in crossing the ocean. While in Canada there is every prospect of success, there are still objections on the part of some in-

fluential members here, and the subject is under the consideration of the Council of the Association. On Monday a meeting of some members of the general committee was held at the rooms of the Geological Society; but there appeared to be no general disposition to oppose or supersede the meeting in Canada. A resolution was, however, carried by four votes, those who had expressed their opinions not voting, that a memorial should be addressed to the Council requesting that the whole matter should be reconsidered by them, and making suggestions that a meeting shall as usual be held in England, and that a deputation shall be sent to Canada. It is becoming probable that the Council will find the means of conciliating all interests by holding a meeting in England, transacting the formal business, and adjourning to Montreal. The Canadian authorities are already canvassing to obtain the presence of leading members, so as to have a strong party to meet their American and Canadian supporters.

At South Kensington large and lofty galleries constructed of wooden boards are being erected, which extend entirely across the south side of the Horticultural Society's garden, and have wooden roofs. They are destined to contain the International Fisheries Exhibition of next season, and are rapidly increasing in size. They are so near the National Portrait Gallery that, should the deal boards catch fire, the gallery, with all its priceless portraits, can hardly escape destruction. A cigar light thrown down by a stupid visitor, a foul chimney, an over-heated cooking stove, may be the cause of a catastrophe. We used to "admire," as Mr. Pepys was wont to say, that other peculiar arrangement which took twenty years to remedy, although it involved the retention of half a dozen large barges, laden with straw nearly to their crosstrees, in a dock within thirty feet of the western end of the Houses of Parliament. This was the outcome of ancient usage. At South Kensington, however, although it is almost incredible, one Government department is creating a tremendous risk for the treasures which are in charge of another Government department. Mr. Scharf had better look to his charge, or it may vanish into thin air.

Schools of science in the mining districts are in favour just now. Recently the foundation stone of a building for the meeting of science classes was laid at Redruth in Cornwall; and on the 14th Mr. W. Husband, engineer, was to place a corner stone on ground given—with a handsome subscription—at Camborne by Mr. Basset, of Tehidy.

Mr. Bernard Samuelson, M.P., recently offered 2,000*l.* towards the establishment of a school of science at Middlesbrough, and a subscription of 150*l.* per annum over a series of years towards maintaining it. A meeting was held at Middlesbrough on Monday, the 4th, and arrangements made to carry out the school. A sub-committee was appointed to visit existing technical schools and ascertain all details of the work carried on in them.

M. P. Launette made a communication on the 13th of November to the Académie des Sciences 'Sur les Causes de la Migration des Sardines.' He appears to have established the principle "Toute migration ne peut s'effectuer normalement que sous l'influence des deux conditions de nourriture et de température réunies." In his paper, published in the *Comptes Rendus*, M. Launette infers that the "sardine coureuse" is the "pilchard des Anglais." We do not think their identity is established.

Prof. Asa Gray has in the *American Journal of Science* for November some 'Remarks concerning the Flora of North America.' After stating the difficulties which tend to retard the progress of the North American flora, he concludes: "The co-operation of all our botanical associates is solicited.....as a matter of common interest and advantage."

FINE ARTS

ROYAL SOCIETY of PAINTERS in WATER COLOURS.—The TWENTY-FIRST WINTER EXHIBITION is NOW OPEN, 5, Pall Mall East, from Ten till Five.—Admission, 1*s.*; Catalogue, 6*d.*
ALFRED D. FRIPP, Secretary.

SOCIETY of BRITISH ARTISTS.—WINTER EXHIBITION NOW OPEN, from Ten to Five Daily, at the Suffolk Street Galleries, Pall Mall East.—Admission, 1*s.* THOMAS ROBERTS, Secretary.

GROSVENOR GALLERY.—WINTER EXHIBITION.—The WINTER EXHIBITION of the GROSVENOR GALLERY is NOW OPEN, with a Collection of the Works of L. Alma Tadema, R.A., and the Landscapes of the late Cecil Lawson.—Admission, 1*s*; Season Tickets, 5*s.*

Will Close this Day.
The EIGHTEENTH ANNUAL EXHIBITION of WATER-COLOUR DRAWINGS by ARTISTS of the BRITISH and FOREIGN SCHOOLS is NOW OPEN at Thomas McLean's Gallery, 7, Haymarket.—Admission, including Catalogue, 1*s.*

SURREY SCENERY.—This Beautiful Series of Sketches and Drawings made by Mr. Sutton Palmer is NOW ON VIEW at Messrs. Dowdeswell's, 133, New Bond Street, two doors from the Grosvenor Gallery.—Admission Free.

WATER-COLOUR EXHIBITION, 53, Pall Mall, containing 350 Works by well-known Artists in Water Colours, three great Works by John Martin, K.L., and Fifty others in Oil. NOW OPEN.—Admission, 1*s.* ROBERT HOPKINS, Manager.

DORÉ'S GREAT WORKS, 'CHRIST LEAVING the PRÆTORIUM,' 'CHRIST ENTERING JERUSALEM,' and 'MOSES before PHARAOH,' each 33 by 22 feet, with 'Ecce Homo,' 'The Ascension' 'Dream of Pilate's Wife,' 'Soldiers of the Cross,' 'A Day Dream,' &c., at the DORÉ GALLERY, 35, New Bond Street. Daily, Ten to Six.—1*s.*

ART FOR THE NURSERY.

Pretty Pictures for Little Paint-Brushes, with Descriptive Stories, outline pictures by T. Pym (Shaw & Co.), comprises sketches of children and their attendants nicely designed and fairly well drawn. There is a little humour and more character in several of the ludicrous subjects. A great many of them are pretty. The stories read well and have some liveliness. —*Dick's Holidays, and What He did with Them*, edited by J. Weston (Fisher Unwin), is "a picture-book of country life for young folks," and contains a considerable number of capital cuts of men, women, children, animals, trees, and flowers, designed to illustrate the doings of children in the woods, fields, garden, &c. It is slightly "goody." We strongly suspect the cuts were made for different purposes, and have been now, with admirable ingenuity, reutilized for these simple narratives.—*Father Christmas and his Christmas Cards* (Warne & Co.) contains tolerable but commonplace cuts, and six stories by G. C. Davison.—From the same publishers we have *The Field, the Fox Hunt, and the Farm*, an "alphabet" in colours with foolish designs by F. Grey.

Those Boys and *Those Girls*, by Mrs. Sale Barker; *Some of my Feathered and Four-footed Friends*, by the same; *Merry Conceits and Whimsical Rhymes*, written and drawn by C. H. Ross; *Snowdrop; Beppo; Sunny Days; Happy Days; Little Lays for Little Folks*, selected by J. G. Watts; and *Jumbo's Picture-Book of Natural History*, with full-page illustrations by F. Specht, have been published by Messrs. Routledge & Sons, and are all children's books of extremely simple quality, of which the last has by far the highest value, because it contains a large number of excellently designed and cleverly drawn representations of animal life, while the descriptive text is printed in the clearest of large and fine type. A portrait of Jumbo laden with children is the poorest thing in the volume.

THE JONES BEQUEST TO THE SOUTH KENSINGTON MUSEUM.

The late Mr. John Jones, a wealthy tailor and army clothier, who died in January last, bequeathed to the nation an enormously costly and numerous gathering of oil and water-colour pictures, miniatures, enamels, ceramics, articles of *vertu* in gold and silver, furniture, &c. In addition, he, by a codicil to his will, bequeathed all his printed books and several precious pieces of silver work. The collection has been roundly valued at a quarter of a million sterling. Its historical importance is greater than its intrinsic value, because it often helps to fill gaps in the national collection which, except by some such a bequest, there was small chance of filling. The testator stipulated that his treasures should be kept together at South Kensington, and never lent for exhibition. They are now deposited in two large galleries, which were constructed for the display of works sent for the national competitions of the schools of the Art Department.

By authority of the Committee of Council on Education an 'Art-Handbook' has been printed, which is, to say the least of it, sufficiently laudatory of the *bric-à-brac*, but it is unfortunately somewhat unreasonably brief with regard to the numerous pictures and sculptures, which are most interesting to our readers. The total number of articles, supposing them to have been "lotted" for sale, is stated to amount to rather fewer than 650. The handbook is enriched with many neat woodcuts of the more remarkable *objets d'art* and decorative furniture, some of which is gorgeous, while some are charming on account of their delicacy, refinement, and elaboration. The French furniture comprises an escritoire of great value and technical merit which belonged to Marie Antoinette, marqueterie cabinets which are marvels of exquisite inlaying, and otherwise superbly delicate ornamentation. The carriage clock of Marie Antoinette has the charm of its associations. Some of the specimens of Sèvres porcelain are exceptionally sumptuous, even among their sumptuous class. The genuineness of other specimens has been questioned. Of a chaster kind are several beautiful specimens of Dresden ware, including some quasi-classical vases of uncommonly pure forms. Of the former class nearly ninety pieces are works in *bleu de Vincennes*, *gros b'eu*, canary, jewelled and marbled ware of extraordinary attractiveness to amateurs, besides examples in *œil de perdrix*, turquoise, and green. Some good and characteristic instances of Chelsea ware are included in this wonderful gathering. There are Oriental *céladon* vases of lovely colour and exceptionally ugly form, mounted in boldly designed, finely chiselled frames of French ormolu, according to the bad taste of the days of Louis XV.

Among the rarer specimens in this collection of the rococo art of the last-named period are a writing-table signed by Petit (1052), a round table with the stamps of Pafrat and Carlin, and works of other artificers, such as David, Riesner, Oeben, P. Pionez, and C. Richter. We find some very elaborate objects decorated in the rich taste of Gouthière, and probably by him —see the candlesticks (971), the commode by Riesner (1113), and the cabinet by the same (1082). For the writing-tables, Nos. 1057 and 1058, the late owner was more than once offered 5,000*l.* The pieces of priceless furniture include specimens of natural and artificially coloured woods inlaid with the choicest plaques of porcelain painted by the artists of the Sèvres factory, enriched with chased work of ormolu, and including tables, cabinets, escritoires, bureaux, clocks, and cupboards. A pair of five-light candelabra by Clodion represent, with exceptional delicacy and spirit of execution, a satyr and a nymph. We turn, not without satisfaction, from this display of voluptuous and costly taste to the examples of art of a more intellectual kind. Of these there is, at present, no available catalogue, or even list. The visitor will, nevertheless, find all the pictures, drawings, and sculptures described by appropriate labels. From the considerable number we select the following in their order on the walls, where, as they cannot well be grouped systematically, they have been hung without reference to their comparative merits.

There are two good drawings of seaports by Vernet; two landscapes in Jacob Cats's enamel-like manner, with extremely delicate touch, succeed. On the opposite side of the room are grouped a number of small cabinet pictures of the English school, comprising several small original versions of well-known paintings. First are three pretty drawings by Mr. B. Foster; then come two works by Mr. Goodall. A

sketch by Sir E. Landseer represents Gore House by moonlight, and was made while the artist was gossiping at a window of Lady Blessington's residence. Turner's "yellow period" is represented by a capital drawing of London Bridge, signed, with "R.A." in addition. The foreground is filled with boats whose sails are displayed in the sunlight. A finer drawing represents the view from Plymouth Hoe, and contains a great number of figures dancing. It was engraved. A 'Classic Composition,' by the same master, exhibits a much later and more artificial stage of his art, with exquisitely nacreous colouring and subtle representation of the light. A drawing of 'Innspruck,' ascribed to Turner, is not genuine. 'The Rugged Path,' by Poole, is a good, rough little picture in oil. 'A Rustic Landscape,' by Nasmyth, is almost equal to the best of Hobbemas. 'Indigence,' a girl's head, in water colours, is a good specimen of the skill and homely pathos of W. Hunt. By Mr. Frith are some small versions of his popular pictures, including one of his more happy illustrations of 'Le Bourgeois Gentilhomme,' the brilliant picture in the national collection, and a capital scene from 'The Sentimental Journey.'

The largest picture of this class in oil is Mulready's 'Convalescent from Waterloo,' which was engraved by Mr. Doo for the Art Union of London. There are several minor works by Creswick, besides two pictures by Mr. Webster, and two capital cabinet Linnells. 'The Drove going Home' (488), by Linnell, is dated 1851, and shows evening twilight on a rough landscape, with a pool, the whole of an intensely glowing light and colour. 'The Harvest Moon' is likewise dated 1851, and shows the full moon in a warm blue-grey sky over a wide champaign. 'Johnny going to the Fair' is a good G. Morland. The oil pictures by Landseer consist of 'The Stonebreaker's Daughter' and a portrait of Lady Blessington's dog. By W. Collins is 'Fisherwomen, Coast of Boulogne'; Etty painted with unusual purity and brilliancy the study of a young girl called 'Innocence.' By Sir J. Reynolds is the tolerable 'Portrait of a Gentleman,' near which hangs a capital portrait, in the manner of Van Loo, of Peg Woffington.

The foreign pictures are very unequal, and include a considerable proportion about the genuineness of which it is not worth while to have decided opinions. We notice with pleasure a good Moucheron and Van de Velde; a 'Lady and a Cavalier' in an interior, much rubbed and bearing the name of Mieris. The capital Lancret called 'The Swing,' and representing a damsel seated while a youth is about to swing her, has been engraved. It is a happy and elegant composition. 'The Alarm,' two lovers seated near a fountain and warned of coming danger by an eager attendant, is one of the painter's most clever and animated designs. It is a comparatively late work. A portrait of Madame de Pompadour (487) is by Boucher. A brilliant portrait (529) of Marie Antoinette, aged seventeen, by Drouais, may be studied along with a charming life-size bust in marble of the unhappy queen, made not many years after her marriage. It is replete with life, a piquant hauteur, and a mixture of audacity and *espiéglerie*. Its companion bust represents the Princesse de Lamballe's dainty head. We may here state that the collection includes a body of decorative sculptures by Falconet and others, which need not detain us now. There are two tankards of ivory, carved in high relief with bacchanalian and other subjects. A superb example is the large tankard attributed to Fiammingo, No. 45. In the same material we noticed a beautiful statuette of a boy (Christ?), with his left foot on a skull, his right foot on a serpent; it is Italian of the eighteenth century.

There are a number of miniatures, along with which may be mentioned a tazza and two salt-cellars of Limoges enamel of the sixteenth century of capital quality, besides a cup signed "I. Court" (Vigier), and being eight inches high, seven inches wide, decorated in *grisaille* with the Israelites gathering manna, and with arabesque enrichments chased in gold, besides painted masks, festoons, demi-figures, heads, and fruit. On the cover are depicted the destruction of Pharaoh's host, and Miriam singing the song of triumph. Among the portrait miniatures are works of Petitot and his followers, and specimens reasonably ascribable to I. Oliver, Cooper, P. Oliver, Hilliard, and scholars of Janet. We noticed a fairly good repetition of the beautiful profile half-length portrait of Edward VI. holding the combined roses, of which a very lovely example is No. 442 in the National Portrait Gallery, and was painted under the influence of Holbein. Near this are several other miniatures of interest, including some of dubious origin and designation. There is a capital reduced copy, by a very firm and skilful Flemish hand, of a portrait said to represent Cæsar Borgia, and painted by, or in the style of, Titian. A fine miniature of R. Sackville, Earl of Dorset, bears the name of I. Oliver, and is well known to collectors. A portrait, possibly by N. Hilliard, represents Queen Elizabeth in a white dress richly jewelled, and wearing a wired ruff and an auburn wig. Other miniatures represent, or are said to represent, Marshal Catinat, Maria Louisa of Spain, Marie Antoinette, the whole family of Louis XVI., Madame Scarron (de Maintenon), the Marquis of Granby, Louis XIV. in his state robes, Madame La Vallière, the Duc de Vendôme, Mademoiselle de Blois, Olympia Mancini, Cardinal Richelieu, Cardinal Mazarin, Madame de Sévigné, Molière, La Grande Mademoiselle, the Duc d'Orléans, the Duc de Sully, Louis XV., Hortense Mancini, Anne of Austria, Marshal Turenne, Sir P. Sidney, Henry Prince of Wales, Devereux Earl of Essex, Charles II., the Duke of Ormond, Prince Rupert, La Belle Hamilton, Ninon de l'Enclos, Henrietta Maria, Charles I., Condé, Peter the Great, James Duke of York, and Mary Queen of Scots. It is possible that the titles and artists' names of some of the above works are open to revision.

THE GROSVENOR GALLERY EXHIBITION.

(Second and concluding Notice.)

Having criticized the works of Mr. Alma Tadema, we proceed to comment on the pictures which the admirers of the late Mr. Cecil Lawson exhibit. In thus bringing into juxtaposition with the achievements of one of the most accomplished and self-exacting executants of our time pictures which, whatever be their charms, are unusually defective in technical respects, the friends of the deceased painter have been more courageous than wise. The comparison thus forced upon the critic is disastrous to the younger man; while even casual visitors, although they are charmed by the sentiment which animates Mr. Lawson's pictures, cannot help recognizing shortcomings in draughtsmanship, purity of colour, clearness and brilliancy of lighting, and genuine observation of nature. The charm of sentiment must not blind us to the fact that foliage ought to be represented by something more exhaustive than the roughly handled, impurely tinted, and insufficiently drawn silhouettes of *The Minister's Garden* (No. 152), *The Hop-Gardens of England* (167), and half a score more landscapes. On the other hand, few painters have so happily delineated the true forms, to say nothing of the pathos, of the gaunt wreck of a tree which distinguishes the large and highly poetic sketch called *Strayed* (158), a moonlight pastoral of rare merit.

Foliage is beautiful in nature, and the play of light among its shadows has delighted men of all tastes; but the lover of nature is forced to examine the masses of unclean tints and ill-drawn boughs which are to be found in not one or two of Mr. Lawson's pictures, but in nearly every example that pretends to be more than a study. The critic cannot avoid regretting that such evidences of lack of education or of loyalty to that glorious nature he illustrated with sympathy should characterize Mr. Lawson. So much for technicalities; now for authorities. Either all other landscape painters, from Titian to Turner, were wrong, and Mr. Lawson was right, or the reverse is correct. No play of imaginative faculties, no poetry, grand or trivial, no pathos, can place on a high technical level a painter who, while depicting the homely motives of English landscapes such as these, and eschewing the conventions of the great masters in monumental landscape, indulged in the impure tints and clumsy draughtsmanship of the third-rate Neapolitans, injured as these are by time and failure of the pigments. *Moonlight* (133) looks like an uncleaned copy of a Salvator Rosa, and *The Morning after the Storm* (159), *The Voice of the Cuckoo* (176), and several of their neighbours remind experts of the present condition of faded Dutch landscapes of the seventeenth century. The coloration, *i. e.*, general colouring, local tints, chiaroscuro, and even the handling of *The Wet Moon* (135) and *The Thames, Misty Morning* (161), remind us of Vander Neers which, having been sorely rubbed and badly "restored," take rank again among works of the "dark masters" by new coats of dust and smoke on their surfaces.

Of the large category of artists who have imparted pathetic expressiveness to landscape which is not monumental, Mr. Lawson was the most recent; but he had little of that refined technique which Linnell attained by studies of the antique and the "life" so diligent that he became a master of style who would not for a moment have tolerated the crudities which abound in this gallery. The latest and the most powerful exponent of the mood of design and mode of painting Mr. Lawson seems to have set his heart upon was Jules Dupré, a superb student, who loved nature with unflinching fidelity, and beside whose art the inchoate productions of our painter would make but a poor show indeed.

It is difficult to account for the errors of an artist who, so far from being insensible to the charms of natural and rich colour, bright illumination, and choice draughtsmanship, made such good use of them in *Still Life* (192), *Study of Still Life* (194), *The Thunder Cloud* (216), and a dozen of the less pretentious works before us. It is no apology for the graceless and ill-combined life-size figures of two children in *The Voice of the Cuckoo* (176), the most prominent landscape here, to allege that Mr. Lawson did not voluntarily place such figures on a canvas he had already painted. It is not the fact of their introduction, but the manner in which they are introduced, which betrays the weakness of the painter. It is incumbent on a fine designer to show his art in overcoming the difficulty this apology suggests. The able master scorns such a justification for his work. To admit it is to admit that he could not draw "the figure" nor design a group with elegance. The fact seems to be that the painter, easily satisfied with himself and spoilt by unwise praise, did not care to correct his errors. His admirers so often reckoned Mr. Lawson's defects among his merits that they harmed him greatly. Criticism of this sort tends to the ruin of scholarship in art. Thus far for the technical part of Mr. Lawson's achievements.

As to his fine appreciation of that sentiment which, whether in chiaroscuro, light and shade, or effect, readily distinguishes the "seeing eye," a much more favourable verdict can be passed on the painter. The wan air, the ghastly shimmering of the moon, which hardly lights the landscape, the mysterious darkness of the foreground and its sheep, the gauntness of the wind-beaten, spindling trunk of the half-starved tree in *Strayed* (158), are intensely pathetic, thoroughly original elements, such as Vander Neer had, in his Dutch way, inklings of. Rembrandtish to the core is the fine inspiration of a dozen similar works before us. But Vander Neer would have remedied their bad drawing, and Rembrandt

would have refined the dirty tones and tints. Very effective and telling are the grey, rainy, and smoky vapours of *The Wet Moon* (135) and the gloom of *Yorkshire Pastures* (137). *The Storm Cloud* (139) is stupendously expressive. The warm and sombre silveriness of *The Pool* (145) needs only refining to be perfect. The sheen of the mist in *Twilight Grey* (162) works upon the visitor like a charm. Apart from its paintiness, *A Pastoral*, *Trafalgar Square*, *Chelsea* (154), sheep in frost-like vapours, is beautiful. Also worthy of notice are *Barden Towers* (169) and *A Pause in the Storm* (170), and they need only refinements of handling and colour to equal anything in this room. In the Third Room a score or so of powerful "blots" and rich studies, landscape sketches and views, seem to foreshadow a gradual refining of Mr. Lawson's art, which Fate unfortunately prevented.

NOTES FROM ROME.

I have to announce this time a discovery of the first importance, connected as it is with the earliest traditions of Roman history: the discovery of the walls of Antemnæ. This small township, the "turrigeræ Antemnæ" of Virgil, whose daughters fell the prey of the Roman youths at the feast of Neptunus Equestris, together with the virgins of Cænina and Crustuminum, was stormed by Romulus a few years after the foundation of Rome. Its site has never been a matter of dispute. Gell, Nibby, and Canina agree in placing Antemnæ on the top of that lofty hill which rises abruptly from the valleys of the Anio and the Tiber, at their junction, between the second and the third milestones of the Via Salaria, in the grounds formerly belonging to King Victor Emmanuel and now to Count Telfener (Villa Ada). Nibby and Gell have traced the site of several gates and roads leading from Antemnæ towards Fidenæ and towards the Roman settlement on the Palatine; and they justly observe how interesting a fact it is that a city destroyed at a period so remote from historical times should preserve indications of its former existence without even one stone remaining *in situ*. These "stones" have been found.

The site of Antemnæ, commanding far around the approach to Rome from the upper valley of the Tiber, has been selected by the military authorities as the seat of fortress No. xv., midway between fortress No. i. (Monte Mario) and fortress No. xiv. (Prata Lata). In opening the road which connects the Via Salaria with the hill, remains of a wall have been found, eight feet thick, and built with irregular blocks of local stone called cappellaccio. The wall rests on an artificial cutting, some sixty-five feet above the plain and as many below the top of the hill. It does not run in a straight line, but follows the "horizontal curve" of the slope. The portion already discovered is thirty feet long and nine feet high. Some of the stones were removed, however, at the moment of the discovery, before my arrival on the spot. The remaining portion will be carefully preserved as one of the most precious relics of our traditional history. I have never felt much sympathy with the hypercritical disposition of that German school which considers Roman history previous to the first Punic war not worthy of confidence and faith. The wonderful discoveries made since 1870 in the lower strata of our territory, within and outside the town, bear magnificent testimony to the solidity and correctness of primitive tradition. Take, for instance, the temple of Jupiter Opt. Max. on the Capitol, when Pliny, and Dionysius, and Livy describe every particular of its foundations and substructions, which they could not see. They evidently speak on the authority of written or oral tradition. This tradition was accurate beyond belief, as we saw ourselves when those foundations and those substructions were, for the first time since the kingly period, brought to light in 1865 and 1874.

The excavations within the walls of Antemnæ have just begun. We can already state that the site of the old venerable "Oppidum" had been occupied in imperial times by a private villa, the walls and the porticoes of which are built of reticulated work. This upper stratum is strewn with fragments of dolia and amphoræ of Roman manufacture. Below the level of the villa some walls have already appeared, built exactly like the town walls, with blocks of local stone badly squared, and joined together without cement. The ground contains what it was expected to contain, fragments of Etruscan black iridated ware, and of local pottery made by hand and baked in the sun. Rodolfo Lanciani.

Fine-Art Gossip.

It is proposed to reopen on Monday next, the 18th inst., the National Portrait Gallery, at least those portions of that building which have been temporarily closed for alterations. The upper rooms were opened on Monday last. The earlier pictures have been entirely rearranged, and are now seen to advantage, thanks to the new skylights.

The latest addition to the gallery is a portrait of Anne Boleyn, painted in oil, before she was queen, and interesting both on that account and because she wears a necklace of large pearls with a pendent gilt capital letter B. An ornament of this kind is occasionally represented in works of the century to which it belongs, the most noteworthy of which is the Duke of Devonshire's small picture of a young lady, often ascribed to Da Vinci, but probably by Beltraffio. (See "The Private Collections of England," No. XIV., Chatsworth.) The duke's picture has the combined initials G. and B. Anne Boleyn wears a French hood edged with large pearls, covering a sort of cap of gold thread, and having a pendant black veil. She has chestnut-coloured eyes and hair, and somewhat pinched, thin, and "prim" lips. The other portraits in the gallery have been arranged in strict chronological order. To the great advantage of the visitor, groups are thus formed. For instance, one wall is occupied with likenesses of Queen Elizabeth, Mary, Queen of Scots, and the whole-length, life-size picture of James I as a boy. The variety of these likenesses is most curious. Next is a Jacobean group, with the king in his later years for the centre. Strange to say, there is no portrait of Charles I. in the national collection! Another group includes Shakspeare (the Chandos picture), and his contemporaries, Ben Jonson, Drummond of Hawthornden, Beaumont (but no Fletcher!). Among the most interesting features of the collection are the electrotype copies from monumental effigies of kings, queens, and worthies of England, including Robert, Duke of Normandy, Henry III., Eleanor of Castille, Philippa of Hainault, Edward II., Edward III., Edward the Black Prince, Richard II., and Anne of Bohemia, Henry IV., and Lord Bacon (from St. Michael's Church, St. Alban's). We trust soon to see valuable additions to this class of portraits, including the beautiful mourners on the sides of the tomb of Edward III.

Concurrently with the forthcoming selected exhibition of the late Dante G. Rossetti's work at the Royal Academy, the Burlington Fine-Art Club, wishing to show their sympathy with the object of that exhibition, propose to bring together in their gallery a supplementary collection, embracing, together with several important pictures, many of the extremely interesting minor works of all kinds produced by the artist. Their hope and intention is to aid in supplying as complete and comprehensive a representation of the poet-painter's work as may be found practicable under existing circumstances. Any communications from possessors of interesting examples of the painter's work (other than those who have already promised to contribute) will be thankfully received by the committee at 17, Savile Row.

The committee of the Worcester Exhibition are about to publish reports on the various sections by Mr. Comyns Carr, Mr. W. de Gray Birch, and Mr. George Wallis. They intend to republish (as an addendum to the reports) the article by Mr. George Scharf which appeared in this journal.

A correspondent of one of the Western journals declares that it is the intention of the Midland Railway Company to carry a bridge over the Wye close to Tintern Abbey, so that the beautiful and perfect combination of the tranquil river and the ruined Cistercian church will be destroyed. The Midland scheme, it is said, contemplates this outrage as part of an attempt to oust the Great Western Railway Company from the traffic of South Wales. We call attention to the report, and trust there is no truth in it. Such an attempt is sure to be resisted to the utmost.

A strong appeal has been issued by the Society for the Protection of Ancient Buildings on behalf of Maghull Church, Lancashire. It appears that in July last a faculty was granted to pull down the whole of this building, except the chancel and the Unsworth Chapel, which is a proprietary structure. This faculty was obtained on the representation of the incumbent and churchwardens, supported by resolutions passed at a meeting of, it is said, considerably fewer than a score of the parishioners. Notice was given by the overseer that the ratepayers were about three hundred in number, nearly all, certainly three-fourths, and probably more, of whom are opposed to the destruction of the edifice, which is rich in historical and family reminiscences. Some parts of this church are, we understand, as old as the fourteenth and fifteenth centuries severally, while the private chapel attached is believed to date from the eleventh century, if not an earlier period of time. Mr. Thomas C. Mather, who had considerable interest in the church, procured, in the course of a few hours, more than one hundred signatures of ratepayers opposing the destruction, and could have obtained many more such protests had time allowed for the preparation of an address to that effect to the bishop. Thus the matter appears to remain; in the end, however, unless some one in a position to save a venerable building which the great majority desire to preserve will exert himself in its behalf, Maghull old church is doomed, and will disappear, as hundreds have disappeared, through the apathy, ignorance, and estrangement of those who ought to be the first to defend, the last to destroy them. How the parochial clergy of this country can be so blind to the consequences of forfeiting that profound interest which accrues to the Establishment from the venerable character of its churches, is a mystery to every man of insight.

The annual exhibition of paintings, sculpture, &c., at the Albert Hall will be opened in May next. "Additional facilities," it is said, "will be afforded for the reception of crowded-out pictures from the Royal Academy."

The obituary of the 8th inst. records the death on that day, at San Remo, in the Riviera, Italy, of Mrs. Elizabeth Murray (born Heaphy), wife of Mr. Henry John Murray, H.B.M. Consul at Tangiers and elsewhere. Mrs. Murray was one of the daughters—the youngest, we believe—of Thomas Heaphy, a prominent member of the Society of Painters in Water Colours, and one of the founders, and the first President, of the Society of British Artists. Thomas F. Heaphy, an artist of repute, a member of the latter society, the deceased lady's elder brother, wrote 'Mr. H.'s Own Narrative,' a renowned ghost story; a volume on the traditional likeness of Christ, which we reviewed last year; and numerous essays and criticisms on art. Thomas F. Heaphy died August 7th, 1873. His sister's first appearance in the Royal Academy was in 1838, when she exhibited a por-

trait of a lady and other works. From that time she frequently contributed similar examples and sketches of subjects of Oriental character; the latter were painted after her sojourn in the East began. In 1863 she became a Lady Member of the Institute of Painters in Water Colours.

Mr. P. Fancourt Hodgson is preparing a classified catalogue of monumental and sepulchral brasses made before 1700 extant in English churches and cathedrals.

MUSIC

THE WEEK.

St. James's Hall.—Mr. Willing's Choir.

A new musical association of lofty aim should always be received with welcome, and Mr. Willing, who has organized a choir for the performance of high-class works on an extensive scale, therefore deserves the thanks of musicians for his enterprise. Formerly organist of the Sacred Harmonic Society, and frequently Sir Michael Costa's deputy at rehearsals, Mr. Willing has had opportunities for acquiring experience of the work he has now undertaken. Between aim and accomplishment, however, there is sometimes a wide difference; and such, unfortunately, was the case at the concert on Tuesday last. The programme was admirable, and would have secured a large audience but for the reserve with which the London public invariably receives any new enterprise. Handel's delightful serenata, 'Acis and Galatea,' had not been heard for some years, and Gade's 'Psyche' was an interesting novelty, though it was not actually the first performance in London, the Highbury Philharmonic Society having given it on the 27th ult. There were certain features in the rendering of Handel's work which marred the enjoyment of intelligent listeners. Sir Michael Costa has written additional accompaniments for 'Acis and Galatea,' and against his right to do so nothing can be said if that of Mozart be acknowledged. But while the latter has merely strengthened the meagre score where necessary, the Italian musician has added brass and percussion even in such choruses as "Happy we" and "Galatea, dry thy tears." The effect of such noisy instrumentation in strictly pastoral music is utterly incongruous. The soloists, unfortunately, were also unsatisfactory. Madame Marie Roze did not seem at home in the soprano music; Mr. Bridson has not sufficient voice power for the part of Polyphemus; and Mr. Frank Boyle, who appeared in place of Mr. Edward Lloyd, was physically incapable of rendering even a modicum of justice to the airs of Acis. "Love sounds the alarm" had to be omitted, and in the concerted music Mr. Albert James, who was tolerably efficient as Damon, had to render assistance. The performance of 'Psyche' was at any rate free from any actual catastrophe. Madame Marie Roze, who created the title *rôle* at Birmingham, sang most artistically and with the utmost effect. The arduous part of Eros was very ably interpreted by Mr. F. King; and Miss Coward, Miss J. Rosse, and Mr. James lent efficient aid. The choruses had been well rehearsed; and here it may be said that Mr. Willing has a highly capable body of voices at his command, the tenors being especially powerful. Concerning the work itself little need be added to the remarks made upon it at the Birmingham Festival. The flow of graceful melody and the piquant orchestration gain rather than lose in charm with familiarity; and though Herr Gade never touches greatness, he approaches very near it in the scene descriptive of Hades. 'Psyche' should be heard frequently, for it possesses most of the elements of popularity, and also appeals strongly to the cultured taste.

It is with much regret that we feel compelled to speak in unfavourable terms of Mr. Willing as a conductor. The constant stamping of the foot formed a most unpleasant distraction on Tuesday, and with an excellent choir and an orchestra of first-rate quality such a method of marking the time must surely have been unnecessary. Further, the band frequently overpowered the voices, and such matters as light and shade received little or no attention. To complete our indictment, it must be mentioned that the *tempi* in 'Psyche' were in several instances far too slow—at little more than half the rate of speed indicated by the composer. These are disagreeable facts, but no object would be served in blinking them; and it may be that the criticism here freely expressed will result in a marked improvement on the next occasion. The second concert, on January 30th, will consist of 'Elijah.'

Musical Gossip.

Arrangements for the next triennial festival at Leeds, which will be held in the autumn of 1883, are already in a forward state, and from the report of a meeting of guarantors, held on the 5th inst., it is evident that the committee are fully impressed with the duty of maintaining the high repute of these gatherings. Local interest in the festival is evinced by the fact that the guarantee fund amounts to 17,000*l.*, or nearly double the sum offered at the corresponding date on the last occasion. This is a matter on which Leeds may congratulate itself, but of greater interest to musicians will be the announcement that three new works by English composers have been already secured—an oratorio by Prof. Macfarren on the subject of King David, a cantata by Mr. Frederic Clay, entitled 'Sardanapalus,' and a setting of the 97th Psalm, by Mr. Joseph Barnby. The committee have been less fortunate, so far, in their efforts to obtain new works from abroad. Overtures were made to Signor Verdi, who excused himself on the grounds that he had almost given up writing, and that he could not undertake to compose anything within a given time. Herr Gade declined, as he had work in hand which would occupy him until the commencement of 1883; and negotiations with Raff for the production of his oratorio, 'The End of the World, the Judgment, and the New World,' were broken off by the composer's death. Subsequent correspondence with the publishers, Messrs. Breitkopf & Härtel, has not yet resulted in any definite arrangement. Whatever may be the issue, it is evident that the committee are still animated by the spirit which led to success in the past and will assuredly lead in the future.

The programme of last Monday's Popular Concert included Mozart's Quartet in G, No. 1 of the set dedicated to Haydn; Schubert's Trio in B flat; Tartini's 'Trillo del Diavolo'; and Chopin's Impromptu in F sharp. Madame Haas, an excellent pianist, made her first appearance at these concerts, and Mr. Santley was the vocalist. To-day Herr Pachmann will appear for the first time.

Miss Arma Harkness, the young American violinist, made her second appearance at the Crystal Palace on Saturday last, when she played a Rondo Capriccioso in A, by M. Saint-Saëns, and a Polonaise by Wieniawski. The 'Eroica' Symphony was included in the programme. To-day Mr. Cowen's 'Scandinavian' Symphony will be performed, and the composer will conduct the entire concert.

'The Redemption' was given for the second time at the Albert Hall last Saturday afternoon. In accordance with a general expression of opinion, the strings of the orchestra were increased, the effect being proportionately enhanced. The choir of boys and the harps were also more numerous. The soloists were Madame Albani, Madame Patey, Miss Santley, and Messrs. Lloyd, Santley, and Pyatt.

The third subscription concert given by the pupils of Madame Sainton-Dolby's Vocal Academy took place at the Steinway Hall on Thursday evening. Misses Fyffe Duff, Scott, Walton, and Willis made their first appearance, and Misses Carter, Lord, Killik, and Wallis took part in the concert, together with Misses Coward and Fusselle, former students. The part music included Mendelssohn's motet, 'Laudate Pueri,' Wagner's Spinning Chorus, and Lassen's "O holy night."

The first performance of M. Gounod's 'Redemption' in America took place on the 6th inst., at New York. The work was very favourably received.

Delibes's opera 'Jean de Nivelle' was produced recently at the Théâtre de la Monnaie, Brussels, with great success.

A new sacred opera, 'Sulamith,' composed by Anton Rubinstein, is to be produced at Hamburg.

Herr Bernhard Scholz, of Breslau, has definitely accepted the post of director of the Hoch'sche Conservatorium at Frankfort-on-Main, rendered vacant by the death of Joachim Raff, and will enter upon his duties early in the coming year.

DRAMA

THE WEEK.

St. James's.—'Impulse,' a New Play. By B. C. Stephenson. Founded on 'La Maison du Mari.'
Vaudeville.—Revival of Sheridan's Comedy 'The Rivals.'

In advancing, as the original of his drama of 'Impulse,' a French play of unknown authorship, concerning which no record is found in ordinary sources of reference, Mr. B. C. Stephenson may possibly be laughing at the public and his critics. No piece entitled 'La Maison du Mari' appears in the *répertoire* of the old drama, and no mention of any such work is found in the various compilations which form an all but unbroken record of dramatic history in France. It would be hazardous to say that no such play is in being, but it may be asserted that strong arguments against its existence might be advanced. It is, to commence with, either earlier or later than 'Le Sphinx.' If earlier, it fastens upon M. Feuillet a charge of indebtedness to a predecessor which French criticism, always on the watch for instances of plagiarism, failed to detect; if later, English critics, who have reason to be well informed as to the Parisian stage, would be likely to know of its existence. The play, moreover, is modern in its views. It could not easily, supposing the version to be faithful, have been written before the commencement of those speculations concerning adultery which have come into vogue of late years, and it shows an acquaintance with the general literature on the subject which could scarcely be possessed by any except a writer of modern days. It seems, indeed, less a rendering

of an individual French play than a sort of combination or boiling down of several. The first act, as has been indicated, opens out like 'Le Sphinx,' a later act approaches closely 'Nos Intimes,' while (which is strikingly suggestive of a domestic origin) a portion of the story is anticipated by Shakspeare. The scene in which Mrs. Beresford offers her hand to her lover, Capt. Crichton, as the payment for killing his friend and redeeming her sister's honour, corresponds almost exactly with portions of 'Much Ado about Nothing.'

These things are not advanced with the view of supporting a charge of plagiarism, or even of seriously detracting from Mr. Stephenson's work. From whatever source it is derived, 'Impulse' is a creditable production, and a higher claim upon admiration would be put forward should it prove to be a concoction instead of being a translation, or, as it is now fashionable to say, an adaptation.

An ingenious arrangement of details imparts an air of probability to a plot which, thus baldly stated, seems extravagant. No more violation of probability than is necessary to secure dramatic action is, indeed, to be charged against Mr. Stephenson. The exercise of a little common sense would unravel nine-tenths of the complications in which dramatists delight. If it is once granted that a woman who has incurred her husband's anger and has learnt to love him may seek to conceal what, if known, will expose him to the risks of a duel with a skilful swordsman, all is plain sailing. The device of setting matters right by bringing the husband where he may, while expecting to learn of his wife's falsehood, overhear her vindication, is convenient rather than brilliant. This is, indeed, the weakest portion of the play. Complaint is made of the brutality of the lover who compels a reluctant woman to introduce him to her husband. Such conduct is, no doubt, reprehensible; the only question is, is it natural? Granting the position, it appears to us nothing can be more natural. A man knowing himself beloved by a woman who, though destitute of the resolution necessary to carry out her plans, has, for the purpose of joining him and sharing his life, quitted her husband's home, is likely enough, under the influence of absorbing passion, to resort to schemes even more desperate. The knowledge possessed by the audience that the case is altered is not his. He is justified in misinterpreting her emotion and in supposing that she will yield again as she has already yielded. Evidence that we are passing away from the period of big passions, and that society plays are uprooting the drama, is afforded in the fact that the reappearance of the lover provoked opposition from the audience. One of the latest of the great race of dramatic poets, William Habington, says:—

> He is but
> A coward lover whom or death or hell
> Can fright from 's mistress.

Ben Jonson in 'The Case is Altered' and Heywood in 'A Woman killed with Kindness' show men accepting the charge of treachery or crime rather than give up their love. Similar instances might, indeed, be multiplied almost *ad infinitum*.

'Impulse' is a powerful play. Alike in the two opening scenes, in which the action is brisker and more crowded with incident than in any other modern piece of the class, and in the three later acts, in which the lesson that penitence may not always expiate error is brought home to a woman whose meditated crime has not been carried out, it is strong and stimulating.

To its effect upon the audience an interpretation of remarkable merit largely contributed. Without passing the limits ordinarily imposed by modern habits Mr. Wenman charged with singular pathos the part of the husband. The style, at once natural and plaintive, of Miss Linda Dietz was of high service in the character of the wife. Mrs. Kendal played with artistic care and completeness in a secondary part, which her admirable method raised into importance; and Mr. Kendal showed as a foolish gentleman gifts which have during recent years ripened into excellence. Mr. Dacre as the lover, whom Mr. Stephenson has elected to present as a Frenchman, exhibited genuine passion. The entire performance was admirably competent.

In the revival at the Vaudeville of 'The Rivals' a cheery and jubilant style of acting replaces the distinction of which the secret in comedies of this kind is apparently lost. Several excellent impersonations are, however, presented. Mr. Farren's Sir Anthony Absolute has ripened into something like perfection, and is wholly irresistible. The same may be said of the Mrs. Malaprop of Mrs. Stirling, the roughness of which has been worn away, and which may now claim to rank as one of the finest pieces of acting our stage can present. Mr. Neville is an excellent Captain Absolute, and invests the character with more joviality than has previously been assigned it. Mr. Thorne's Bob Acres is wanting in light and shade, and Mr. A. Wood's David is wrongly dressed. Acres seeks to pass for a fine gentleman, and would not allow his servant to appear in a fashionable city like Bath in a faded coat, worsted stockings, and soiled breeches. The error in the presentation of a character like this arises from the desire of the low comedian to invoke all possible aid of extravagant dress. David's loutishness would appear only more conspicuous in a smart suit. Miss Winifred Emery was a piquant Lydia Languish. Miss Alma Murray as Julia, and Mr. Archer as Faulkland, assigned to two difficult and superfluous characters as much vivacity and reality as they are capable of receiving. Miss Kate Phillips, Mr. Crauford, and other members of the company were seen to advantage, and the entire performance was the best that has been given in recent years.

Notes upon some of Shakespeare's Plays. By Frances Anne Kemble. (Bentley & Son.)—The few notes upon Shakspeare which Mrs. Kemble has collected into a volume have characteristic clearness of insight and justness of view. In her opening sentence Mrs. Kemble hits upon what appears a cardinal defect in the average English mind, that species of intellectual obtuseness or slovenliness which confuses two words so distinct in meaning as "theatrical" and "dramatic." In truth, the things indicated by these terms are, as Mrs. Kemble says, "so dissimilar that they are nearly opposite." The conditions which at present environ the stage Mrs. Kemble regards with little favour. That "specific comprehension of effect and the means of producing it," which is the "alloy necessary to make theatrical that which is only dramatic," is now rarely found in combination with the "dramatic temperament," by which, we take it, is meant the imaginative faculty. English actors of the day are, Mrs. Kemble holds, "nothing if not critical," and "are not of their craft, having literally ceased to know 'what belongs to a frippery.'" What is said of the first of the four plays of Shakspeare—'Macbeth,' 'Henry VIII.,' 'The Tempest,' and 'Romeo and Juliet'—with which Mrs. Kemble deals, though valuable, is less startling. In her thoughts upon 'Macbeth,' which she regards as pre-eminently the "drama of conscience," Mrs. Kemble establishes an ingenious parallel of antagonism between Macbeth and Banquo. Recent views concerning Lady Macbeth, whom she holds to have died of wickedness rather than of remorse, she confutes, and, in opposition to Mrs. Siddons, she declares that the supernatural visitings by which Macbeth is tortured could never have been seen by his wife. 'Henry VIII.' Mrs. Kemble holds a heavy play which, in spite of "fine passages and scenes of great power, fails to awaken or keep alive any intense interest." Notes on 'The Tempest' deal principally with new readings and the emendations furnished in the "Collier folio." Those on 'Romeo and Juliet' consist of suggestions to a student of the character of Romeo.

In *English Dramatists of To-day* (Sampson Low & Co.) Mr. William Archer writes in the tone of pessimism now current when the English drama is discussed. Speaking of the theatre, he says: "The higher criticism despises and ignores it.....The lower criticism again, in its more serious moods, inclines to despondency and lamentation." Such drama as we possess "exists and flourishes as a non-literary product." Even when it is printed it "is not read, and is not written to be read." An attempt to disprove these assertions would be superfluous and futile. To establish, however, his own propositions Mr. Archer is driven into classifying as playwrights of yesterday not only men who are recently dead and whose influence still survives, but writers like Mr. Charles Reade, who is treated with scant courtesy, Mr. Dion Boucicault, and Dr. Westland Marston. Now a play of Mr. Reade's is at present in course of performance at a London theatre, and works by Mr. Boucicault and Dr. Marston are likely enough soon to be given. The process involves, accordingly, something like begging the question. To the subject he treats Mr. Archer brings a respectable amount of erudition. A knowledge of the French stage is *pour cause* necessary to one seeking to deal with the English drama. To this almost indispensable qualification Mr. Archer adds some familiarity with the modern drama of Italy, Germany, and Scandinavia. His book accordingly, besides being agreeable reading, has a pleasant literary flavour. Mr. Archer writes earnestly and is sometimes convincing. He is, however, better in the condemnatory mood than in the laudatory. Beside the arraignment he brings against the best known producers of such drama as we possess the eulogy bestowed upon obscure and insignificant writers seems not a little startling. Mr. Archer is commendably accurate. One error, however, requires to be corrected. No final *e* is requisite in the name of Genest, the diligent chronicler of things theatrical.

The Actor's Art, by Gustave Garcia (Pettit & Co.), supplies such particulars concerning declamation, gesture, deportment, and the like as are indispensable to the histrionic student. What is said about the employment of the voice is perhaps the most valuable portion of the book. The illustrations by A. Forestier are interesting, but many of them are not new.

Dramatic Gossip.

A FIVE-ACT melodrama, by Mr. Louis Stevenson and Mr. W. E. Henley, will be produced at Pullen's Theatre, Bradford, on the 21st inst. It is called 'Deacon Brodie; or, the Double Life.'

MDLLE. MULLER, who took a first prize in comedy at the last *concours* of the Conservatoire, will make her *début* at the Théâtre Français during the present month as Rosette in Musset's 'On ne Badine pas avec l'Amour.'

A VERSION in two acts of Sheridan's 'Critic' has been revived at the Gaiety, with Miss Farren as Tilburina and Mr. E. Terry as Don Ferolo Whiskerandos. These performances are familiar to the London public. Mr. Byron's burlesque of 'Young Fra Diavolo' has also been revived.

THE death of Miss Frances Kelly in her ninety-third year deserves to be mentioned. Her long absence from the stage accounts for the eclipse of a reputation that once stood high. Genest speaks of her as being in her time in melodrama "superior to all actresses." The theatre now known as the Royalty long bore her name. Only a month ago we announced a grant to her from the Crown. Some correspondents have since contested our assertion that she was the original of Barbara S——. If they will turn to Mr. Charles Kent's admirable Centenary edition, they will find opposite p. 496 a facsimile of Lamb's own words. They should also look at pp. 15 to 17 of the prefatory memoir.

'AMHRA!' a new drama in five acts by M. Grangeneuve (M. Morand de Puche), produced at the Odéon, at which house it has obtained a conspicuous success, deals with the all but mythical period of the conquest of Gaul by the Romans. Its title is said to be the war cry used by the early Gauls. The verse is rugged, but the action of the play is sympathetic and dramatic. Madame Tessandier, M. Mounet, M. Chelles, and M. Cosset play the principal parts.

THE new Armenian company of Mdlle. Siranush at Smyrna proposes to unite the East and West in strange fashion. It is to play French and Turkish operetta and burlesque. It appears likely to run the French company hard, because while the Levantines can be drawn by French, the Turks and Armenians, who pay as well or better, are provided for by Turkish drama, or rather French dramas in Turkish.

To CORRESPONDENTS.—T. A. B.—C.—J. B. G.—C. Z.—E. H.—L. D. D.—A. H.—W. D. A.—H. N.—H. P. M.—received.

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LITERATURE

In a Day: a Drama. By Augusta Webster. (Kegan Paul, Trench & Co.)

When it is remembered how high the racial type of the slave in Greece often was, there is not, perhaps, in European history any fact more suggestive of human cruelty and folly than this, that a slave's testimony was admissible only under torture. People who thoughtlessly compare ancient with modern Europe, to the disadvantage of the latter, are apt to forget such appalling facts as this. The truth is that, after everything has been said about Christian cruelty in the Middle Ages, the power of Christianity in softening the inherent savagery of man is so great as to be past all calculating. Not even in the darkest ages of modern Europe could an intelligent writer have used, without recognizing the cruel irony of their import, these words of the orator Isæus:—

"When slaves and freemen are at hand, you do not make use of the testimony of freemen; but putting slaves to the torture, you thus endeavour to find out the truth of what has been done."

Indeed, a slave's testimony seems to have been considered the purest of any, because it could only be given under torture; and if the calculations of Böckh are correct, showing the vast preponderance of slaves over freemen, the country of Æschylus and Praxiteles must have been a land of bloodshed, cruelty, and pain. Such an aspect of the tragi-comedy of human life, even in its most polished condition, was likely to strike a poet of deep human sympathies like Mrs. Webster. From her first volume to the one before us she has rarely used her gifts save from a distinctly humanizing and benevolent impulse. Impulse, however, must not be confounded with self-conscious intent. She has not strangled poetic art with a didactic purpose, and yet without a benevolent impulse she seems scarcely able to produce her best poetry. This criticism would be extraordinary praise if we were speaking of a man; it does not seem so, however, when the writer under discussion belongs to the same sex as Mrs. Browning and George Eliot. For one of the striking features of the nineteenth century is that, in the matter of humanitarianism, the women are in a very unaccountable degree in advance of the men. Compared with the earnest benevolence of writers such as those we have named, the poetry of even the most earnest men seems artistic and literary self-indulgence.

The condition of the slaves in Attica—often the equals in every respect, racial and intellectual, of the dominant race—is strangely pathetic, apart from the fact that the jurisprudence of the country could only be carried on through the mutilation and torture of their bodies. Not even Asia has anything to show more grievous than this. The idea of a beautiful female slave having to give testimony under torture in order to save the life of one who is at once her lover and her master is hardly to be surpassed for pity and for terror, and the story which Mrs. Webster has invented for the purpose of representing this idea is as ingenious as it is beautiful. During the period of the Roman dominance, a wealthy Greek, Myron, having fallen passionately in love with his young slave Klydone, has determined to marry her. With this view he has begun the necessary proceedings for the manumission of Klydone and her father Olymnios. But on the day fixed for the nuptials Myron is seized by the proconsul Lavinius on a charge of complicity in a plot against Rome. The charge is entirely groundless, but Myron's wealth has attracted the cupidity of the proconsul.

The evidence against Myron is so flimsy that it has virtually broken down when the idea occurs to one of his enemies (who is aware of his passion for Klydone) to demand for the clearance of the accused the testimony of the household slaves. Myron, knowing that Klydone and her father can only give testimony under torture, refuses to hand them over for this purpose. The proconsul, whose end is simply to get at Myron's wealth, suffers him to return to his house till the adjourned trial. The father and daughter on learning this determine secretly to save Myron by yielding themselves up for examination, and while he is quietly taking his siesta they leave the house and surrender themselves to the tribunal. Olymnios bears the torture in silence and without incriminating Myron, but Klydone, in spite of her high resolutions, is driven by the pain to utter all kinds of frantic and imaginary charges against Myron, and, as a result, he is convicted and condemned to die. He elects to die by hemlock. Klydone and her father determine to take hemlock too, and perish at the same moment.

In spite of the painfulness of the story, there is an air of tender resignation over the entire tale which makes it very beautiful. The scene where Myron wakes from his siesta to learn that he has been unintentionally betrayed to death by her who would have given her life for him, but had not the physical power to undergo pain, is very touching and noble:—

Myron. It was her step. Klydone!
Why pause there,
Lifting the curtain with thy doubting hand?
Enter Klydone.
Why dost thou stand and gaze? Come to me, love.
Klyd. I dare not. Oh, farewell.
Myr. Stay, love; come back.
Klyd. Myron. Oh make me speak.
Myr. And, prithee, do.
What words are these spring to thy quivering lips
That cannot pass them? Speak, Klydone, speak.
Child, what's thy horror? I will name it for thee.
The querulous people shall not have again,
By my disputed trial, food for scandals,
Nor just Lavinius's just magistrates
Condemn in the obloquy of an open court:
They have bribed, or scared, their useless prisoner,
The loud fool Lysias who now pules for mercy,
To swear their lie at last and end my case.
Have I guessed? And is the sentence come?
Klyd. Not yet.
Myron, 'twas I that—[*pauses*].
Myr. Not these passionate tears.
My poor Klydone! Dost thou love me so!
Klyd. 'Twas I betrayed thee: I!
Myr. What fancy's this?
Enter Olymnios.
Olymn. So, thou hast found him.
Klyd. 'Twas to save thee, save thee.
And then I said their will.
Olymn. She has said their will.
Forgive her, Myron: thou hadst spoiled the girl,
Thou and thy mother, in whose soft controls
She hath not known so much ungentle need
As to walk northwards with the wind in face.
Blame me who, fool, because she is my child,
Thought she should be some such brave paragon
As courage makes some women, and love some.
* * * *
Myr. What hath she done? 'Tis well, whate'er it was.
Klyd. I thought to save thee.
Olymn. She has given witness.
Myr. Klydone!
Olymn. And, being quickly mad with pangs,
Has answered all their promptings as they would,
Joined on imaginings of her startled brain,
Signed thy direct accusal; signed it twice.
For first, her scattered senses coming back,
Sudden she turned upon Lavinius;
Snatching the murderous paper while he read,
She dashed upon it "False: they made me mad";
At that they tried again, she failed again;
And then again, quit of the pain, was bold:
That time, be sure, they held the record tight:
They showed the thing she had signed, they threatened her,
She answered staunchly, let them place her, then
She—
Klyd. [*breaks in*]. Myron! Myron!
Myr. Dear, thou hast done thy best.
How couldst thou bear past nature?
Klyd. I have killed thee!
Oh 'twas not I! not I! Voice passed my lips,
I meant it not, I knew not; 'twas the pain.
Hate me not.
Myr. Love was but half love till now.
I love thee.
Klyd. Nay but hate me. Punish me.
Oh, give me some strange suffering for a doom:
Something that comes like answer for my crime,
That it may seem atonement. Make me perish.
Myr. Too much thou hast suffered for my sake, poor child.
* * * *
Klyd. So brief a pain! So little harmless pain!
And to betray thee for it! For so little!
'Tis past; I am not hurt; they spared me even:
I heard Lavinius buzz in my very ear,
"'Ware with her, butcher, see thou mar her not."
Olymn. He could wring her and not mar; he has good skill.
And yet 'tis true they went not past their need:
Not to the utmost pangs.
Myr. Some comfort there.
And thou?
Olymn. Not even on me their worst was wreaked:
Or scarcely long.
* * * *
Myr. Sweet my true brave Klydone, there 's a tale,
Thou know'st it, that the eagle, whose high gaze
Fronts to the living flame of sun, grows blind:
And, tell me, is his blindness the vile bat's
That keeps his eyes for blinking through the mirk?
Or should the brisk orbs of the incessant fly,
Being undazzled, prove more nobleness?
The eagle saw the sun, therefore is blind.
Thy heart had eagle's eyes. I hold thee blameless.
Klyd. Then let me die with thee.

The volume can hardly fail to increase Mrs. Webster's reputation as a dramatist. The dialogue is throughout both intellectual and subtle. Indeed, it is just here where lie such faults as can be charged against the play. Dialogue may be much too intellectual and subtle for pure representative

art. Concise and trenchant suggestiveness and intellectual pregnancy of line are required in drama, no doubt, but these must not be sought for at the expense of verbal music, and especially they must not be sought for at the expense of dramatic truth. Ever since Shakspeare's time the quest of striking lines of the aphoristic kind has spoilt drama. And no one will deny that even Shakspeare himself in this matter sometimes sins. In no time and in no country would a girl trimming a vase of flowers talk in this fashion to her lover, and yet as literature the dialogue is exceedingly good:

KLYD. But I have my task.
MYR. What task?
KLYD. To cut away parched leaves, spent blooms.
Thy vases must be cured of yesterday.
MYR. A fretful task, to gather perished sweets,
Task little fit for thee. Nay, put it by;
Let others take the blighted and the sere,
Cull thou new perfect flowers.
KLYD. That 's a man's share.
We women, even they that are not slaves,
Have never leave of life to take but best:
The best sweet flowers, and costing never a care,
Are for the butterflies and choiceful bees
And men like thee.

It is the universal opinion among the booksellers that there is with readers a positive antipathy to the dramatic form of poetry, whether the poetry be good or bad. And the reason seems to be the public dislike of difficulty in its reading. Now the dramatic form is essentially difficult as compared with narrative, and this difficulty is much increased by the straining after lines which shall be striking apart from their dramatic value. After all, it is the imaginative work done that decides the value of any drama. Howsoever striking may be any line, if it in the smallest degree diverts the reader's imagination by the difficulty of its metrical movement or by the intellectual suggestion it involves, it is, in the true critical sense, a blemish in a play, though the intellectual texture of the work may gain by it.

James Burn, the "Beggar Boy": an Autobiography. (Hodder & Stoughton.)

GENERALLY the life of a working man who is sufficiently to the fore to have an excuse for writing his own story is the history of a rise, more or less rapid, out of the workshop and its surroundings into middle or upper class life, so that half way through the book the rough actualities of working class existence are left behind, and we find ourselves following the conventional fortunes of a prosperous man of business or member of one of the genteel professions. Mr. James Burn, however, remains a working man to the end of his book. More than once in the course of his narrative he speaks of the times when he was doing regular work as a journeyman hatter as not only the happiest periods of a life of many miseries, but as times quite happy enough to need no enhancement from comparison. The disappointing thing is that these periods are of very short duration. Once out of the seven years' apprenticeship which it cost him an heroic struggle to accomplish, eight or nine—at the very utmost eighteen—months mark the limits of Mr. Burn's capacity for keeping to one occupation or remaining with one employer. And the cause of this was not, as in many cases, intemperance, or laziness, or insubordination, but simply a want of fixity of purpose resulting from a mental activity and quickness of social sympathy dangerously in excess of the solid forces of his character. The influences of a vagrant childhood acting upon a remarkably amiable and affectionate disposition are answerable for this fault. From infancy he has been acquainted with a variety of squalid and disreputable phases of life, and, being preserved by naturally good instincts from sharing the moral degradation of his associates, has gone through life without so much as understanding why other men of more corruptible morality think it desirable to escape as quickly as possible from the temptations of hand-to-mouth subsistence by keeping resolutely to their work, even at the cost of sacrificing some of the more precious and lovable attributes of human nature.

A preface says that this book has been written for the purpose of encouraging others in the struggle of life by showing how energy of character may overcome difficulties. But unless these common expressions are to be taken in an uncommon sense, the aim will hardly be realized. The true lesson of the book is the much rarer one that virtue is its own reward; and this not in the cynical sense of having to go unrewarded, but with the straightforward meaning that a good conscience, a kind heart, and a sweet temper preserved through eighty years of bad luck, will enable a man to look back upon his life with thankfulness to Providence and sincere good will towards his fellow men in all ranks. Even in speaking of himself Mr. Burn keeps clear of bitterness. No man ever admitted more candidly (or, it must be said, with better reason) that his misfortunes were of his own making; but he does so without any morbid excess of self-condemnation, and he has the courage to claim his merits as well as his defects. It this combination of candour and moderation that makes his book valuable as a study of character.

The literary merit of the work is very unequal. The style is that of a self-educated man, whose acquaintance with books has come a little too late to counteract the effects of an early training as far removed as possible from cultivated influences, and who at no time of his life has been in habitual contact with a scholarly world. It is easy and pleasant when the matter is well within the author's personal experience, but becomes prosy and tiresome when subjects of a wider range are attempted. The first half of the book is incomparably the better, partly on account of the more picturesque character of its incidents, and partly also because the author's defect of critical power and sense of proportion is less felt when he is dealing with the period of life when to want these things is not an individual peculiarity. Through life he has had plenty of imagination of the simpler kind that sees all things beautifully, affectionately, and with idealizing exaggeration; and this faculty serves him in good stead so long as he is engaged in painting the world of his childhood, of which his own consciousness is the centre and his emotions determine the perspective. The chapters in which he describes his wanderings with a vagabond stepfather have all the charm of a romance. This man, MacNamee by name, was a discharged Irish soldier whom the boy's mother had married after being deserted in wretched circumstances by the father of her child. Mr. Burn draws his portrait with characteristic leniency, but it is evident that the man was idle, drunken, and dishonest, and that in following the profession of a vagrant beggar he was doing about the only thing he was fit for. The man and the boy together tramped through the whole south country of Scotland and much of the English north country, and once made a journey to London and back. The result is that Mr. Burn has a great many anecdotes to tell in illustration of the manners of beggars in the old time, and of their shifts and impostures as well as of their real hardships and sufferings. Interspersed among a number of grim anecdotes and unsavoury details come not a few pleasant recollections of the kindly hospitality of the farmers on whose charity beggardom mainly throve:—

"Almost every house on the border at that time was a welcome home for the wayfarer; the beggar was treated kindly and bountifully supplied with food; he had his bed for the night comfortably made up in the barn or the byre; and in many farmhouses bedclothing was specially kept for this class of wanderers."

In the case of one class of beggars, technically described as "handbarrow mendicants," the host had not only to provide food and a night's shelter, but to take the trouble of conveying the guest to the next post on his road:—

"These miserable creatures were a source of infinite trouble to the people in the wild, sequestered parts of the country. They were either seated upon their barrows or they reclined on bundles of rags, and when one of them was set down at a farmer's door it required two able-bodied people to remove the living lumber to the next house."

MacNamee and his stepson often enjoyed another sort of hospitality than that of the kindly border farmers:—

"Within the short space of two years I had been an inmate of every jail in the south of Scotland. My poor stepfather's love of drink and his religious dogmatism continually embroiled him in scrapes, and, being his squire, of course I came in for a share of his treatment."

From a story that follows about a theft of a halter, it is pretty clear that MacNamee had dispositions tending more directly towards gaol-lodgings than religious dogmatism or even drunkenness. The man appears, however, to have had some kindly impulses, and the child was sincerely attached to him in spite of much torture of body and mind to which he subjected his stepson. Accounts of brutal beatings alternate with descriptions of terrible nights in which the boy suffers by sympathy all the horrors of *delirium tremens*, believing religiously in the presence of the thousand devils conjured up by the drunkard's imagination. At the age of fifteen the boy was transferred to the keeping of his own father, whom he cordially hated, and with whom he was ten times more miserable than with MacNamee. He soon ran away, and after six years of independent vagabondage apprenticed himself to a hatter at Hexham. This was the turning-point of his career, and ought to have been the beginning of settled fortunes. But, as has been said already, Mr. Burn never settled down to business. All his trade

did for him was to enable him to recover himself honestly after his worst falls.

It is impossible to follow here all the turns of Mr. Burn's life. Two or three times he opened a shop on his own account; but insufficient capital (and that borrowed) brought him quickly to ruin, and his want of business capacity always accelerated the catastrophe. As often he experimented in tavern-keeping, and it need hardly be said with results even more signally disastrous. He plunged into political agitation in connexion with the Chartist movement, and before long was branded as a renegade for denouncing the measures of the People's Parliament. He became a lecturer on Odd-Fellowship, and was swindled out of thirty pounds advanced to meet the expenses of a society's dinner. At every turn he is disappointed in fortune and in himself, but he rises from every blow full of new faith in the excellence of life and the goodness of human nature. After the most crushing catastrophe of all, which comes when he is near his fiftieth year, and at a time when a trade revolution has destroyed the value of his old-fashioned skill, he writes that he has learnt to regard this seeming misfortune as in reality the best piece of good fortune that ever came to him. Certainly after this crisis he is occasionally connected with affairs more congenial to his tastes than tavern-keeping could be, but in point of material prosperity it is difficult to discover much improvement. To the end of the book he is the sport of circumstances and of his own imprudence. We hear of him at different times as having to do with various publishing enterprises, never of a first-class kind and always coming to an unprofitable conclusion; he was obliged to go back several times to hat-making in spite of his disadvantages, and once he crossed the Atlantic and tried his fortune in America. How he fared there is best told by the following paragraph and the fact that he came home after three years with an empty pocket:—

"Seven dollars was the reward of my second week's labour [as a hatter once more], or rather the produce of my work; for if I had received seventy dollars my sufferings would not have been paid for. The process of adaptation is both more slow and painful in a man who is up in years [he was past sixty at this time] than it is to one who has youth on his side. For a period of more than three months I suffered continually from a severe pain in my back, which was not alleviated by a cessation from labour. In consequence of my bodily suffering and a continual feeling of anxiety pressing upon my mind, my rest at night was disturbed by a species of nightmare, and when I was in this condition, which lasted at least six weeks, I was subject to nervous starts and twitchings," &c.

The sale of a book written during his sojourn in the United States brought him a sum of twenty pounds, and not long afterwards a friend got him a temporary place as messenger-clerk to the Salmon Fisheries Office. It would have been pleasant to leave him in this comfortable berth, but after eighteen months the place ceased to exist, and the last glimpses Mr. Burn gives us of his life show him "trimming porcelain lamps" and earning five shillings a week by writing letters to a provincial newspaper. To the end, however, he keeps his tone of content; and this being so, the pain which it is impossible not to experience in reviewing this long series of unpropitious events is felt less on his account than for the many who, similarly situated and not similarly endowed, must inevitably sink in the struggle. The book is full of instruction for those who wish to know the truth about the difficulties that beset an average human being who starts in life with no favour from fortune; and it will probably be useful to many novelists wanting material for plots and characters. But for reading purposes it is a good deal spoilt by lengthy disquisitions on social and political matters, which, though exceedingly sensible, are not quite original enough to justify the interruption of the more interesting personal narrative.

A Tour in Greece. By R. R. Farrer and Lord Windsor. (Blackwood & Sons.)

This book will strike every one at first sight as beautifully printed and elegantly bound. There is also a large and excellent map of Greece at the end of the volume. A further merit is that the authors have honestly travelled through most of Greece, and have set down their itinerary in such a way as may guide others who attempt the same journey. Their appendix on the various routes to Greece is also practical. Let us add that in the writing of the book there is a certain gaiety of heart and enjoyment of youth, which cannot but attract those who are more weary of life, and who are obliged to enjoy by proxy the real delights of careless physical energy.

But here praise must end. The authors are so ignorant of the enormous literature on modern Greece that they regret in their preface the paucity of visitors and of descriptions since 1820. If they had studied some of the many recent books of travel in Greece—English, French, or German—they might have found much to say in addition to what they culled from their guide-book or "looked up" in Pausanias or Pindar. This sort of knowledge, too, though they have taken considerable pains, is not without curious mistakes. The monument of Lysicrates was not built in 355 B.C. (p. 45); nor should a modern Greek pronouncing his own language, or Homer's either, be set down as making "a mass of false quantities." The most beautiful of old Byzantine churches at Athens does not deserve to be called "a funny little church." The Greek poets do speak of Arcadia as the home of Pan and of satyrs and nymphs, though they do not admire it for sylvan beauty. It is, moreover, quite new and rather astonishing to hear that Philip of Macedon and Alexander the Great were buried at Olympia.

These are antiquarian mistakes. It is a far more serious, and indeed a mischievous, blunder to give as an instance of the insecurity of the Greek frontier the capture of Col. Synge. He was captured far from the frontier, and on Turkish ground. But this is only one of many direct or indirect charges against the Greek nation for lying, knavery, and general worthlessness, which make the book almost offensive to read. The authors are indeed kindlier than their theory implies, and mention cases of friendliness to them—often undeserved—on the part of the natives. But when they give it as their parting advice never to believe one word that a Greek says, they not only make out a good deal of their own book untrustworthy, but give advice which would make it both useless and impossible to travel anywhere. Of course, when the simple but acute mountaineers saw these young "lords" pulling out pistols to shoot any one who would not obey their often absurd directions, they "took the measure of them." They were only worth plundering, and not worth instructing. Any traveller who proclaims his incredulity offensively is sure to be repaid in suitable coin.

The right way to travel in Greece (or anywhere else) is not to swagger, not to carry pistols, not to threaten to shoot people—idle threats of that kind at once breed contempt—not to disbelieve everybody, and not to assume one's own superiority. It is the violation of these simple rules which has made English travellers detested in many parts of Europe. The facts stated by these young men about the safety of the Morea as compared with the frontier and the thrift of the people show that the Greeks have in them good qualities, and can improve the country which they are allowed to occupy without disturbance.

The illustrations with which the book abounds are mediocre. Most of them might suit any country view in a mountainous district. Thus a drawing of the great fort at Eleutheræ, if compared with old Dodwell's view (in his 'Pelasgic Remains'), shows how inferior is the modern hand. Still worse are the temples. The artist has not even observed how the Greeks laid their architrave on the pillars, and so produces terrible travesties of these incomparable buildings. If he had learnt to photograph or had taken a photographer with him he might have done really useful work in reproducing scenes which are as yet but little known.

But we return, in conclusion, to the main point. No travellers so unsympathetic could ever truly observe or truly report anything of real moment. Let them learn to respect the Greeks—we had almost said to respect themselves—before they offer their opinions on the subject.

Folk-Etymology: a Dictionary of Words perverted in Form or Meaning by False Derivation or Mistaken Analogy. By the Rev. A. Smythe Palmer. (Bell & Sons.)

Mr. Palmer has in this volume opened up a subject which cannot fail to be of the greatest interest to many besides philologists and folk-lorists. The instances which he has here brought together from a variety of sources of the modifications of words or their meanings, arising from an association with a false etymology, are exceedingly valuable and interesting, not only for the quaintness of the changes, but also as bringing clearly before us an example of the influences which have tended to bring about the actual condition of language. Folk-etymology he defines as the influence exercised upon words, both as to their form and meaning, by the popular use and misuse of them; and in a special sense he intends it to denote the corruption which words undergo, owing either to false ideas about their derivation or to a mistaken analogy with other words to which they are supposed to be related. The predisposing causes of this corruption Mr. Palmer believes to be, firstly, the reluct-

ance generally felt to acknowledge one's ignorance, and, secondly, that instinctive dislike which most men feel for everything untried and unfamiliar. To these we may add a hankering after etymologies with which many, if not most, are afflicted. Man is, as Mr. Palmer says, an etymologizing animal, and abhors an unmeaning word. If he does not know or cannot find out the source of a word, he is seldom at a loss to invent it. Hence we have such ludicrous suggestions as *devil* from *do-evil*, *mastiff* from *mase-thief*, *needle* from *ne-idle*, and *rogue* from *erro*, "by putting a *g* to it." For summary simplicity nothing can exceed the manner in which an old writer demonstrates to his own complete satisfaction the process by which *modirwort* (motherwort) became *mugwort*: "They corrupt the *o* into *u*, and *d* into *g*, smite away *i* and *r*, and say mugwort"! Yet these, ludicrous as they are, are, philologically speaking, no worse than many "etymologies" suggested in the present day, as indeed Mr. Palmer shows by a quotation from a book lately published, in which *mulier* is stated to be from *mollior*, as if the *softer* sex. There is an evil spirit of etymologizing abroad which will not be laid by the labours of Prof. Skeat, admirably supplemented as they are by the present work. The volume is divided into five parts, the first treating of corrupted English words, the second of corrupted foreign words, the third of corrupted proper names, the fourth of corruptions due to the coalescence of the article and the fifth of corruptions arising from mistakes about the numbers of words. And here we may at once express our regret that Mr. Palmer has not thought it necessary to complete his work by the addition of an index, the preparation of which would have involved but little labour, while its absence will be greatly felt, not only because there are six distinct sets of words (including the chapter of additions and corrections), but also from the fact that in some cases, as, for instance, under "Tureen," more than one word is treated under a single heading.

The first chapter or part will be found the most interesting to the majority of readers. In it the author demolishes most of those fanciful etymologies which are even yet commonly received, while the numerous instances he has collected of the perverse twistings and transformations which words have undergone, in order that they may resemble others with which some family relation or connexion is imagined, will, we are confident, be new to all but a very few. Thus most people will be surprised to hear that *court-card* has nothing whatever to do with *court*, the true form being *coat-card*, a name given from the long dresses in which the figures are depicted, and corrupted into *court*-card from the association with the titles of king and queen applied to them. Similarly *hanger*, a short curved sword, has no connexion with the verb *to hang*, nor *humble-pie* with *humble*, nor *greyhound* with *grey*. *Cutlet* is not, as might readily be imagined, a diminutive of *cut*; nor has *train-oil* anything to do with trains, so far as etymology is concerned. With the corrupted spelling *æglogue* for *eclogue*, as though the word were in some way connected with *goats*, it is interesting to compare the entry in the 'Catholicon Anglicum,' where we find "gayte [goat] speche" glossed by "egloga."

In his fourth part Mr. Palmer deals with corruptions due to the tendency of the article to become agglutinated to the substantive, especially when the latter begins with a vowel. Thus, such forms as *a noxe*, *a nasse*, *a nere*, *a nende*, &c., for an ox, an ass, an ear, an end, are common in old MSS., and we still write *a newt*, *a nickname*, instead of the true forms *an ewt*, *an ekename*. The opposite mistake has been made in *an apron*, *an adder*, *an orange*, &c., for *a napron*, *a nadder*, *a norange*, the *n* of the substantive being mistaken for a part of the article. Mr. Palmer has collected a large number of examples of these corruptions which have, so to say, become stereotyped in the language, and his introductory remarks on the subject are exceedingly interesting.

In a few instances we are unable to agree with Mr. Palmer's suggested etymologies and remarks. Thus the suggestion that the puzzling word *roster* is derived from *register*, though at first sight plausible and natural enough, certainly involves too violent a change of vowel. *Arrant*, again, we do not believe to have any connexion with the Mid. English *argh*, Anglo-Saxon *earg*, cowardly, but to be simply a modification of *errant*, the place of which it usurped about the end of the sixteenth century. The phrase "to rule the roast" Mr. Palmer considers, and probably correctly, to mean "to rule the *roost*," to tyrannize as a cock does over the poultry-yard. In support of this theory he unfortunately quotes from the edition of the 'Polycronicon' of 1527 the following passage in order to prove that *rost* was the old form of *roost*: "Trees that growe long tyme be *rosted* in a lytell whyle." But, as was pointed out in *Notes and Queries*, 6th S. iii. 477, *rosted* here is a misprint for *rooted*, the original Latin being *exstirpari*, and Trevisa's version *i-rooted up*. The corrupted form *Jordan* almonds for *garden* almonds, mentioned by Mr. Wheatley in his preface to the 'Catholicon Anglicum,' is omitted. "Stay-at-home-at-us," quoted in the introduction (p. xxi), should be "stay-at-home-with-us"; it occurs in 'Harry Lorrequer,' ch. xvi. Mr. Palmer has evidently bestowed the greatest care on the revision of his book, and we heartily thank him for this most interesting, instructive, and valuable contribution to the study of language.

With the Connaught Rangers, in Quarters, Camp, and on Leave. By General E. H. Maxwell, C.B. (Hurst & Blackett.)

General Maxwell has in the course of his military career seen much of the world, taken part in a considerable amount of fighting, and experienced many adventures. He writes in a genial fashion, with no more egotism than is inseparable from autobiography, and possesses evidently a great fund of animal spirits. Much of his book might with advantage have been omitted, especially the eight chapters—there are only sixteen in all—devoted to Cashmere and the Himalayas. The attraction of the book is that the author is never didactic and seldom strives to impart information. On the other hand, some of his stories are by no means new. The brief account of General Maxwell's experiences of garrison life in Ireland forty years ago has a pleasant flavour of Charles Lever, notably the story of his (General Maxwell's) horse, which after mess was brought into the mess-room and made to take a standing leap over the dinner-table. Here and there, too, are to be found several amusing Irish military stories. For example, when the 88th was in Bulgaria in 1854, an order was issued that every horse in the division was to have some identifying mark, so that in case of straying its owner might be ascertained:—

"The adjutant of the Connaught Rangers, Arthur Maule, gave orders to his batman to have his initials burnt on his horse's hind-quarters. I suppose Paddy did not know what initials meant, for Maule, on proceeding with his batman to inspect his nag, found B. R. beautifully clipped and burnt on the charger's hind-quarters. 'What does B. R. mean?' said the astonished officer. 'My initials are A. M.' 'Arrah, sure, sir,' said the rather offended groom, 'B. R. stands for British Army.'"

Another of the same sort is equally good. General Maxwell once had an Irish soldier servant, whom he "found telling a most palpable falsehood. On being afterwards accused by me of saying what was not true, he drew himself up to military attention, and said, 'Plase, sir, I lost my prisince of mind.'"

Among the somewhat stale but yet good stories may be mentioned the one about the British officer who, at an Anglo-Indian dinner party, was asked by a lady who had never been to England whether he had ever dined with the Queen. On being answered in the affirmative, she said, "I suppose that at her Majesty's table there was nothing but tinned provisions." General Maxwell speaks of the officer as a general, whereas it was really the late Lord Dunkellin, then a member of Lord Canning's staff.

Some other stories are less comical. It is notorious among Anglo-Indians that during the Indian Mutiny many natives were, though guiltless of any offence, punished through accident or from ignorance of the language on the part of officers lately arrived in the country. General Maxwell was the unwilling cause of undeserved punishment being inflicted on an innocent man. He had while in command of the 88th a favourite goat called Nan. One day when encamped near Delhi this goat strayed and was lost for a few hours. Early on the morning of the departure from the same place of Ross's Camel Corps on an expedition, some of the 88th came to the author's tent, leading Nan and bringing with them as a prisoner a native.

"They stated that the man had been trying to get Nan to go with him, and that she had resented this very much, which attracted their notice, and then they recognized the colonel's goat, so they seized the robber and brought him prisoner. Not one of us understood a word the man said, so I desired the soldiers to take the native and hand him over to the magistrate sahib. When they arrived at the civilian's tent, the magistrate was just mounting his horse to proceed on some duty, so the order was given to have the thief placed in some safe place till the official's return. I thought no more of the affair, as it was out of my hands, and old Nan was reposing close to my tent. Next morning I received an indignant letter from Ross, informing me that when the Camel Corps was marching off in the morning he had seen my

goat straying away, and that he had desired one of his coolies to take it to the 88th camp and give it to the colonel sahib. The native, as I described, had been taken prisoner; but the very sad part of the story has to come. The magistrate had not believed the coolie's story, and had ordered him to be flogged and turned out of camp. Naturally Col. Ross was much displeased, and I was equally distressed; but I explained matters, and sent the poor man a good present of rupees, and I received a letter saying that the coolie was quite pleased and would willingly be flogged every day for the same amount."

In another instance a mistake very nearly had a tragical ending. An officer of the 88th had a servant named Paul, who was addicted to liquor:—

"When we marched to Cawnpore after the capture of Calpee, a great many men of the regiment got fever, and among other officers Paul's master was very ill. The wretched servant got drunk in the bazaar, and was made a prisoner—at least, so it was supposed, for he did not return to his master, and no one knew what had become of him. Time went on, and my brother officer got better, and, *pour passer le temps*, either drove or rode into the town of Cawnpore to look at the place, still stained with the blood of its victims. Either by chance or from a desire to see the sepoy prisoners, my friend arrived at the kotwallie, or guard-house, where these mutineers were incarcerated, and, to his great dismay, he saw among these ironed rebels a wretched little man, who shouted, 'Me Paul! Me poor Paul!' Much surprised, he went to the kotwal and asked why the man was among the rebels, but could get no satisfactory reply. On explaining matters, that most probably Paul had been locked up for drunkenness, and not rebellion, he got him released, as one of the policemen grimly observed, 'Just in time, for he would have been hanged in to-morrow's batch.' Paul left Cawnpore without much delay."

A little care in telling his stories without tautology would render General Maxwell's books more pleasant to read.

NOVELS OF THE WEEK.

A Story of Carnival. By Mary A. M. Hoppus. 3 vols. (Hurst & Blackett.)
A Passion Flower. 2 vols. (Macmillan & Co.)
Mary St. John. By Rosa Nouchette Carey. 3 vols. (Bentley & Son.)
Entranced with a Dream. By Richard Rowlatt. 3 vols. (White & Co.)
Exchange no Robbery. By M. Betham-Edwards. 2 vols. (Hurst & Blackett.)
Earnest Madement: a Wiltshire Story. By Major R. D. Gibney. (Allen & Co.)

Innumerable Englishmen and Englishwomen have written about the Carnival at Rome, but Miss Hoppus proves that the thing had not been quite overdone. The purely descriptive parts of her story, whether she writes of the city in its ordinary aspects or of the Carnival in particular, are very fresh and spirited, so that the reader feels no inclination to skip over the pages in which her plot is so pleasantly interrupted. But, after all, the working out of the plot is the most tempting portion of these three volumes. The characters secure our interest at once; they are lifelike, full of vigour, and clothed in a dignity of their own, which makes us realize more forcibly than ever the bald and commonplace nature of too many contemporary novels. The little group of persons—English, Italian, German—who move before us on the author's stage are not simple puppets, awkward in shape and action, but men and women with sinew and backbone. They speak a fair measure of sense, enough badinage to save them from priggishness, with little nonsense or mere prolixity; and the drama which they enact is really worth looking at. It follows from this that the author, whose style is in itself unexceptionable, has written a good story, which will raise her reputation as a novelist, and give almost unalloyed satisfaction to her readers.

'A Passion Flower' is, in fact, two stories, the second being a continuation, after a considerable interval, of the history begun in the first. This is a great drawback to the interest of the book. Neither of the tales is satisfactory. The first is naturally incomplete, and the second is brought to a rather melancholy end by the retirement to a convent of the girl who forms the link between the two parts. The novel shows infirmity of purpose. It is not tragical enough for its conclusion, not historical enough for its occasional connexion with history, not well enough constructed to be a novel of plot, and not studied enough to be a novel of character.

'Mary St. John' is a simple little story told with unprovoking simplicity. Miss Carey shows a pleasing power of delineating the lighter traits of character, and, perhaps wisely, refrains from trying to depict any very strong passion. Her most able study is that of a beautiful woman, with a natural taste for refinement and luxury, married to a poor hard-working curate in the East-end of London, always revolting against her life and yet sustained in it by her deep love for her husband. The heroine, if not a commonplace character, is, at all events, one that is well known to every novel-reader; and the young men are as much drawn after a recognized model as a Davus or a Scapin.

Mr. Rowlatt's well-intentioned story is on the old lines—a scapegrace marriage, a doubtful inheritance of estates and title, and a clearing-up of mysteries by which everybody is satisfied. Of course there is also a marriage, or, at any rate, an engagement to marry, between the rightful heir and a daughter of the rival branch; but a certain amount of originality is introduced into the treatment of the hackneyed plot in some of its later phases. Collateral interest, again, is not wanting, and Mr. Rowlatt is sufficiently lively in his manner of narration, since he alternates conversation with incident in such a way as to cloak dulness even when he is not able to engross his readers. The delineations of character are not very skilful, and they are inadequately sustained, the good people never becoming more than "goody," and the bad ones being either killed off before their parts are played or left to figure at the end of the book almost in an odour of sanctity. A fairly attentive perusal of this story has not revealed any special significance in the title, though, to be sure, there is one dream by which the writer himself seems to be entranced, and from which he would do well to arouse himself. This is the vain idea that whenever he comes to a syntactical deadlock he can reinstate himself and renew the vigour of his sentence by the simple expedient of using the words "and which." On the whole, however, the composition is careful, and the story is decidedly entertaining.

Miss Edwards's collection of tales is marked by a good deal of versatility and pathos. 'Exchange no Robbery' is the somewhat fanciful story of the arrangement between two German maidens, whereby the "gnädige Fräulein" marries the village doctor, and the farmer's educated daughter becomes a grand-duchess in apparency. It is well told, if a little farcical. The "Japanese bride," whose jealous fury expends itself on her sculptor-husband's masterpiece, excites our pity much more than the superior person who married her only for her beauty and never forgives her for shocking his self-esteem. 'Fernande' is another tale of the petulance of artists. 'Priest and Maiden' and 'Désillusionné' have each a more didactic purpose, and both afford much food for reflection. 'The Three B.A.s,' 'Two Winter Days by the Sea,' and 'A Christmas Cabful' are of a slighter calibre, but up to the mark of such magazine trifles.

'Earnest Madement' is a fairly creditable venture in literature for one whose accustomed weapon has clearly not been the pen. It is written with a single-hearted desire of supporting the total abstinence movement; and, besides describing the death of Madement's mother through grief and poverty, and of his selfish and snobbish father through drink, deals in a plain, soldierly fashion with many topics connected with the army, and incidentally gives an eye-witness's account of some of our campaigns. Most people will read these matters with more pleasure than the doctrinaire portion of the book, but a certain amount of local knowledge imparts a colour to the peaceful side of life, and the characters of the Warminster people are not badly drawn.

CHRISTMAS BOOKS.

Anyhow Stories, Moral and Otherwise. By Mrs. W. K. Clifford. Illustrated by D. Tennant. (Macmillan & Co.)
The Prince of the Hundred Soups. Edited by Vernon Lee. (Fisher Unwin.)
The Boys and I. By Mrs. Molesworth. (Routledge & Sons.)
The Heroes of African Discovery and Adventure. By C. E. Bourne. 2 vols. (Sonnenschein & Co.)
Dinglefield. By Mrs. O'Reilly. (Routledge & Sons.)
Mrs. Gander's Story. By H. A. H. Illustrated by N. H. (Macmillan & Co.)
Evenings at Home; or, the Juvenile Budget Opened. By Dr. Aikin and Mrs. Barbauld. Corrected and revised by Cecil Hartley, M.A. (Routledge & Sons.)
Jeannette: a Story of the Huguenots. By Frances M. Peard. (Same publishers.)
St. Aubyn's Laddie and the Little Would-be Soldier. By E. C. Phillips. (Griffith & Farran.)
Other People: a Story of Modern Chivalry. By Stella Austin. (Masters & Co.)
Stories from English History. By Louise Creighton. (Rivingtons.)

Mrs. Clifford's stories stand quite apart from the ordinary run of Christmas books. The writer possesses an originality that will be sought for in vain in the many volumes, some of them clever and some of them silly, which we have reviewed during the last few weeks. The reader will be charmed, and sometimes startled, by the unexpected turns of thought with which he will frequently meet in these stories, and by the delicacy and subtlety of the writer's fancy. In fact, a number of remarks at once beautiful and true might easily be culled from her pages, any one of which is quite beyond the reach of a

merely clever story-teller. At the same time it may be doubted whether these stories will please children. Their appeal is essentially to those who have lived and reflected, and a profound melancholy pervades them with which a healthy child will not sympathize. That the pleasures of life are less than its pains, that our best endeavours often end in failure—such is the moral of this book. We shall not quote from the stories, but from a lullaby, the last of three little poems that are included in the volume. Despite an occasionally prosaic line and awkward phrase or two that augur want of practice, Mrs. Clifford's verses have a lightness of touch that is worthy of Praed; and besides, her verse is more joyous than her prose:—

The flowers for sleep are sighing,
The bird is in its nest,
The daylight is all hidden
With sunshine in the west.
* * *
And, hark! the cricket singing
His love song to the skies,
Where all the stars are waiting
To see you close your eyes.

They wish you all sweet slumber,
They wish you all good night;
They 'll tell the sun to rouse you
When once again 'tis light.

And while you sleep, the roses
May think your cheeks so fair
That, in the early morning,
You 'll find them resting there.

'The Prince of the Hundred Soups' is the popular title of the Doge of Bobbio, given to him in view of his obligation to eat a hundred plates of soup during his hundred days of office. And the story that "Vernon Lee" has taken from an old German MS. tells how, when Pantalone Busdrago became doge, his disappointed rival caused the soups to be made so nasty that it was impossible for the poor man to do his duty; whence came frightful troubles. The book is exquisitely got up, and its pretty cover alone will ensure its being coveted as a Christmas present. It is not, however, a book to be given indiscriminately to children. It will fascinate here and there the clever boy or girl of a clever household, but to the general of nursery palates it will be *caviare*. It is a book one must be educated up to, if not by a study of the Italian mask comedy such as "Vernon Lee" herself has made, at least by an appreciative reading of the preface, in which she describes her childish observation of the eccentric old man whose manuscripts came later into her possession.

'The Boys and I' is delightful. It is intended for children, and professes to be written by a child, a girl of fourteen, who records all that happened five years ago, when her father and mother went to China, and she and her brothers were left in charge of "Uncle Geoff," a bachelor physician living in London. Mrs. Molesworth has succeeded admirably in making the children as thoroughly wretched as children are pretty sure to be in the beginning of such an arrangement, without harrowing the feelings of her readers by subjecting them to any real cruelty or unkindness. Their policy is to band themselves together against their uncle and Mrs. Partridge, his rather grim housekeeper; but in carrying it out they quarrel among themselves, and are comically unhappy to find how cross they are growing.

Young people are likely to be attracted by the bright illustrations which accompany Mr. Bourne's narrative. The bulk of the volumes is taken up by abstracts from the works of travel published by Livingstone, Stanley, Speke, Baker, Cameron, and Rohlfs, with a few notes on Schweinfurth, Du Chaillu, Serpa Pinto, Thomson, and Holub, and an introduction described as a "brief sketch of the progress of African discovery from the earliest times." The abstracts given are very readable and are sure to please. The selection of representative travellers, however, is open to criticism, and the historical introduction poor. It is somewhat presumptuous in an author who "supposes" Covilham to have reached Sofala, and credits Bruce with being the discoverer of the source of the Blue Nile, to refer contemptuously to a famous collector of travels, to whom all writers on the subject owe a debt of gratitude, as "worthy, if not always veracious, old Hakluyt." Surely historical books intended for the young ought to be accurate as to facts, differing from works of a larger calibre only in the selection of subject-matter and treatment.

'Dinglefield' is a pleasant and thoroughly wholesome book for girls. Mrs. Field, an old lady "with a fancy for other folks' children," gathers under her roof no less than four girls, of whom only one is any kin to her. And these four girls, of different ages and characters, are brought up together like sisters. We particularly like the chapter in which the girls pay a round of visits with Mrs. Field, and we quite sympathize with the author's wish that it was the fashion nowadays for everybody on going into society to "put on, metaphorically, my grandmother's 'pardessus de soie noire moirée à la duchesse,'" a garment almost important enough to be classed among the personages of the book.

'Mrs. Gander's Story' is simple and unambitious, and is well suited to very young children. It is impossible to praise the illustrations.

In these days of introspection and morbid self-consciousness it is a pleasure and a refreshment to come upon the good old books of a century ago. It was about the year 1792 that Dr. Aikin published the first volume of his 'Evenings at Home.' Since the days of Dr. Aikin many generations of children have delighted in the 'Budget of Beechgrove Hall,' and now Messrs. Routledge put before us, to quote the preface, "a new, revised, and improved edition." To revise and improve a book written for young people nearly a century ago is no easy thing, nor can we think that the attempt has been very successful. It is best to leave the book to stand on its own merits, which are great, merely excising what has become obsolete or unintelligible; any attempt to do more than this merely ends in incongruity. It would be as easy to modernize 'Evelina' or to rewrite 'Clarissa Harlowe' in the style of Miss Braddon. We welcome a reprint of 'Evenings at Home,' but we are not much impressed by its revisions and improvements, and we could gladly have done without the very modern illustrations, especially the coloured ones.

Messrs. Routledge also send us 'Jeannette,' an interesting and well-told tale of the Revocation of the Edict of Nantes and the Huguenot persecution. There is a great flitting from France of all who can effect an escape: one little Huguenot maiden is carried away from danger in a barrel of apples; the ship Trois Sœurs takes her, with many adventures, across the Channel, and we have a picture of life in a Devonshire village two hundred years ago.

'St. Aubyn's Laddie' is a pathetic story of two little cousins—Cyril, or Laddie, the cripple, and Alan, the bold little would-be soldier. The relations between the two boys are tender and touching, but the story is almost too sad.

'Other People: a Story of Modern Chivalry,' is a strange, dreamy, sad book. The author meets us at the outset with an apology, or "Reflection." She says: "At the risk of being told that 'qui s'excuse s'accuse,' I preface this story with a few words. I anticipate the objection that Ray's ideas, thoughts, and feelings are too unlike those of boys of his age in general to have any claim on the reader's credulity. As a rule, perhaps, they would be; but I have imagined an intensely sympathetic, sensitive, highly-strung nature, reared in a hothouse, which forced each of these characteristics into undue prominence, while it stunted the growth of the more matter-of-fact, if less noble qualities." Whether the study of so abnormal a character be desirable is a question.

It is not possible to show much originality in such a book as Mrs. Creighton's. The most that can be done is to tell the tales in good, clear English, which shall be at once easily understood, and to avoid fanciful details. This Mrs. Creighton has done. The stories will be found entertaining by the boys and girls for whom they are intended, and there is no partisanship in them such as might cause parents to hesitate in putting them in their children's way. The illustrations are not fancy sketches, but almost all of them have some relation to the matter in hand. This is a great advance beyond what was common even a very few years ago. The woodcut which illustrates the account of Venerable Bede gives us a representation of Jarrow Church and his chair. Surely there should have been a note here to say that there is really no trustworthy evidence by which to connect that curious relic with the Saxon annalist. The book is very free from errors; we have detected but one statement which is certainly wrong. It is that Oliver Cromwell "lost two sons in battle." The eldest, Robert, died at school before the breaking out of the war. We think also that in writing for young persons it would have been safer not to have affirmed that cottages in the time of Wat Tyler were not furnished with chimneys. It may, perhaps, still be a matter of controversy when chimneys were introduced into ordinary houses, but the opinion of those competent to judge is, we believe, generally opposed to Mrs. Creighton's conclusion.

OUR LIBRARY TABLE.

Under the title of *Flotsam and Jetsam* (Allen & Co.) Mr. T. G. Bowles has published a collection of thoughts and reflections written down in the course of yachting expeditions from time to time since 1874. They are of the most varied kind and without connexion, amusing and serious, about women and society, the sea and simple nature, and almost everything under the sun. Naturally they are better suited for odd moments than for reading straight through. They show often a good deal of originality, and, whether the reader agrees with Mr. Bowles or not, he must always feel that, at all events, the author has set down his own thoughts and opinions, and not those of other people. He is at his best in speaking about the sea, and readers may regret that he did not give them more about his yachting experiences.

Mr. Loring Brace, who has been honourably distinguished by philanthropic labours in New York, has written, under the title of *Gesta Christi*, a sketch of the progress effected under the influence of Christianity. He has collected a large number of facts, and his book will be found interesting as a popular exposition of the subject. Messrs. Hodder & Stoughton are the publishers.

To review at length *A Soldier's Life and Work in South Africa*, a memoir of the late Col. A. W. Durnford, by Col. E. Durnford, would involve us in the old controversy regarding the disaster of Isandhlwana. There is more novelty in the earlier part of the book, which describes the services of Col. Durnford from his arrival in South Africa in 1872 to the breaking out of the Zulu war. Throughout his career he distinguished himself by his gallantry and his considerate treatment of the natives. Messrs. Sampson Low & Co. are the publishers.

There is obviously a revival of interest in the novelists who were famous at the close of the last century and the beginning of the present. The subsidence of the romantic movement has, no doubt, much to do with the change, and people are beginning to see that novels depicting a state of society with which the novelist was personally conversant must have more real value than the cleverest of "historical romances." New editions of 'Cecilia' and 'Evelina' have recently appeared, and Mr. Bentley lately pub-

lished a convenient and tasteful reprint of Miss Ferrier's stories. We have now to thank him for the "Steventon" edition of Miss Austen's novels. It is evidence of the returning popularity of these delightful books that so handsome an edition should be issued; and Miss Austen would have been surprised and gratified could she have foreseen that such a tribute would be paid to her memory. It is pleasant to see again the frontispieces that were familiar to us in the days of the "Standard Library." Mr. Bentley may be congratulated on the taste he has displayed in this reprint, which may fairly claim to rank as an *édition de luxe*.

In his preface to *Common Shorthand, for Ordinary Purposes, and for Moderate Speed* (Hart & Co.), Mr. E. Pocknell quotes a remark made in the *Athenæum* of August 26th, that "the philosophic investigator of shorthand ought to give his chief attention to examining what each system can do when limited to the use of simple means, such as an ordinary memory could retain after a few lessons, and to styles of spelling not too brief to be easily read." The present is an attempt to adapt the earlier work of the same author, 'Legible Shorthand,' to the requirements of such a test; but we cannot pronounce the attempt particularly successful. The characters for different letters are too much alike; for instance, the same form, differing only in size and thickness, stands for the six letters *y*, *w*, *p*, *f*, *b*, *v*, and when occurring alone stands for the six words *you*, *without*, *particular*, *for*, *being*, *very*. We believe some highly trained writers can trust themselves to preserve these minute distinctions, but to an ordinary penman they are simply snares. Some of the most elegant devices in the larger work are here rejected for the sake of simplicity, and in their stead an additional feature is introduced in the shape of a small loop to denote any single vowel, and a large loop to denote any double vowel.

A very charming little volume is the *Book-lover's Enchiridion*, arranged by Philobiblos in a way that shows he is a true lover of literature. His extracts supply some delightful reading.

Messrs. Smith & Elder send us a sixpenny edition, very clearly printed, of *Leaves from the Journal of our Life in the Highlands*; and also *The Fatal Boots* and *Cox's Diary*, bound together in a sixpenny volume.

Messrs. Ward & Lock send us the first part of their *édition de luxe* of the *Waverley Novels*. It contains the clever illustrations of the recent French edition. — Messrs. Kegan Paul & Co. have issued the fifth volume of their "Parchment Library" edition of *Skakspere*, certainly the pleasantest edition for fireside reading that we know of.—Mr. Murray did wisely in entrusting to Mr. Tozer the task of editing *Wordsworth's Greece*. Mr. Scharf has revised his excellent chapter on Greek art. This standard work will make an excellent Christmas present.

The London Post Office Directory (Kelly & Co.), at once the largest and the most satisfactory of annuals, is again on our table. Eighty-two new names of streets have been introduced, while the renaming of eleven and the renumbering of eighteen streets have added to the labours of the editor. The work is, as usual, brought carefully up to date. We have tested it in several instances not important enough to attract the notice of a careless editor, and we have invariably found the proper alterations made. If all the journeyman work of literature, as Mr. Arnold calls it, were as well done, what a change there would be in the feelings which works of reference usually provoke!—*Whitaker's Almanack* (Whitaker) continues to grow in size and popularity, as it deserves to do, being the best almanac that the general public can buy.—Three agricultural annuals are also on our table. *The Live Stock Journal Almanac* is one of the best of Messrs. Cassell's publications of this class. Morton's *Almanac for Farmers and Landowners* is published by the same firm, and it, too, is excellent.—The *Agricultural Gazette Almanac* (*Agricultural Gazette* Office) is also well adapted to its aim.

Some useful and substantial *Diaries*, well arranged and well bound, have been sent to us by Messrs. T. J. Smith, Son & Co. Both their "Post" and "Scribbling" Diaries deserve praise. They are excellently suited for business purposes, and so are the capital diaries sent to us by Messrs. Partridge & Cooper. Both firms send us *Calendars* very prettily devised. Of the latter Messrs. C. Goodall & Son have published a great variety, many of them being remarkable for taste and good colouring.

We have on our table *The History of the Year* (Cassell),—*Chatterbox*, 1882, edited by J. E. Clarke (Gardner),—*Our Darlings*, 1883, edited by Dr. Barnardo (Shaw & Co.),—*Sacred Allegories*, by the Rev. W. Adams (Rivingtons),—*First Readings: Christian Doctrine* (Bemrose),—*The Daily Offices and Litany*, by the Rev. E. Daniel (Gardner),—*Addresses to Candidates for Confirmation*, by the Rev. E. L. Cutts (S.P.C.K.),—*Lectures on the Historical and Dogmatical Position of the Church of England*, by the Rev. W. Baker, D.D. (S.P.C.K.),—*Prophecy: its Nature and Evidence*, by the Rev. R. A. Redford (R.T.S.),—*The Treasury of David*, Vol. VI., *Psalms CXIX. to CXXIV.*, by C. H. Spurgeon (Passmore & Alabaster),—*Das Land der Inca*, by R. Falb (Leipzig, Weber),—*Manuel de la Langue Danoise*, by S. Broberg (Copenhagen, Host & Son),—and *Oriente ed Occidente, Viaggi e Impressioni*, by the Vedova di E. Fusco (Naples, Lanciano). Among New Editions we have *Sir Roger de Coverley*, from the 'Spectator,' with illustrations by C. O. Murray (Low),—*The Poetical Works of T. Buchanan Read* (Lippincott),—*Life of a Scotch Naturalist*, by J. Smiles (Murray),—*The Revolt of Man*, by W. Besant (Blackwood),—*New Ireland*, by A. M. Sullivan (Glasgow, Cameron & Ferguson),—*Life among my Ain Folk*, by W. Alexander (Edinburgh, Douglas),—*A Week in the Yorkshire Dales*, by the Rev. J. Pickford (Manchester, Gray),—*The Text-Book of Botany*, by J. Sachs, edited by S. H. Vines (Frowde),—*Love Poems and Sonnets*, by O. Innsly (Boston, U.S., Williams & Co.),—*The Patna Crisis*, by W. Tayler (Allen & Co.),—*The Conveyancing Act*, 1882, by J. St. J. Clerke and T. Brett (Butterworths),—and *Considérations sur les Principaux Événements de la Révolution Française: Le Directoire*, by Madame de Staël, edited by V. Oger (Hachette). Also the following Pamphlets: *Memorials of the Pilgrim Fathers*, by W. Winters (The Author),—*A History of the Manchester Railways* (Office of the 'Manchester City News'),—*The Rising Generation* (Satchell),—*The New City of London Chamber of Commerce*, by F. Lyne (Wilson),—*Newfoundland*, by the Hon. T. Talbot (Low),—*Gibraltar and Ceuta*, by General Sir William J. Codrington, C.B. (Stanford),—and *The Standard of Value*, by W. L. Jordan (Bogue).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Buxton's (Rev. H. J. Wilmot) The Children's Bread, Short Sermons to Children, cr. 8vo. 3/6 cl.
Daily Text-Book (A), gathered from the Writings of Rev. E. B. Pusey, by E. H. and F. H., 16mo. 3/6 cl.
Friend's Hand (A), Short Text and Simple Prayers, with Special Prayers, by Very Rev. E. Bickersteth, 16mo. 2/ cl.
Hefele's (Rt. Rev. C. J.) History of the Councils of the Church, Vol. 3, 8vo. 12/ cl.
Lowe's (C. M. S.) God's Answers, a Record of Miss Annie Macpherson's Work, cr. 8vo. 3/6 cl.
Lutton (A.), Memorials of a Consecrated Life, compiled from the Autobiography of, cr. 8vo. 6/ cl.
Macmillan's (Rev. H.) The Marriage in Cana, cr. 8vo. 6/ cl.
Momerie's (Rev. A. W.) Defects of Modern Christianity, and other Sermons, cr. 8vo. 5/ cl.
Pelliccia's (A. A.) The Polity of the Christian Church, translated by Rev. J. C. Bellett, 8vo. 15/ cl.
Stalker's (Rev. J.) The New Song, and other Sermons for the Children's Hour, cr. 8vo. 2/6 cl.
Tipple's (S. A.) Sunday Mornings at Norwood, Prayers and Sermons, cr. 8vo. 6/ cl.

Law.

Poley (A. P.) and Dethridge's (F.) Handbook on the Electric Lighting Act, 1882, cr. 8vo. 2/ cl.

Fine Art and Archæology.

Handbook of the Jones Collection in the South Kensington Museum, cr. 8vo. 2/6 cl.
Schild's (Mme. M.) Old English Costumes, 4to. 2/6 swd.

Poetry and the Drama.

Dillon's (A.) River Songs, and other Poems, illustrated by Margery May, imp. 16mo. 10/6 cl.
Shakespeare's Historical Plays, Roman and English, with revised texts, &c., by C. Wordsworth, Vol. 1, cr. 8vo. 7/6

History and Biography.

Durnford (Col. A. W.), Memoir of, a Soldier's Life and Work in South Africa, 1872-1879, 8vo. 14/ cl.
Rimmer's (A. A.) Early Homes of Prince Albert, sq. 8vo. 21/ cl.
Rossetti (Dante Gabriel), a Record and a Study, by W. Sharp, cr. 8vo. 10/6 cl.

Geography and Travel.

Adams's (W. H. D.) Celebrated Women Travellers of the Nineteenth Century, cr. 8vo. 3/6 cl.
Griffis's (W. E.) Corea, the Hermit Nation, 8vo. 18/ cl.
Lang's (L. B.) Geography, Physical, Political, and Descriptive, edited by Rev. M. Creighton, Vol. 2, 12mo. 3/ cl.
Mackintosh's (Mrs.) Damascus and its People, Sketches of Modern Life in Syria, cr. 8vo. 3/6 cl.
Peeps at Palestine and its People, by Author of 'Little Elsie's Book of Bible Animals,' roy. 16mo. 3/6 cl.
Thomson's (W. M.) The Land and the Book, Central Palestine and Phœnicia, roy. 8vo. 21/ cl.
Tien's (Rev. A.) Egyptian, Syrian, and North African Handbook, 18mo. 4/ roan.

Philology.

Sophocles, translated into English Verse by R. Whitelaw, 8/6

Science.

Gorkom's (K. W. van) Handbook of Cinchona Culture, translated by B. D. Jackson, roy. 8vo. 40/ cl.
Mann's (R. J.) Familiar Lectures on the Physiology of Food and Drink, cr. 8vo. 2/6 cl.
Smith's (D.) The English Dyer, 8vo. 84/ morocco back.

General Literature.

Allen's (G.) Colin Clout's Calendar, the Record of a Summer, April to October, cr. 8vo. 6/ cl.
Bent's (S. A.) Short Sayings of Great Men, 8vo. 7/6 cl.
Bouchier's (L.) The Heart Story of Father Neot, a Cornish Romance, cr. 8vo. 5/ cl.
Clark's (G. E.) Complete Passport to the Civil Service (Lower Division), cr. 8vo. 3/ cl.
Czar (The), a Tale of the Time of the First Napoleon, by Author of 'The Spanish Brothers,' cr. 8vo. 5/ cl.
Daunt's (A.) Frank Redcliffe, a Book for Boys, cr. 8vo. 3/6 cl.
Fitz Gerald's (Capt. C. C. F.) Hints on Boat Sailing and Racing, 12mo. 2/6 cl.
Fitzgerald's (Mrs. S. L.) Equally Yoked, cr. 8vo. 2/ cl.
Fitzgerald's (S. J.) Master and Man, cr. 8vo. 2/ cl.
Gilbert's (W.) Legion, or the Modern Demoniac, cr. 8vo. 3/6
Hamilton's (C. J.) Mr. Bertram's Daughter, cr. 8vo. 3/6 cl.
Kettle's (R. M.) The Carding-Mill Valley, Author's ed., 5/ cl.
Lemuel, or the Romance of Politics, by Author of 'Cynthia,' 2 vols. cr. 8vo. 21/ cl.
Leslie's (Mrs. M.) The Household Angel in Disguise, 2/ cl.
Levien's (F.) Almost a Quixote, cr. 8vo. 2/ bds.
Lucy's (H. W.) Gideon Fleyce, 3 vols. cr. 8vo. 31/6 cl.
Neil's (Rev. C.) The Christian Visitor's Handbook, 12mo. 2/6
One of a Covey, by the Authors of 'Honor Bright,' cr. 8vo. 3/6
O'Reilly's (Rev. B.) The Mirror of True Womanhood, 3/6 cl.
Ouida's In Maremma, cheap edition, cr. 8vo. 5/ cl.
Prosser's (E. B.) Fables for You, roy. 16mo. 2/6 cl.
Ravens and the Angels (The), with other Stories and Parables, by Author of 'Chronicles of Schönberg-Cotta Family,' 3/6
Ridge's (J. J.) The Temperance Pilgrim's Progress, 12mo. 2/
Trollope's (A.) Marion Fay, cr. 8vo. 3/6 cl.
Twixt Shade and Shine, by A. Gray, 3 vols. cr. 8vo. 31/6 cl.
Victory of the Vanquished, by Author of 'Chronicles of the Schönberg-Cotta Family,' cr. 8vo. 3/6 cl.

FOREIGN.

Law.

Conrat (M.): Das Florentiner Rechtsbuch, 3m.
Lefebvre (C.): Etude sur les Lois Constitutionnelles, 6fr.

Fine Art.

Marie (Adrien): Une Journée d'Enfant, 25fr.

Philosophy.

Bergmann (J.): Die Grundprobleme der Logik, 4m.
Caspari (O.): Hermann Lotze, 3m.
Lotze (H.): Grundzüge der Naturphilosophie, 1m. 80.

Geography and Travel.

Bastian (A.): Inselgruppen in Oceanien, 7m. 50.
Bastian (A.): Völkerstämme am Brahmaputra, 6m.
Haeckel (E.): Indische Reisebriefe, 10m.
Richthofen (F. Frhr. v.): China, Vol. 4, Paläontologischer Thl., 32m.

Philology.

Bühler (G.): Leitfaden f. den Elementarcursus d. Sanskrit, 5m.
Callimachi Hymni et Epigrammata, ed. U. de Wilamowitz-Moellendorff, 0m. 75.
Cornu (J.): Anciens Textes Portugais, 2fr.
Corpus Inscriptionum Latinarum, Vol. 6, Pars 2, 90m.
Duemmler (F.): Antisthenica, 1m. 60.
Grimm (W.): Kleinere Schriften, Vol. 3, 12m.
Hense (O.): De Stobaei Florilegii Excerptis Bruxellensibus, 2m. 50.

Science.

Fechner (G. T.): Die Hauptpuncte der Psychophysik, 8m. 50.
Flemming (W.): Zellsubstanz, Kern u. Zelltheilung, 16m.

'DR. GRIMSHAWE'S SECRET.'

A question having been raised as to the authorship of this work, a note thereon may be of interest, and will at least possess the value due to evidence in existence *ante litem motam*, as the lawyers have it.

Something over four years ago Mr. Julian

Hawthorne lent to my wife and myself a manuscript exceedingly unlike the form of his own unpublished stories. This was a gilt-edged red morocco volume, containing, in his minutest and most careful handwriting, a considerable portion of a story by his father, which I recognize as being the same story as is now before me in print. He had copied it from the original MS. with much difficulty and labour, he told me, owing to the faintness of the ink in places and the character of the handwriting. I have the impression that it was owing to this tedious difficulty of decipherment that the whole of the original had not been transcribed. And at that time the autograph, though not believed to be really lost, was mournfully confessed to have been mislaid. I kept the transcript for some time, hoping the original might be found, and so enable me to proceed with the story. I find a note from my friend, dated July, 1879:—"Do you remember when you were last in Twickenham (and seeing us there) that I lent you a small red MS. volume containing my father's 'Dr. Grimshawe'?"

At that time I know Mr. Julian Hawthorne had no thought of publishing the story. It seems to me probable that it was not until he had found the mislaid manuscript and completed the transcription of it, that he realized the work to be sufficiently complete for publication as something more than a fragment.

If the children of letters were as wise in their generation as the children of science, certain expressions of doubt as to the true authorship of 'Dr. Grimshawe' would surely have been delayed until the appearance of the work. Prof. Owen, with two small bones before him, could specify the animals to which they belonged, and with two whole books side by side, the one by the elder, the other by the younger Hawthorne, any literary analyst could surely tell to which they appertained without looking at the title-page.

Mr. Julian Hawthorne has an exceedingly robust style of his own, and the difference of his manner and method from that of his father has become more and more marked since the opening chapters were written of 'Bressant,' his first published work of fiction. In a single sentence the very rhythm will usually enable us to decide whether it is the father's work or the son's. The delicious dawdlings of Nathaniel Hawthorne; the agreeable digressions into byways of fancy into which he beguiles himself, and at the same time charms his reader into wandering—these and other quaint and rare characteristics form the bouquet of the wine of the older vintage; and no strength of the newer wine, however deftly blended, could be mistaken for the other, except by the dullest and furriest of literary palates. KENINGALE COOK.

A SUGGESTION.

Exeter.

THE recent appearance of an *édition de luxe* of Mr. Blackmore's Exmoor romance 'Lorna Doone' has reminded me of a desideratum, long ago pointed out by a *Quarterly* reviewer in an interesting topographical article, which up to this day has not been supplied. The paragraph is as follows:—"The Devonshire 'Orientales Illustres' are for the most part something more than 'grands hommes de province'; and we can scarcely imagine a more delightful volume than might be made of Prince's 'Worthies' [of Devon], with the additions to be derived by modern research, and with illustrations from good portraits, personal relics, ancient manor-houses, and sepulchral monuments."

Both the original folio edition (1701) and the quarto reprint (1810) are rare, especially the former, which is much more costly and difficult to procure now than when the above was written in 1859. Such an edition would, indeed, be a treasure not only to Devonians, but to book lovers generally. William Pearse, vicar of Dean Prior (a successor of Robert Herrick), thus addresses the author in some complimentary verses:—

> You 've done the Work, Sir, but you can't be Pay'd,
> Until among those Worthies you are laid:
> Then future Ages will unjustly do,
> To Write of Worthies, and to leave out you.

May the honour be paid him of having such an edition dedicated to his memory! Such a project would also fitly crown the efforts lately made in commemoration of one of Devon's foremost worthies—Drake. CH. ELKIN MATHEWS.

'THE JOLLY BEGGARS.'

Wilmslow, Dec. 4, 1882.

MR. ARCHIBALD NIMMO, of Carnwarth, in hi recently published collection of 'Ballads and Songs of Clydesdale,' in a note alludes to Burns's visit to the farmhouse of Mr. Prentice, Covington Mains, near Carnwarth. This visit was on the poet's first journey to Edinburgh. My father-in-law, Dr. Somerville, of Wilmslow, a nephew of Mr. Prentice, seeing this, has given the following description of the visit, which he had often heard from Mr. Prentice's lips:—"Archibald Prentice had made known to his brother farmers that Burns was expected at the Mains, and that they were all to assemble when they saw a white sheet hoisted on a cornstack. True to the invitation, they mustered in force when the signal was displayed. In the company were also the Rev. Bryce Little, minister of the parish, and Lang, the schoolmaster, and his brother, the minister of Leadhills. The evening that was spent can easily be conceived. Burns's wonderful conversational powers, drawn out by intelligent and congenial friends, carried all by storm. The songs and recitations, now grave, now gay, cheered and melted them by turns. In the height of their excitement Burns said, 'But the best of all is to come yet; only I must wait until Mrs. Prentice leaves the room.' 'Mr. Burns, you may just as well go on, for I will not leave the room this night.' 'Well, then,' said Burns, 'here's for "The Jolly Beggars."' Next morning he breakfasted at Mr. John Stodart's, Bank, and was accompanied by Mr. Prentice and the two brothers Lang. On arriving at the foot of the Bank brae Lang of Leadhills said, 'Oh, Mr. Burns, before we climb the brae just give us "The Jolly Beggars" owre again.' 'Na, na, Mr. Lang, the inspiration is gone.' Archibald Prentice could not bear to hear any one speak evil of his friend. Once at a meeting of ministers and elders some of them began to denounce Burns's works as immoral. 'I tell you what,' said the old man, 'if you had *a' his ill* and the *half o' his gude* among ye, ye 'd be a' better men than ye are.'"

The points settled by this communication are that Burns had written 'The Jolly Beggars' before his first visit to Edinburgh, and that he thought it too indelicate for "ears polite." The poem was not published till after his death. JOSEPH MCKIM.

THE CANADIAN ARCHIVES.

IN 1881 the Canadian Government instructed Mr. Douglas Brymner, Archivist of the Dominion, to pay a visit to this country with a view to ascertain the number, nature, and historical character of the manuscripts and records in the various repositories of Great Britain, and the means taken to arrange and preserve them. Mr. Brymner spent some months in England and Scotland on this mission, and on his return home was able to present to the Minister of Agriculture (in whom, curiously enough, seems to be vested the custody of Canadian muniments) a very exhaustive report on the historical treasures accumulated in the Public Record Office, the Manuscript Department of the British Museum, and the General Register House, Edinburgh, with a concise account of the manner in which these vast collections were formed. The assistance also given to historical studies by the Historical Manuscripts Commission was not overlooked by Mr. Brymner; and as an instance of his unwearied diligence we may mention that he has compiled from the indexes to the many volumes (nearly 48,000) of manuscripts in the British Museum a list of all the series of documents touching upon the history of British North America. The archives of Canada preserved at Ottawa are described by Mr. Brymner as valuable but fragmentary; they include the original military correspondence of the officers in command in Canada for a hundred years, the civil rule also being, to a great extent, in the same hands. Mr. Brymner's report is printed by permission as an appendix to the Report of the Deputy-Keeper of the Public Records in England, some of the contents of which we noticed last week.

ENGLISH AUTHORS AND AMERICAN PUBLISHERS.

50, Albemarle Street, Dec. 18, 1882.

As some question has been raised in your columns respecting the liberality of Messrs. Harper, of New York, to British authors, I conceive I am not justified in keeping back a public statement of the fact that when Dr. Livingstone's posthumous journals were in the press, and it was desired to raise as large a sum as possible for the benefit of his family, Messrs. Harper responded in the most liberal manner to my call, and came forward with the handsome sum of 1,000*l.* for advanced sheets, which amount I had the pleasure of handing over to Dr. Livingstone's representatives. JOHN MURRAY.

Crown Buildings, 188, Fleet Street, Dec. 19, 1882.

G. W. S. says: "My telegram was an exact summary of Mr. Sampson Low's letter.....I quoted Mr. Low's language. Mr. Marston does not and cannot deny this, yet he omits, no doubt inadvertently, to withdraw and regret his charge of inaccuracy."

I am sorry to say that I neither regret, nor can I withdraw, my charge of inaccuracy. Mr. Low's words are "*a fact of which Mr. Russell had probably not informed himself when he wrote to the Athenæum.*"

G. W. S. in his telegram converts these words into "*which they pocketed unknown to Mr. Russell,*" and says they exactly summarize Mr. Low's words.

Mr. Low's words imply an oversight on the part of Mr. Russell, who seemed to have forgotten that Messrs. Harper had written to him direct on each occasion of their having published his books.

G. W. S.'s words imply dishonest conduct on the part of my firm. He says that he "writes in no unfriendly spirit to me or my firm," therefore he may not have wished to convey the above implication; but, as he puts it, "the point is not what he wished to convey," but what, in fact, his words do convey to any unbiassed reader. Whatever may be the "concern" of Americans or Englishmen as to the "question which arises out of this controversy," my concern is that the action of my firm shall not be wilfully or unintentionally misrepresented in your columns. That being put right, I by no means feel it to be incumbent on me to comply with G. W. S.'s request that I should "put him right" on other matters on which he has deliberately chosen to go wrong. E. MARSTON.

Savile Club, Dec. 19, 1882.

IT must be in the experience of so many English authors that the Messrs. Harper treat openly and fairly with them for their works, that iteration of the fact in print is hardly necessary. Moreover, that enterprising firm, having latterly taken up the only proper position for the Colossus among publishers that it is said to be, by planting one foot on this side of the Atlantic, has thereby made itself more directly amenable to the customs of the English press than ever, and can have no possible wish to treat our writers cavalierly. For my own part, I may state—not to mention the *bona fides* of the Messrs. Harper in

ordinary transactions—that some time ago I agreed to supply them with the advance sheets of a novel for so much money, the said novel to be no shorter than a specified length, while if longer there was to be no additional payment. When finished, the story, planned without reference to the agreement, turned out to be one-third longer than the guaranteed length; and I was greatly surprised, and not less charmed, to receive from them the proportionate third above the price agreed on. It is said that other publishers delight in paying an author more than he expects to get, but I believe the excellent practice is not yet universal. THOMAS HARDY.

*** We cannot insert more letters on this subject.

MR. HENRY JAMES.

MR. HENRY JAMES, who died at his residence in Cambridge, Massachusetts, on the 18th inst., was born at Albany, New York, January 3rd, 1811. He graduated at Union College in that state, and afterwards studied in the Princeton Theological School. He did not, however, enter the clerical profession, because he believed that none of the existing churches was in accordance with apostolic standards. For a time he was interested in Sandemanian views, and edited Sandeman's 'Letters on Theron and Aspasia' (1839). In the following year he published 'Remarks on the Apostolic Gospel,' in which he maintained the deity of Christ, but denied the doctrine of a Trinity. In 1843, after a second tour in Europe, his mind took the pronounced Swedenborgian turn which influenced his subsequent writings, although he had no connexion with the Swedenborgian organization. His earliest original volume was entitled 'Moralism and Christianity,' comprising a course of lectures given in New York, 1849-50. Other works by Mr. James are 'Lectures and Miscellanies' (1852); 'The Church of Christ not an Ecclesiasticism' (1854); 'The Nature of Evil' (1855); 'Christianity the Logic of Creation' (1857). In all these works Mr. James proved himself to be an able theologian and a finished writer—master, indeed, of a style of rare simplicity and beauty. The religious view with which he is especially associated is one which carries the old theological distinction between "faith" and "works" to its transcendental expression. Morality is distinguished to a paradoxical degree as something formal and external from the religious life. Of all the thinkers who have appeared in America, Mr. James may perhaps be described as the most mystical. Of what is now called spiritualism he was a severe critic, maintaining that it conceived an immortality for egotism. "Whatsoever is of the person in us is illusory, and perishes; only what belongs to impersonal goodness and truth is real and immortal." These are the closing words of his remarkable article on 'Spiritualism New and Old,' in the *Atlantic Monthly*, March, 1872. Mr. James has written only when the views of which he was the sole representative in his country summoned him from the comparative seclusion into which he had retired. In his youth he had the misfortune to lose one of his legs by an accident. He was possessed of considerable powers of conversation, but his friendships were limited to those interested in profound subjects. The "impersonality" which he worshipped gradually gained expression in his face and manner, not, indeed, without adding a certain charm. His distinguished sons, Prof. James, of Harvard University, and Mr. Henry James, the novelist, were both absent at the time of their father's death—the former being in Europe, the latter having heard on landing in New York of his bereavement. If, as we hope, a biography of the late author shall be prepared, it is probable that a larger world will become acquainted with this unique thinker through a loss which will be much felt by the scholars who surrounded him at Cambridge.

THE BECKFORD SALE.

THE sale of the second portion of the magnificent library of Mr. Beckford commenced on Monday, the 11th inst., at the rooms of Messrs. Sotheby, Wilkinson & Hodge, and will be continued till this afternoon. The rarity of the books and the beauty of the various bindings have brought competitors from all parts, and in consequence prices have ruled extravagantly high. The following may suffice as specimens of the furore of bibliomaniacs of the present day:—

Galerie des Peintures, a duodecimo in red morocco by Boyet, with Count Hoym's arms, which sold in his sale for 14 francs, 111*l.* Galerie du Palais Royal, unlettered proofs, 75*l.* Galerie de l'Hermitage, 11*l.* 15*s.* Gautier de Sibert, Histoire des Ordres Royaulx de Notre-Dame du Mont-Carmel, 146*l.* Gerini, Pitture del Salone Imperiale del Palazzo di Firenze, 31*l.* Germain, Éléments d'Orfévrerie, 1748, 31*l.* Gesneri Historia Plantarum, having Thuanus's arms stamped on the binding, 20*l.* Gessner, Œuvres, 4 vols. in 1, large paper, 20*l.* A series of 672 caricatures by Gillray, with two original sketches, bound in four folio volumes, 305*l.*; another series of caricatures by the same artist, but containing only 513, 260*l.* Giraud, L'Invocation et l'Imitation des Saints, 4 vols., bound by Deseuil, 50*l.*; another copy, 28*l.* Gohory, Livre de la Conqueste de la Toison d'Or par le Prince Jason, bound in brown morocco covered with gold tooling by N. Eve, and having the arms of the Duc de Guise painted on the sides, 405*l.* L. de Gongora y Lope de Vega Carpio, Quatro Comedias Famosas, recopiladas por A. Sanchez, in olive morocco with arms and interlaced λλ of Louis Phelypeaux, Marquis de Vrillière, on the sides, 50*l.* Gould, Monographs of the Ramphastidæ, Odontophorinæ, Trochilidæ, Trogonidæ, Mammals of Australia, and Birds of Great Britain, Asia, New Guinea, and Australia, 542*l.* 4*s.*, all being bought by the same purchaser. Gresset, Œuvres, 3 vols., large paper, with a double set of plates, 1803, 68*l.* Grimm, German Popular Stories, 2 vols., first edition, with a double set of Cruikshank's illustrations, 64*l.* Gringore, Les Fantasies de Mere Sote, black-letter, Paris, 1516, 180*l.*; this copy sold for 9*l.* 9*s.* in Hibbert's sale. Guarini, Opere Poetiche, in brown morocco by Clovis Eve, probably for Marguerite de Valois, 175*l.* Guer, Histoire Critique de l'Ame des Bêtes, 2 vols., with arms of Madame de Pompadour in gold on the binding, Amsterdam, 1749, 56*l.* Guichenon, Histoire Généalogique de la Royale Maison de Savoye, 2 vols., large paper, Lyon, 1660, 60*l.* Duc de Guise, ses Mémoires, 2 vols. in 1, Cologne, 1669, 31*l.* 10*s.* Comte Hamilton, Œuvres, 4 vols., illustrated, Paris, 1812, 36*l.* 10*s.* Harrisii Matrona Ephesia, bound by Monnier, in variegated leathers, 136*l.* Hayward's Sanctuarie of a Troubled Soule, in old English morocco, 31*l.* 10*s.* Heinsii Orationes, presentation copy to Thuanus, 66*l.* Heliodore, traduit par P. Vallet, 14*l.* 10*s.* Henault, Abrégé Chronologique, large paper, in blue morocco by Derome, with his ticket, 56*l.* Herberstain, Res Moscoviticæ, Grolier's copy, 161*l.* Entrée de Henry II. en Paris, 470*l.*, the Yemeniz copy having sold for only 710 fr. Herrera, Historia General, Count Hoym's copy, 42*l.* Heures à lusaige de Paris, printed by S. Vostre in 1508, on vellum, magnificently bound by Clovis Eve for P. de St. Germain, 135*l.* Hieronymi Epistolæ Selectæ, a small duodecimo, magnificent specimen of the taste of Margaret of Valois in binding, 109*l.* A curious collection of French Histoires Prodigieuses, 25*l.* Hogarth's Works, including the rare Sunday March to Finchley, 40*l.* 10*s.* Holbein, Icones Veteris Testamenti, two editions—1539, 20*l.*, and 1547, 27*l.*; Court of Henry VIII., 40*l.*; Dance of Death, engraved by Hollar, 35*l.* Holland's Heroologia, 17*l.* Various engravings by Hollar, 323*l.* Homeri Ilias, Versibus Neo-Græcis, 45*l.* Hooge's Landing of William III., 27*l.* Horæ, with beautiful woodcuts by Tory de Bourge, in Grolier binding by Clovis Eve, 349*l.* Horace, printed in 1527 by Aldus, 45*l.*; printed by Elzevir in 1629, red morocco by Deseuil, 45*l.* 10*s.*; 1676 edition, bound for Count de Begon by Boyet, 46*l.*; Horatius a J. Pine, the Post-Est edition, 16*l.* Horstii Paradisus Animæ Christianæ, bound by Deseuil, 24*l.* Forty-seven select portraits by Houbraken, 114*l.* Hoyer's Gedichte, printed by L. Elzevier, 25*l.* Hugenii Momenta Desultoria, large paper, 20*l.* Hulsen's Pageants, 33*l.* Humbert, Combat à la Barrière, with plates by Callot, 19*l.* Itinerarium Portugallensium in Indiam et in Occidentem, 78*l.* Jacobi Hodoeporicon Ruthenicum et Hudsoni Detectio Freti ad Occasum, 70*l.* Jacobi II. Exequialia, 23*l.* Jappon, &c., 70*l.* Jean Damascene, Histoire de Barlaam et Josaphat, Henry III.'s copy, 195*l.* Jehan Zebedee, Apocalypse, 255*l.* Inigo Jones's Designs, with autograph of "A. Pope, given me by the Earl of Burlington," 21*l.* 10*s.* Joinville, Histoire de S. Louis, with arms of Marie de Médicis, 23*l.* 10*s.* Life of Mrs. Jordan, illustrated with portraits, playbills, &c., 140*l.* Josephus, traduit par M. Arnauld d'Andilly, large paper, bound by Derome, 24*l.* Jovii Vitæ Vicecomitum, with portraits by G. Tory, 189*l.* Junii et Sambuci Emblemata, De Thou's copy, 79*l.* Justinian, Histoire de Scios, 26*l.* Justinus, printed in 1640 by Elzevir, bound by Le Gascon, 42*l.*; another copy, bound by Roger Payne, 2*l.* 10*s.* Korb, Diarium, 20*l.* 10*s.* La Bruyère, Caractères, 1731 edition, bound by Boyet, 46*l.* 10*s.* La Chambre, Discours, bound by Le Gascon, 52*l.* 10*s.*; another copy, bound by Ducastin, 1*l.* 11*s.* La Chau et Le Blond, cabinet of the Duc d'Orléans, proofs of the *culs de lampe*, vignettes, and *médailles Spintriennes*, only 71*l.* Lactantius, printed at Subiaco in 1465, and the first book issued with a date in Italy, 285*l.* La Fontaine, Fables, the only complete edition published by the author, 15*l.*; Fables, four other different editions, 43*l.*, 21*l.*, 82*l.*, and 21*l.*; Contes, cuts by Romeyn de Hooge, 13*l.* 5*s.*; the edition of the Fermiers Généraux, 83*l.* 10*s.* La Marche, El Cavallero Determinado, a beautiful specimen of Roffet le Faucheux's binding for the Duc de Croy, 92*l.* 10*s.* Lanario, Guerre di Fiandra, dedication copy to Albert Archduke of Austria, in embroidered velvet, 20*l.* 5*s.* La Serre, Pageants, 66*l.* and 26*l.* Lastanosa, Museo, 36*l.*, bound by Derome; another copy in Spanish binding, 2*l.* 12*s.* 6*d.*; Lastanosa, De la Moneda Iaquesa, 36*l.* Laudonniere, Histoire de la Floride, 53*l.* Le Blon, Konst Boecxken für Goutsmeden, 48*l.* Le Brun, Galerie de Versailles, 71*l.*; Galerie des Peintres Flamands, 69*l.* Le Carpentier, Hôtel de Ville de Rouen, 66*l.* Leon, Fauconnerie, 36*l.* Le Quien, Histoire des Dauphins, 25*l.* 10*s.* Le Sage, Diable Boiteux, 36*l.* 10*s.*, purchased in Dent's sale for 5*l.* 5*s.* Leslæus de Origine Scotorum, two copies, 27*l.* and 10*l.* 10*s.*; Lesley on the Rights of Mary Queen of Scots to the Crown of England, rigidly suppressed by Queen Elizabeth, 20*l.* Leylande, Laboryouse Journey, 21*l.* L'Heritier, Stirpes Novæ, 20*l.* 5*s.* Livius Variorum, bound by Deseuil, 21*l.* Livre de bien Vivre, printed by Verard on vellum, 330*l.* Livre de Cuysine, 33*l.* Lobineau, Histoire de Bretagne, Louis XIV.'s copy, 40*l.* Lobkowitz, Philippus Prudens, a fine specimen of the library of Charles I. of England, 42*l.* Longus, printed on vellum by Didot, with the original beautiful drawings by Prud'hon and Gérard, from the library of Marshal Junot, 900*l.*; the translation by Maarcassus, 19*l.*; and three copies of Amyot's translation with the designs by the Regent Duke of Orleans, 34*l.* 10*s.*, 21*l.* 15*s.*, and 17*l.* 10*s.* Loniceri, Venatus et Aucupium, 14*l.* 5*s.* Louis XIII., Soleil au Signe de Lyon, dedication copy to Louis XIII., bound by Clovis Eve, 235*l.*; Voye de Laict, bound by Le Gascon, 53*l.* 10*s.*; his Reception in Paris, 52*l.* 10*s.* Lucanus Aldi, Grolier's copy, 290*l.*, and another copy 120*l.*; Lucanus Stephani, also

probably bound for Grolier, 135*l.*; Lucanus Variorum, bound by Boyet, 84*l.* Lucretius a Creech, Count Hoym's copy, 61*l.* Macrobii Opera, bound by Deseuil, 39*l.* Mahumedis II. Epistolæ, and other tracts in the volume, 28*l.* Maidment and Pitcairn's Nugæ, 24*l.* The total amount obtained for 2,082 lots, forming the first nine days' sale, is 16,817*l.* 3*s.* We shall continue our report next week.

A NEW 'BIOGRAPHIA BRITANNICA.'

I HAVE undertaken the responsible task of editing a new 'Biographia Britannica.' I cannot hope for success without the co-operation of the most competent living authorities. I have received very encouraging promises of support from nearly every one to whom I have applied, and have found a general belief that such a book is much needed. I am anxious to obtain help from all who are able and willing to give it. I shall therefore be obliged if you will permit me to state some particulars of the plan, so far as it is at present put into shape, in order to invite both criticism and co-operation.

The dictionary is intended to include English, Scotch, and Irish names from the earliest period. This includes Americans who were also British subjects. It will not include any names of living persons.

The first difficulty is to fix the scale, the number of names to be admitted, and the space to be allotted to each. I may point to the precedents of the 'Biographie Universelle'; of the incomplete dictionary published (1842-4) by the Society for the Diffusion of Useful Knowledge; and of the great dictionary of German biography, which has now reached the letter K. The English lives in the second of these dictionaries seem to me to afford the best model of the desirable mode of treatment. Apart from precedent, one or two principles are clear. We should aim at giving the greatest possible amount of information in a thoroughly business-like form. Dates and facts should be given abundantly and precisely; it is of primary importance to give in all cases, and upon a uniform plan, a clear reference to the primary authorities; and in the case of literary biographies it is important to give a full bibliographical notice. It would, however, be easy to ensure failure by attempting too much. We must exclude much if the dictionary is not to break down under its own weight. We must, in the first place, exclude (with certain exceptions) names which are only names. A biographical dictionary must be a collection of biographies, and cannot be a full catalogue of names. This, I may add, implies a limit to the bibliographical part of the work. Of the 46,000 and odd authors in Allibone's dictionary, a large proportion are known only by the title-page of some obscure book. To give all such names with their writings would be to incorporate the whole of such books of reference as Allibone, Watt, and Lowndes; and to add a vast mass of similar information. For this reason, though the bibliographical part of the book will be of great importance, we must omit many names and be content in other cases with a reference to more special works of authority.

We still have to deal with a great mass of information. Biographies of this kind may err by being too diffuse or too meagre. We must, of course, aim at condensation. Philosophical and critical disquisition, picturesque description, and so forth, are obviously out of place, and must be rigorously excised. There is a kind of diffuseness, too, which comes from simple verbosity, due chiefly to the fact that copying is easier than condensing. The whole pith of many articles in Chalmers and the old 'Biographia' might be given in half the space occupied in those works, and often in much less. On the other hand, it is a mistake to economize space by omitting any useful information. And when we ask what information comes under that head, it is not easy to draw the line. Elaborate analysis of character or exposition of critical theories is irrelevant; but a reader may fairly ask to have characteristic anecdotes in their most authentic form, and a clear statement of the view taken by a statesman of political controversies or of the position in the history of literature of a remarkable poem. A writer in a dictionary must be historical, not controversial or discursive; he must credit his readers with some knowledge of surrounding facts; he must put what he has to say in a pithy and condensed form; he must, as a rule, say nothing which would be equally appropriate under several other names; and, in short, he must be strictly biographical. But, granting this, I think that it would be hard to exclude anything which fairly deserves the name of biographical. I have been asked whether anything in the way of "literary style" is to be admitted. If style means superfluous ornament, I say emphatically, No. But style, and even high literary ability, is required for lucid and condensed narrative, and of such style I shall be anxious to get as much as I can. A biography written with a single eye to giving all the information presumably desirable by an intelligent reader may be not only useful, but intensely interesting, and even a model of literary art.

Such statements are necessarily vague. My general impression is that it will be possible, and that we should endeavour, to give a number of names large enough to satisfy any reasonable demands by condensing the more insignificant biographies, though with full reference to authorities, and thus making space for a fuller treatment of the most important. Thus, to give an instance from the old 'Biographia,' the space given to such a divine as Amory, who occupies five large folio pages, may be reduced to one-fifth at most; whilst the researches of Carruthers, Croker, Dilke, Elwin, and Courthope make it necessary to give a much fuller treatment of Pope than he has hitherto received.

I hope, however, to be able to give more precise indications to contributors. It is proposed, in the first place, to issue lists of names intended for insertion. I shall be much obliged to any one who will read such lists, mark errors and omissions, state what articles he would be prepared to undertake, and offer any suggestions that may occur to him. I shall be glad to receive the names of any who may be willing to contribute; and contributors will be peculiarly welcome who have made a special study of any particular period or class of biographies. I hope, further, to be able before long to prepare a few specimen lives, which can be seen by contributors, and which will, I hope, serve better than a general description to indicate the intended standard of treatment.

Further particulars as to date and mode of publication will be announced in due time.

Finally, I have one remark to add. The editor of such a work must, by the necessity of the case, be autocratic. He will do his best to be a considerate autocrat. LESLIE STEPHEN.

Literary Gossip.

THE life of Newton's favourite niece, Mrs. Conduit, which the late Prof. De Morgan wrote many years ago, and spent a long time on enlarging, is at last to appear. It may be as well to say that De Morgan was one of those who believed "sweet Mrs. Conduit" was privately married to Lord Halifax.

THE first instalment of the English Dictionary, edited by Dr. Murray, will be published early in February. It has been found necessary, owing to the accumulation of material, to enlarge the size of the dictionary beyond the limits that we mentioned some time ago.

A GOOD deal of nonsense having been written about the Hamilton Manuscripts, it may be well to say that the family papers were never offered for sale. Consequently the large collection of State documents of the seventeenth century was not included, being regarded as an heirloom. Bishop Burnet used many of these papers for his lives of the two Dukes of Hamilton, and Mr. Rawson Gardiner has recently edited some selections from them for the Camden Society, but there are many valuable letters of the reigns of James II. and William III. which have yet to be printed.

THE Prussian Government has given Dr. Lippmann a high order for his adroitness in purchasing the collection. Much blame has most absurdly been heaped on Messrs. Sotheby, Wilkinson & Hodge for selling the collection to a foreign government. But their business simply was to sell to the highest bidder. The sixteenth century papers that have gone to Berlin are not supposed to be of much value.

MR. FREDERIC W. H. MYERS will contribute to the January number of the *Century Magazine* an article containing his personal recollections of the late Dean Stanley.

THE Roxburghe Club has just issued to its members 'The King's Prophecie; or, Weeping Joy: Expressed in a Poem to the Honour of England's too great Solemnities,' by Jos. Hall. This very rare poetical pamphlet, believed to have been written by Bishop Hall, is edited by Mr. Buckley, who contributes a very interesting preface. For a long time only one *imperfect* copy was known, which was in the collections of Mr. Benjamin Heywood Bright and of Mr. Corser, and is now in the British Museum. "In the winter of 1881 a second copy, quite complete, was discovered by Mr. J. E. T. Loveday in the library of Williamscote House, near Banbury, Oxfordshire," and from this copy the Roxburghe volume has been edited.

LOVERS of Shakspeare will be glad to learn that 'Henry IV.,' Part II., has at length been added to the series of Mr. Griggs's facsimile quartos. There is only one edition in quarto, dated 1600, but there are two diverse issues, in consequence of an omission discovered by the original publisher in sheet E, which necessitated an amplified reprint of that sheet (in six leaves instead of four), and, as might be expected, the correction was too late for most copies of the edition. The facsimile is done from the Duke of Devonshire's complete copy (with E in six leaves), but by means of marginal notes on E 1 and E 2 the variants of the first issue are recorded, while the two leaves E 3 and E 4 of that issue are added in complete facsimile at the end. Thus the student possesses in this new part a complete representation of the two forms of the quarto of 1600. Subscribers may expect to receive their copies very soon.

WE may note some alterations in the London weekly and monthly press. The *Mark Lane Express*, after being the property of a joint-stock company for some time, has just changed hands. It will be conducted on the old basis, but with some improvements which may increase its attractions. The *British Trade Journal*, which completed its twenty-first year last month, has been placed under new literary management. The price will be reduced to sixpence, and at the same

time the paper will appear in an enlarged form. Among the new features will be a series of sketches entitled 'Annals of Commercial Fraud,' in which the leading cases of the kind occurring during the past fifty years will be dealt with. The *Zoophilist*, hitherto published at sixpence, will commence a fresh series with the new year, at threepence, under different editorship. The features of the first number are (1) diagrams and particulars of a new process of slaughtering animals by electricity, the invention of Mr. St. G. Lane-Fox, who has presented the magazine with his patent rights; and (2) a social tale, by Mrs. Cashel Hoey.

During Mr. Goldwin Smith's recent visit to this country the publication of his monthly magazine, the *Bystander*, was suspended. Since returning to Toronto he has arranged for its reappearance as a quarterly. The first number of the new series will be published early next year, and the quarterly, like the monthly, will be entirely written by Mr. Goldwin Smith, the proprietor and editor.

Mr. Traill, formerly of the *St. James's Gazette*, is now a member of the editorial staff of the *Daily Telegraph*.

Mr. Rawdon Brown, of Venice, has recently transmitted to the Public Record Office four volumes of translations of the news-letters and despatches sent by the Venetian resident in London to his Government during the eventful years between 1645 and 1656.

Mr. A. Mackenzie, the indefatigable editor of the *Celtic Magazine*, has in the press a 'History of the Highland Clearances,' from the battle of Culloden to the present time. The work contains a reprint of Donald Macleod's 'Gloomy Memories of the Highlands' (now not procurable for any money). A full account is given of the evictions at Glengarry, Knoydart, Strathglass, Kintail, Glenelg, Skye, North and South Uist, Barra, Rum, Coigeach, Strathconan, and several other places.

'It was a Lover and his Lass' is the title of a new novel by Mrs. Oliphant, shortly to be published by Messrs. Hurst & Blackett. The same firm will also issue during January 'Sanguelac,' a novel by Mr. Percy Greg, author of 'Ivy: Cousin and Bride,' &c.

A poll of the burgesses of Hull took place on Saturday last on the question of adopting the Public Libraries Act, 1855. We regret to say that while 4,212 voted in favour of the establishment of a library, 5,889 opposed it — a hostile majority of 1,677. This is the third unsuccessful attempt to apply the Libraries Act to Hull.

The editorship of the 'Dictionary of Foreign Words and Phrases adopted into English,' for the preparation of which the late Mr. Stanford left a bequest of 5,000*l.* to the University of Oxford, or failing it to that of Cambridge, has been undertaken for the latter by the Rev. A. S. Palmer, the author of 'Leaves from a Word-Hunter's Note-Book,' 'Folk-Etymology,' &c.

Subhi Pasha, the Turkish Minister of Commerce, is well known in the West as an accomplished statistician and a numismatist. His own fine library was destroyed by fire, and his well-known collection of coins was sold. He, however, set to work with energy and accumulated another cabinet of coins. This, which is also valuable, he has given to the Imperial Museum at Constantinople, which is to be further enriched by a collection of ancient arms and armour, formerly contained in the Imperial Treasury and but rarely seen. The museum is steadily growing, and now attracts many travellers.

Prof. Schrader, of Berlin, has now completed his new edition of 'Die Keilinschriften und das Alte Testament.' It contains full and copious glossaries, with exhaustive commentary and notes.

Rückert's poem 'The Wisdom of the Brahman' has been translated into English by Mr. Charles T. Brooks and published at Boston, U.S. Prof. Max Müller, in his lecture 'What can India Teach Us?' published in the October number of the *Contemporary Review*, says of it: "One of the most beautiful poems in the German language is 'Die Weisheit des Brahmanen' ('The Wisdom of the Brahman'), by Rückert, to my mind more rich in thought and more perfect in form than even Goethe's 'West-östlicher Divan.'"

Messrs. Abel Heywood & Son, of Manchester, have commenced the publication of a collected edition of the works of Mr. Benjamin Brierley, one of the most prolific of the Lancashire *littérateurs*, and the editor of the Lancashire serial *Brierley's Journal*.

A work regarding the Order of St. John of Jerusalem and its archives at Malta will soon be published in the "Bibliothèque des Écoles d'Athènes et de Rome," by M. J. Delaville le Roulx. It will consist of about a hundred documents of the eleventh and twelfth centuries relating to the history of the Hospitallers in Palestine. The editor has been occupied in special researches on the history of the order for several years, and reported on the importance of these inedited documents to the Académie des Inscriptions in 1879.

The vacancy caused by the death of Bluntschli among the ten foreign members of the Reale Accademia dei Lincei at Rome has been filled by the election of Prof. Max Müller.

In our number for December 30th we shall give a series of articles on the Continental Literature of the Year. Among them will be Belgium, by MM. É. de Laveleye and P. Fredericq; Denmark, by M. Petersen; France, by M. F. de Pressensé; Germany, by Hofrath Zimmermann; Greece, by M. Lambros; Holland, by E. van Campen; Hungary, by Prof. Vámbéry; Italy, by Count de Gubernatis; Norway, by M. Jæger; Poland, by Dr. Belcikowski, of Cracow; Spain, by Señor Riaño; Russia, by Prof. Storojenko, of Moscow; and Sweden, by M. Ahnfelt.

SCIENCE

GEOGRAPHICAL NOTES.

The Russian Geographical Society has resolved to enter into relations with other scientific institutions, with a view to the joint publication of a detailed description of Siberia and a history of that region since its occupation by the Russians. In connexion with this undertaking the issue of a bibliography of all existing works and articles upon Siberia written in the Russian language is in contemplation.

Dr. G. Schweinfurth was employed last summer in a survey of the environs of the porphyry val ey at the foot of Gebel Dakhan to a distance of thirty miles. His map will accompany a monograph on the porphyry of the ancients which Dr. Oscar Schneider is having printed at Dresden.

As a curiosity we may mention that Lepsius's 'Fremdenbuch,' in charge of the German consular agent at Luxor, contains a carefully finished copy of Sir Gardner Wilkinson's original map of Thebes and its environs. This, we believe, is the only map of our great Egyptologist which has been published, all his other maps having been lost apparently past recovery.

F. Bayberger's 'Der Inngletscher von Kufstein bis Haag,' published as a supplement to Petermann's *Mittheilungen*, is an important contribution to the ever-increasing literature on the glacial epoch in Europe. The author has succeeded in collecting a vast amount of information, and this he sets forth clearly in the letterpress no less than on the map which accompanies it.

The *Deutsche Geographische Blaetter* of Bremen contains the concluding chapters of the report of the brothers Krause on their explorations in the Chukchi peninsula and Alaska. Their herbarium contains 193 species of phanerogamous plants, and the catalogue of their ethnological collection enumerates 295 articles.

The *Revue de Géographie* publishes a paper on the Pulh or Fulah, by M. J. de Crozals, in which the physical type of that race and its mingling with the negroes are dealt with in a masterly manner. M. P. H. Antichan's article on Bulam, one of the Bisagos Islands, is likewise worth attention; but the same cannot be said of M. Bunge's lucubration on the Western Sahara. It must be matter for surprise that a periodical of the standing of the *Revue de Géographie* should revive the question of flooding the Sahara. M. Bunge rejects the altitudes of Dr. Lenz as inconclusive, but had he read the paper on M. Gatell's explorations in the *Bulletin* of the Paris Geographical Society for October, 1869, he would have found that all the wadis and rivers to beyond Cape Juby slope towards the Atlantic, and that there is no pretence for saying that there exists an "opening" along the coast through which the ocean could be admitted into the Sahara. A scheme like that of Mr. Mackenzie may fascinate for a time a few aldermen in the city of London, but it ought not to be countenanced by geographers. At all events, France is not likely to be called upon "d'empêcher l'Angleterre de disloquer son empire colonial Africain."

A member of Stanley's expedition has published a pamphlet at Brussels, in which the objects of the Comité d'Études du Haut Congo are fully set forth. The association bearing that name was founded at Brussels in 1878, with a capital of 40,000*l.*, and entrusted Mr. Stanley with the task of opening a road from the lower to the middle Congo. Its objects are exclusively philanthropic and scientific, and its stations are open to the missionaries and merchants of all nations. M. Gilles has established factories at Embomma and Noki, and a "Société Générale d'Exportation," established at Brussels in May last, proposes to avail itself of the facilities afforded for carrying on trade; but the Comité and the members of the staff working under it have not hitherto engaged in commercial transactions, nor do they propose to do so in the future. There is an undercurrent of dissatisfaction with M. de Brazza's transactions with King Makoko, and the fact that the French explorer received 20,000 francs from the International Association in 1879, in order to enable him to found stations on the Upper Ogowe

similar in aim to the stations founded by the Association elsewhere in Africa, is prominently stated.

At the last meeting of the Berlin Geographical Society, Dr. Finsch rendered an account of his three and a half years' residence in the islands of the Pacific. He visited in succession the Sandwich Islands, the Marshall and Gilbert Islands, the Carolinas, New Britain and New Ireland, the islands in Torres Straits, and New Guinea. The collection made during this expedition includes 4,000 ethnological articles, 200 skulls, 300 plaster casts taken from living individuals, and 6,000 vertebrate and 3,000 invertebrate animals. The curiosities brought home by him include the last canoe made from the bark of the bread-fruit tree and a chart composed of small sticks and shells, both from Jaluit.

There appears reason to believe that the traveller who wrote from Hami to the *China Mail* in the year 1879 under the pseudonym of "Pioneer," and who was referred to in the "Geographical Notes" of the *Athenæum* of October 14th, may be identified with Herr Mikhaelis, a German engineer employed by the Viceroy Tso.

The proposed statutes of the Russian Orthodox Palestine Society have been published with the approbation of the Imperial Government.

ASTRONOMICAL NOTES.

MR. STONE, Radcliffe Observer, under whose superintendence the organization of the British expeditions for observing the transit of Venus this year was ably carried out, has written to make the satisfactory announcement of the complete success of the party at Madagascar, where the principal observers were Revs. S. J. Perry and W. Sidgreaves, of Stonyhurst College, who also observed the transit of 1874 at Kerguelen Island, the southernmost station to which an expedition was sent. What makes this of especial importance is the fact of the success also of the party sent to Bermuda, for the "retarded ingress" observed at the latter place, compared with the "accelerated ingress" observed at Madagascar, forms an exceedingly favourable combination for the determination of the solar parallax. The stations for observation of the "retarded ingress" are also available for that of "accelerated egress," and include some of the West Indian islands; those selected for "retarded ingress" are in New Zealand, in which (as already remarked in the *Athenæum*) Col. Tupman was favoured with fine weather, and at Brisbane, Queensland, where a cloudy sky unfortunately prevented any observation being made. The Cape of Good Hope observations, which were very successful, are available for "accelerated ingress." No observing expedition was sent out by either the Austrian or the Italian Government on this occasion. Two parties proceeded from Belgium to different parts of America, and accounts have been received of the partial success of that one which went to Texas. No special expedition was sent from Holland; but it was arranged that Lieut. Heyming, of the Dutch navy, should select some station for observing the transit in the West Indies. Spain sent two parties of naval officers to Havana and to Porto Rico. The American expeditions were sent to the Cape of Good Hope and to South America, Prof. Newcomb being the principal observer at the Cape. Notes in the *Comptes Rendus* for the 11th inst. inform us that the ingress was well observed by Prof. Tacchini at Rome, the clouds clearing off from the sun just in time; that M. Janssen had a clear sky for observing the transit at Oran; and that at Marseilles, although the state of the sky left much to be desired, yet the astronomers there were able to observe the phenomena of the transit under conditions which M. Stephan (Director of the Observatory) considered good.

No. 2475 of the *Astronomische Nachrichten* contains a paper by Mr. J. Tebbutt, giving a fine series of observations of Wells's comet (I., 1882), made by him at Windsor, New South Wales, extending from June 19th to July 25th; also spectroscopic observations of the great comet (II., 1882), by Dr. von Konkoly, at O Gyalla, Hungary.

The death is announced of Prof. Gustaf Svanberg at Upsala on the 21st of November. Born in 1802, he became connected with the Upsala Observatory in 1829, and was Professor of Astronomy and Director of the Observatory from 1842 till 1875, when he retired. Under his superintendence the new observatory was completed in 1844, although it was not furnished with its full instrumental equipment till 1853. Svanberg's successor there was Prof. Hermann Schultz, the present able Director, well known for his observations and researches on nebulæ.

SOCIETIES.

ROYAL.—*Dec.* 14.—The President in the chair.—The Right Hon. J. Chamberlain was elected a Fellow.—The following papers were read: 'On the Development of Renilla,' by Dr. E. B. Wilson,—'On the Morphology and the Development of the Perithecium of Meliola, a Genus of Tropical Epiphyllous Fungi,' by Mr. H. M. Ward,—'Note on a Discovery, as yet Unpublished, by the late Prof. F. M. Balfour, F.R.S., concerning the Existence of a Blastospore and the Origin of the Mesoblast in the Embryo of *Peripatus Capensis*,' by Prof. Moseley and Mr. Adam Sedgwick, M.A.,—and 'On the Refraction of Plane-polarized Light at the Surface of a Uniaxal Crystal,' Part II., by Mr. R. T. Glazebrook.

ASIATIC.—*Dec.* 18.—Sir Bartle Frere, Bart., President, in the chair.—H.R.H. the Duke of Connaught, Sir Thomas Brassey, and Mr. A. Cassels were elected Resident Members, and H.H. the Maharani of Oodeypur, Lieut.-Col. C. M. Smith, and Mr. W. M. Ramsay, Non-resident Members.—Mr. A. Lillie read a paper 'On the Buddhism of Ceylon,' in which he combated the idea advanced by a section of writers, headed by Mr. Rhys Davids, that the ancient books of Ceylon teach nothing but annihilation, non-existence of the soul, and atheism. He cited the 'Tevigga Sutta,' in which Buddha is questioned on the subject of that union with Brahma which it was the great object of the Brahmin ascetic in Buddha's day to gain. Buddha, instead of answering that the supreme Brahma is non-existent, and that those who sought union with him were unwise, proclaimed distinctly the contrary proposition. Mr. Lillie then urged that the charges of annihilation, &c., brought against Buddha by Mr. Rhys Davids were founded on an erroneous reading of the Buddhist ideas about *Karma* and the *Skandas*. These, he stated, cease not on the death of the individual, but on his attaining spiritual awakenment. A passage in the 'Brahma Jâla Sutta' much relied on by Mr. Davids was then compared with its context, and it was shown that the doctrine of the annihilation of human beings was pronounced as heretical as that of future conscious existence. Mr. Lillie, in conclusion, expressed the opinion that the Northern and Southern systems should be compared, as by these means alone the archaic and true Buddhism could be detached from its later accretions.

SOCIETY OF ANTIQUARIES.—*Dec.* 14.—Mr. A. W. Franks, V.P., in the chair.—Notice was given of a ballot for the election of Fellows on Thursday, Jan. 11th, 1883.—Mr. E. Peacock exhibited a photograph of a wooden horn-book bearing the alphabet in two characters and the Paternoster, the latter with a variant reading, "*daily* trespasses," probably a mere blunder of the scribe.—The Earl of Mulgrave, through Mr. H. H. Howorth, exhibited a watch given by James II. to his natural daughter Catharine, created Countess of Doncaster, from whom it descended to the present owner. The outer case was of red cornelian, in compartments, with a bust of an emperor in the centre. The inner case had the royal arms of England; on the works the arms are repeated with the word "London."—Mr. E. Freshfield laid before the Society notes of visits he had paid to churches in various towns on the eastern coast of Italy, between Barletta and Taranto. The interest of these towns is that the country was wrested by the Normans, about the time of the Norman conquest of England, from the Greeks, every vestige of whose occupation appeared to Mr. Freshfield to have been destroyed. The actual towns visited and commented on by Mr. Freshfield in these notes were as follows: Bari, Bitonto, Trani, Molfetta, Canosa, Barletta, Taranto, Castel del Monte, Ruvo, and Brindisi. Mr. Freshfield observed that the churches passed under review fell into three groups. First, the group represented by St. Nicholas at Bari, where the building is a T-shaped basilica, with the transepts higher than the nave. Secondly, the buildings represented by the churches at Canosa, Molfetta, and the small church at Trani, where the buildings are entirely domed; and, thirdly, the cathedral at Bari, where the building is a T-shaped basilica, with a dome at the crossing. There are also the following peculiarities: 1. All the churches have three apses. 2. Several of the churches have square east ends applied to the apses. The domical and apsidal features were probably copied, in idea, from the Greeks. These valuable notes were the more interesting because they opened up a tract of country which is rarely visited by the English traveller, the accommodation (especially for ladies) being of a very inferior description.—Mr. J. G. Waller laid before the Society a paper on a beautiful wall painting in tempera of the Blessed Virgin and Child which had been discovered above the altar in the church of Great Canfield, Essex. Mr. Waller also exhibited a photograph of the painting, to which he assigned the date of the middle of the fourteenth century. Mr. Franks was disposed, however, to place it at the end of the thirteenth century. The figure of the Blessed Virgin was in royal attire, with tunic and mantle, also crowned, the hair long and flowing. Upon her lap is seated the Holy Child, also in tunic and mantle, whom she holds with her left hand while with the right she presents her bare breast. Notwithstanding this act of infant nurture, there is nothing in the Holy Child but the size to indicate the Babe. The proportions and dress are those of a youth, and He holds up His hand in the act of benediction. Mr. Waller took occasion to point out the various types which from the earliest times were met with in the representation of this subject, and which comprised more or less extensive fluctuations, from what he called the severe hieratic type, symbolical of the tenets of the Christian faith, to the more tenderly human aspect of motherhood.

ROYAL SOCIETY OF LITERATURE.—*Dec.* 13.—General Sir C. Dickson in the chair.—Sir P. de Colquhoun read a paper 'On Mohammedanism,' in which he sketched, briefly but effectively, the prophet's life. At first Mohammed, he said, aimed merely at the bettering of the moral condition of the Arab tribes. The development of his doctrine of the unity of God "without equal or companion" came afterwards. Sir P. Colquhoun pointed out many existing vulgar errors respecting the Mohammedan faith, which, in his view, differed in no respect, save in name and outward form, from that of Buddha and Christ. In advocating this view he maintained that Mohammed enfranchised the female sex, introduced the doctrine of a future state, abolished the immolation of human beings and of the lower animals as sacrificial atonements, promulgated the maxim "Let there be no violence in religions," and ignored any priestly caste.

PHILOLOGICAL.—*Dec.* 1.—Dr. J. A. H. Murray, President, in the chair; *Dec.* 15, Mr A. J. Ellis, V.P., in the chair.—H.I.H. Prince L. L. Bonaparte read a paper 'On Initial Mutations in the Living Celtic, Basque, Sardinian, and Italian Dialects,' which was illustrated by fifteen tables, containing complete lists of the kinds of initial mutation, suppression, and addition to any word under the influence of a preceding word to be found in these languages.—After the close of the second part of this paper the Prince read a very short paper on '*Roncesvalles* and *Juniper* in Basque, Latin, and Neo-Latin, and the Successors of Latin J.' He showed that the original Basque name for the place was Orreaga, "a place full of brambles," and that, as evidenced by the name for *juniper* in fifteen groups of languages, *j* assumed seventeen different forms.

MATHEMATICAL.—*Dec.* 14.—Prof. Henrici, President, in the chair.—Messrs. T. Woodcock and H. Fraser, Major Allan Cunningham, R.E., and Capt. P. Macmahon, R.A., were elected Members.—The Chairman announced that in consequence of ill health Mr. C. W. Merrifield had been obliged to resign the office of Treasurer, and that the Council had elected Mr. A. B. Kempe to the office.—Dr. Hirst having moved that a vote of thanks for Mr. Merrifield's past services and of condolence with him under the circumstances which led to his resignation be passed, the vote was carried unanimously.—The following communications were made: 'On the Vibrations of a Spherical Shell,' by Prof. Lamb,—'On the Absolutely Least Periods of the Elliptic Functions,' by Prof. H. Smith,—'On certain Relations between Volumes of Loci of Connected Points,' by Mr. Elliott,—'Geometrical Proof of Griffiths's Extension of Graves's Theorem,' by Mr. Walker,—'On Polygons circumscribed to a Tricuspidal Quartic,' by Mr. R. A. Roberts,—'Note on an Exceptional Case in which the Fundamental Postulate of Prof. Sylvester's Theory of Tamisage Fails,' by Mr. Hammond,—and 'On certain Quartic Curves which have a Cusp at Infinity, whereat the Line at Infinity is a Tangent,' by Mr. Jeffery.

ANTHROPOLOGICAL INSTITUTE.—*Dec.* 12.—Mr. M. J. Walhouse in the chair.—Mr. A. L. Lewis exhibited some neolithic flint implements and flakes found by him at Cape Blanc Nez, near Calais.—A paper by Mr. A. W. Howitt, 'On the Australian Class Systems,' was read, in which the author discussed and explained the various rules with respect to marriage adopted by several of the native tribes.

ARISTOTELIAN.—*Dec.* 18.—Mr. S. H. Hodgson, President, in the chair.—Mr. A. J. G. Lowe was elected a Member.—A discussion took place on the Prefaces and Introductions to Kant's 'Critic of Pure Reason.'

MEETINGS FOR THE ENSUING WEEK.

THURS. Royal Institution, 3.—'Light and the Eye,' Prof. Tyndall (Juvenile Lecture).
— London Institution, 7.—'Ether and its Functions,' Prof. O. J. Lodge.
SAT. Royal Institution, 3.—'Light and the Eye,' Prof. Tyndall (Juvenile Lecture).

Science Gossip.

MESSRS. ALLEN & Co. have in the press a work on 'Grouse Disease: its Causes and Remedies,' by Dr. D. G. F. Macdonald, which they will publish next month.

THE death is announced of Mr. John Sadler, Curator of the Royal Botanic Gardens, Edinburgh, at the early age of forty-five. Mr. Sadler was a botanist of authority, and was recently elected President of the Fungus Club, which was formed to popularize fungi as an article of diet. For his botanical and other services deceased was awarded the Neill Prize of 50*l.* by the Royal Caledonian Horticultural Society.

PROF. HENLE, the anatomist, has been appointed Permanent Secretary of the Royal Academy of Sciences at Göttingen in the place of the late Prof. Wöhler.

THE Accademia delle Scienze dell' Istituto di Bologna offers a gold medal of the value of 40*l.* to the author of a memoir which, upon sound principles of science, will indicate new and efficacious practical systems or new apparatus for the prevention or extinction of fires. Memoirs must be sent in before May 30th, 1884.

MR. JOHN LE CONTE in the *American Journal of Science* for December has an interesting paper 'On Apparent Attractions and Repulsions of small Floating Bodies,' in which a very clear explanation of these familiar phenomena, which, notwithstanding the mathematical theories of Laplace and Poisson, have remained a perplexing puzzle to many intelligent students, is given. It is not easy in our limited space to describe Mr. Le Conte's experiments, or to give his explanation, which involves the surface tension of the liquid and the tendency of capillary action to restore an equilibrium.

MR. C. E. DE RANCE, of the Geological Survey, read on the 5th inst. a paper before the Manchester Geological Society, 'On his Discovery of Manganese and Hematite in Denbighshire in the Old Red Sandstone.' The ore deposits discovered vary in thickness from six to twenty feet. Analysis has shown that the manganese ore contains 45 per cent. of metallic manganese.

THE *Chemiker Zeitung* gives the following modes of preparing incombustible writing and printing paper, which appear worth attention. The best asbestos is treated with a preparation of permanganate of potash and then with sulphuric acid. Ninety-five per cent. of this asbestos is mixed with five per cent. of wood-pulp in water containing borax and glue. A fire-proof writing ink is made by mixing Indian ink and gum with chloride of platinum and oil of lavender; for printing ink lampblack and varnish are to be substituted.

PROF. TYNDALL will deliver next Thursday, at the Royal Institution, the first of a set of lectures (adapted to a youthful audience) on light and the eye.

DR. CARL HIMLY and Herr L. von Frützschler-Falkenstein have invented a new explosive compound suitable for mining purposes and for firearms. It is a mixture of saltpetre, chlorate of potash, and a solid hydrocarbon. If ignited in the open air it burns slowly, but under pressure it manifests remarkable rending powers. This new explosive has been patented in this country by Dr. C. W. Siemens.

FINE ARTS

ROYAL SOCIETY of PAINTERS in WATER COLOURS.—The TWENTY-FIRST WINTER EXHIBITION is NOW OPEN, 5, Pall Mall East, from Ten till Five.—Admission, 1*s.*; Catalogue, 6*d.*
ALFRED D. FRIPP, Secretary.

SOCIETY of BRITISH ARTISTS.—WINTER EXHIBITION NOW OPEN, from Ten to Five Daily, at the Suffolk Street Galleries, Pall Mall East.—Admission, 1*s.* THOMAS ROBERTS, Secretary.

GROSVENOR GALLERY.—WINTER EXHIBITION.—The WINTER EXHIBITION of the GROSVENOR GALLERY is NOW OPEN, with a Collection of the Works of L. Alma Tadema, R.A., and the Landscapes of the late Cecil Lawson.—Admission, 1*s.*; Season Tickets, 5*s.*

SURREY SCENERY.—This Beautiful Series of Sketches and Drawings made by Mr. Sutton Palmer is NOW ON VIEW at Messrs. Dowdeswell's, 133, New Bond Street, two doors from the Grosvenor Gallery.—Admission Free.

DORÉ'S GREAT WORKS, 'CHRIST LEAVING the PRÆTORIUM,' 'CHRIST ENTERING JERUSALEM,' and 'MOSES before PHARAOH,' each 33 by 22 feet, with 'Ecce Homo,' 'The Ascension,' 'Dream of Pilate's Wife,' 'Soldiers of the Cross,' 'A Day Dream,' &c., at the DORÉ GALLERY, 35, New Bond Street. Daily, Ten to Six.—1*s.*

ART FOR THE DRAWING-ROOM.

Modern Etchings of Celebrated Paintings, with an Essay by J. W. Mollett (Sampson Low & Co.), contains twenty etchings from pictures in Paris, Madrid, London, Vienna, Frankfort, and Dresden. These capital transcripts were mostly, if not all, borrowed from the *Gazette des Beaux-Arts*, yet they are so good that they cannot be less esteemed on this account. The pictures include the 'Orleans Madonna,' etched by M. Gaillard in a fine, brilliant manner, appropriate to the early Raphael it represents. The portrait attributed to Holbein of 'Simon George of Cornwall,' etched by Herr Eissenhardt, is hard and cold, but drawn with precision, and, though defective in colour, like a Holbein. The portraits of Martin Day and his wife, by M. L. Flameng, after Rembrandt, are capital. Like a Hals is the 'Woman with a Glove,' by M. Boilvin. Herr Unger's reproduction of 'A Dutch Family,' by Jan Ver Meer, at Vienna, is, like all the transcripts from that artist's pictures, welcome. It gives finely the idiosyncrasies of Ver Meer, but is too small to do justice to the original. These are the best of the etchings. Mr. Mollett seems to have laboured under considerable disadvantages in the preparation of his letterpress; but he does not lack sympathy with the motives of the painters to whose art his attention has been drawn by "circumstances" rather than by special studies. Taste and ingenuity have enabled him to treat his subject deftly and sometimes to bring into unexpected apposition the subjects of the pictures, transcripts of which seem to have been furnished to him with instructions to make a book somehow or other. Accordingly, we cannot but admire the tact, even if we smile, that, in order to bring together the before-named Raphael and Del Sarto's portrait of Lucrezia della Fede at Madrid, has brought into comparison the "inspiration of Raphael and the skill of Del Sarto." The apposition is taking and looks correct; but the facts are patent to critics who look below the surface and refuse to see any greater or higher "inspiration" than that of sweetness and simple grace in the charming work of the young Urbinate; and as to the "skill" of Andrea, there is not a little questionable draughtsmanship in the features and form of his wife, to which Mr. Gilbert has done more than justice. Mr. Mollett might well give attention to the grounds for the assertions of some of his authorities. For example, p. 9 tells us that Holbein "transmitted to us the living reality" and "portraits from the life of such men as Luther and Erasmus." Admitting that Holbein delineated the features of Erasmus, we demur to the assertion that we owe to him any portrait of Luther, because we agree with R. N. Wornum in wondering why likenesses of "hook-nosed men are chosen to bear the name of Luther," while Cranach's portrait of the Reformer exhibits a slightly aquiline nose, and the nose of the well-known medal is straight. As might be expected from the very varied character of the etchings, Mr. Mollett's letterpress is, to say the least of it, discursive.

The Ruined Abbeys of Yorkshire, by W. C. Lefroy (Seeley, Jackson & Halliday), is, although the fact is not stated, a reprint of papers published in the *Portfolio*. Mr. Lefroy's readable but somewhat discursive and slight letterpress is accompanied by the etchings and woodcuts of MM. Brunet-Debaines and H. Toussaint. This well-printed volume is suited for drawing-room tables, owing to its picturesque illustrations and the readable nature of the letterpress. The mild archæology of the volume is acceptable to the educated palate; and Mr. Lefroy shows sympathy with the great monastic houses. He carefully explains the differences which dictated the architectural character, planning, and choice of site of each; and he does not omit to point out how each place owed all its history to the religious rule under which its inmates lived and died without a thought that all things about them would suffer transformation so complete that, as our author says, a countryman of Furness actually inquired if the Benedictines of that glorious abbey of rose-coloured stone, which for centuries was the centre of the life of the promontory of Lancashire, were "really black men," as he had been led to believe they were. The plans given, with the etchings and vignettes, suffice to give fair ideas of the abbey. The charming etchings of M. Brunet-Debaines are not quite so good and careful as other works of his with which we are acquainted, but they abound in picturesque elements; and his solid draughtsmanship has been employed with success in producing the lovely, but somewhat heavily drawn, 'Chapel of the Nine Altars at Fountains.' This abbey has, as it has a right to do, especially attracted the author and artist. Fountains is, indeed, "the crown and glory of all that monasticism has left us in England." Not even the majesty of Furness nor the incomparable loveliness of Rievaulx can surpass Fountains; not to have studied it is to be imperfectly acquainted with English Gothic architecture.

Modern Landscape. By J. Comyns Carr. (Remington & Co.)—Mr. Carr has republished in this volume *de luxe* a series of essays from *Art and Letters*. He has added numerous etchings, most of which have appeared elsewhere, by MM. Chauvel, J. Park, Greux, and C. E. Wilson, after Constable, Crome, Corot, Diaz, Daubigny, and Th. Rousseau. There are also some excellent woodcuts of thoroughly modern feeling and character. Mr. Carr's letterpress shows fine discrimination and close analysis combined with freshness and clearness of diction. He is right in saying that Titian was the founder of modern landscape art, and we may add that the background of Lord Darnley's 'Europa' is instinct with the spirit of fine modern landscape painting. In speaking of Constable and his very visible influence on modern French art, Mr. Carr might well have noticed the fine works of S. W. Reynolds, the renowned engraver, and Girtin, both of whom worked largely in France. But we do not agree with him in thinking that Stark had 'an equal claim to consideration" with Vincent. It is not altogether correct to say that the last exhibition of Vincent's 'Greenwich Hospital' (R.A. 1877) "sustained the reputation which it had won for its author." It was the International Exhibition of 1862 that rehabilitated Vincent's reputation. The Academy of 1877 added nothing to it. Mr. Carr, writing as he does from a standpoint in criticism which is almost, if not wholly, unaffected by technical considerations, is needlessly indifferent to the shortcomings of such artists as the late Mr. Cecil Lawson, to whose praise a concluding section of this volume is devoted. The

interest which belongs to most of the engravings in this work is so great that it may seem ungrateful to say that not a quarter of them have any relation to the text. Some of the plates are a good deal worn. Apart from all this, 'Modern Landscape' is one of the best essays of its kind, of this or recent seasons.

Nature at Home. From the French of Théophile Gautier. Illustrated by K. Bodmer. (Bradbury, Agnew & Co.)—The French of Théophile Gautier has been translated into English in a meritorious but somewhat stiff manner. The type of the volume is clear, and the "getting-up" substantial. The drawings of Karl Bodmer, well known in the original illustrated edition of the work, have suffered nothing in being reproduced and reprinted. A large number of them possess high technical value. They are fresh, crisp, and yet soft. The draughtsmanship is careful, and the engraving by M. P. Comte admirable. These cuts are richer in tones and tints than English practice usually affects; they have a peculiarly "mossy" texture, and are full of colour and capitally drawn. Worthy of especial praise are the gloomy shadows and glowing illumination of 'A Sequestered Pool,' p. 19, with its finely delineated pine trunks *en silhouette* against the vivid sky; the reflections of light and dark in the water are treated with exemplary skill. 'A Quiet Resting-Place,' p. 49, is delightful. The exquisite drawing and elegance that come of finished studies, combined with taste and an irreproachable touch, are apparent in many lovely vignettes of herbage, flowers, animals, and their nests. See 'Autumnal Lacework,' a cobweb and foliage of delicate draughtsmanship, showing the complex structure of the web and the foreshortening of some of its planes. A charming larger cut is called 'An Innocent Creature,' because it delineates a fawn at the side of a pool among woods. The effect of snow on dark foliage and herbage is cleverly represented by 'Winter Quarters' and 'Storm-Driven.'

The New Forest: its History and its Scenery. By John R. Wise. Artist's Edition. (Sotheran & Co.)—Twenty years ago (*Athen.* No. 1835, Dec. 27th, 1862) we reviewed the first edition of Mr. Wise's capital book on the last of the ancient forests of England which, in a measure, retains its original charms, Dean being the only other that can boast of large extent of woodland scenery. We may repeat the praise thus long since given to the book, which is a model to its class. We may once again praise the charming cuts, engraved by Mr. W. J. Linton, of woodland views by Mr. Walter Crane, who has since they appeared distinguished himself in other walks of art, and earned the hearty thanks of children, artists, and poets. Messrs. Sotheran & Co. have republished the volume with added luxury of printing and paper and binding of the very "newest block" or pattern. The fidelity with which, in tinted and pressed paper, this binding imitates freshly-cut boards is the sole drawback to our pleasure in examining this old friend in a new dress. This "Artist's Edition" is enriched with twelve etchings by Mr. Heywood Sumner, most of which are notable for their richness of tone, their soft, clear light and shadow, and the rural felicity which pervades the sentiment they express. We may single out for special praise 'Mark Ash,' a beechen glade in grey daylight; the reach of water shining in the twilight meadows of 'Beaulieu'; and the sombre twilight of 'Christ Church,' with the river in flood. The only unsatisfactory etching of the dozen is that which includes the weakly drawn oaks and rivulet of 'Queen's Bower.' We have repeatedly admired Mr. Sumner's delightful etchings of the scenery of the Avon and Itchen valleys.

Scottish Loch Scenery (Walker & Co.) contains a considerable proportion of unusually excellent and solidly drawn and well printed coloured views of lakes, waterfalls, streams, and estuaries, by Mr. A. F. Lydon. 'Lochmaben' is very pretty; 'Loch Doon' is noteworthy for good drawing and solidity. As a chromo-lithograph 'The Grey Mare's Tail' could hardly be improved; 'Loch Coriusk' is impressive enough to be worthy of its subject, the grandest and wildest of all the Scottish lochs. The descriptive letterpress which accompanies these pictures is soberly and carefully written.

A Royal Warren; or, Picturesque Rambles in the Isle of Purbeck. By C. E. Robinson. (The Typographic Etching Company.)—The typography, binding, and illustrations of this handsome volume are creditable to those concerned in its production. The paper on which it is printed is first-rate in colour, texture, and substance. Handsome without excess of ornament, its exterior ensures the volume a welcome to either the library or the drawing-room table. The letterpress really justifies the title, and gives an account of "picturesque rambles" in the so-called "isle," which never was an isle, of Purbeck. Mr. Robinson is a son of the Surveyor of the Queen's Pictures, one of the magnates of Swanage, the chief town of Purbeck proper, who as a landowner is no doubt interested in promoting the "opening up" of a district which as yet is truly "beyond railways." It is, therefore, no wonder that the writer laughs at the protests of those who object to a railway which, as it seems to be his pleasing mission to announce to the hungry shopkeepers of Swanage, will bring their goods at five shillings per ton less than they paid before, and ensure the coming of excursionists. As a "guide" this volume is too large, as a drawing-room table book it is deficient in refinement, as a book for the study it lacks learning. On the other hand, to easily pleased walkers by cliff paths and dusty roads, to the explorer of old churches and quarries, and to the idler in general, who likes to be amused by the gossip of a lively companion, who while he talks has a keen eye for the picturesqueness of the landscape, we heartily commend this book, notwithstanding its flippancies and crudities. In short, it is an uncritical guide-book *in excelsis*. The illustrations of Mr. A. Dawson are not the less welcome because they seem to owe a great part of their charms to photography.

The Vanity Fair Album. By Jehu Junior. (*Vanity Fair* Office.)—In this, the fourteenth volume of the series, the letterpress is more bitter than ever, and thus gives extra piquancy to the likenesses and memoirs. The taste of the "cartoons" has improved, and the portraits are as good likenesses as ever; they are less grotesque, for those vertebral curvatures which characterized the earlier examples are exceptional now. It looks as if the joke of delineating monstrous heads on little bodies has at last grown threadbare. Not only is it so, but the faces are better drawn and less coarsely caricatured, though there is not a cartoon fit to be compared with that lately published in *Moonshine* delineating the escape of Arabi Pasha, a vulpine ape, over a bridge of suspended apes, each grasping its front neighbour's tail. 'Lord Robartes,' though not free from caricature, is capital. There is a dogmatic energy in the expression of Spy's 'Mr. John Holms' that deserves praise. 'Lord Haldon,' by Spy, is all the better for its solidity and quiet air. It is in this respect like 'Mr. Errington,' 'Lord Henniker,' 'Mr. Cyril Flower,' 'Lord Walsingham,' and Sir John B. Lawes,' which are all by "T." They are sober but subtle satires, and good in their way. Spy is a caricaturist in 'Col. Lindsay,' '"General" Booth,' and others; he is dull and weak in 'Dhuleep Singh' and 'Sir J. W. Ellis'; exceedingly happy and strong in 'Mr. Smiles,' the admirable 'Sir Harry Verney,' 'Col. J. J. Macdonnell,' and 'Mr. Dion Boucicault.' The last is among the best of the portraits, and only a little better than 'George Fordham.' Of the literary portraits one of the most shrewd is that devoted to 'Mr. Lecky.'

ART FOR THE NURSERY.

Stories of Old Renown: Tales of Knights and Heroes. By A. R. Hope. Illustrated by Gordon Browne. (Blackie & Son.)—This nicely prepared volume is enriched by a collection of old romances of chivalry and love, which are compactly and clearly related, in a simple but not colourless manner. The legends comprise 'Roswall and Lillian,' 'Ogier the Dane,' 'Guy of Warwick,' 'Patient Griselda,' and others. The sketches, they are nothing better, which accompany the text have considerable spirit, and rather assist than detain the reader, who is sure to be in haste to devour the book.—*Sixes and Sevens*, by F. E. Weatherly, has been illustrated by J. M. Dealy and published by Messrs. Hildesheimer & Falkner. The letterpress consists of lively verses for the amusement of children. The designs are printed in tolerable colour, and suggest a fairly happy combination of the manners of "E. V. B." and Mr. Caldecott, but they do not possess the merit of either of these artists.—*The Light of the Nursery*, *Sunny Hours*, and *The Tiny Lawn Tennis Club* are children's books issued by Messrs. Dean & Son. We cannot praise the draughtsmanship of any of the illustrators. Mr. E. Dewane, who produced the pictures of the first-named of these works, has not attained power sufficient to place his figures safely and truly on their feet, to draw their draperies, or give expression to their faces. His ideas of colour are of the weakest order. Mr. G. Lambert is, compared to Mr. Dewane, a finished draughtsman and a Rubens in colouring; but although a few of his children are pretty and child like, his powers of design are superior to his powers of expression. This is not saying much for them, yet it is certain that they excel the owner's skill. The "Designer of the Children's Kettledrum," who thus designates him- or herself as the artist to whom the world owes the unequal pictures of 'The Tiny Lawn Tennis Club,' is, for the present, wisely content to hide his, or her, light under a bushel. These works do not promise a brilliant artistic future. The fact is, these illustrations are due to draughtsmen who ought still to be in the drawing school.

THE EXPLORATION OF ASIA MINOR.

On Thursday, the 14th inst., Mr. W. M. Ramsay gave a public lecture at 22, Albemarle Street, to members of the Hellenic Society and others, on Phrygia in its relation to Greek art, history, and literature. The history of the country was to be gathered from its natural features, references in Greek literature, ancient monuments, and inscriptions; but intimate topographical knowledge was the first and most essential source of information. After describing the country, and pointing out that Phrygia forms the western half of the great central plateau of Asia Minor, Mr. Ramsay proceeded to show how the grand and monotonous character of the scenery had influenced the legends of Phrygia, which, in contrast to those of Greece, are all of a mournful kind. Hence the Greeks and Phrygians, though sister races, became from their surroundings totally different in character. The names of towns, among other things, prove social life in Phrygia to have been completely dominated by religion. The native organization of Asia Minor centres in the *hieron*—the sanctuary; that of Greece rather in the *polis*—the city or state. In the several religious centres the priesthood had all the power, and the gift of prophecy, or the power of revealing the will of the god, was a leading feature of the system. The mystery which lay at the root of the enthusiastic worship of Phrygia and other parts of Asia Minor was the perpetual self-identity which underlies both life and death. All through Greek history we find this religion pressing on the true Hellenic religion, so that, although for a time the Hellenic spirit of order and moderation toned down the excessive ecstasies of the invader, when the

Hellenic religion decayed the rites of Asia Minor and Egypt were ready to take its place, until these again gave way before Christianity. It is easy to understand why this religion was opposed and proscribed alike by Greeks and Romans as subversive of all morality; but to judge it fairly its pantheistic views of nature, its sympathetic perception of the divine in the world around, must be remembered to its credit. Another feature in the social system of Asia Minor is the high place assigned to woman in its religion. Thus in historical Lydia it is the hand of the woman that confers the kingdom; and in legendary times divine descent in Asia Minor takes the form of the mother being a goddess and the father a mortal, whereas in Greece the case is usually reversed.

Phrygia is for the most part cut off from the sea by rugged mountain chains, but there is a single cleft running all the way from the Phrygian city of Celænæ to the sea at Miletus. This must have been used as a trade route from the earliest times, and upon it depends the whole history of Asia Minor in the Greek and Roman period. The Greek inland colonies were planned in reference to it, and it was still further developed by the Romans. The road system of each province converged to one of the great towns on the road, so that not trade only but all government depended upon the great highway. Thus the Roman governors of Cilicia under the Republic used to land at Ephesus and travel by this road to Tarsus. It being easy to hold *conventus* at Laodiceia, Apameia, and Synnada as they passed, these three districts were attached to the distant province of Cilicia instead of Asia, to which they naturally belong. When the harbour of Miletus was silted up, Ephesus took its place as the terminus of the road until, this town also losing its harbour, Smyrna became, as it still remains, the chief seat of trade on the Ægean coast.

When Constantinople became the centre of the Roman world, the road system of Asia Minor was revolutionized in order to connect the new provinces with the capital. This dependence of the road system on the situation of the centre of civilization for the time being raises another problem as to the eastward terminus of the Royal Road, described by Herodotus as running along the north side of the great central plateau of Asia Minor. Mr. Ramsay brought various arguments to show that there must have been a great city in early times in Northern Cappadocia, the existence of which would at once explain the course taken by this Royal Road, and also why Sinope was the outlet, as it is known to have been, for the trade of the interior. Now (1) such a city has actually been discovered in the right spot by M. Perrot, the massive fortifications of which, and its magnificent remains of primitive art, prove it to have been a city of the Oriental type – older than, and unaffected by, Greek civilization. This city is identified by Perrot with the city of Pterion mentioned by Herodotus. (2) The course of the road from this city across Phrygia to Sardis is marked by a series of great religious and trading centres, several of which disappeared from history at an early time, and presumably, therefore, when the Royal Road decayed. Such were Tavium, Ancyra, Gordium, Pessinus, and also Orcistus, beneath the walls of which is the tomb inscribed with the name of "Midas the King." Mr. Ramsay even believed that at one spot he found traces of the road itself where it crossed the Phrygian mountains by a path cut in the rock. (3) Sculptures of the same style of art and religious character as abound at the capital of Cappadocia are also found at intervals along this road. (4) Greek legend always localizes the old Phrygian kings, not in Southern Phrygia, which is traversed by the trade-route from Celænæ to Miletus, but in Northern Phrygia, in the broad valley of the Sangarius. It was here that Priam fought for the Phrygians against the Amazons, and it is here that we find the cities of the Royal Road. (5) Lastly, as the names of the cities on the later trade-route refer to the Græco-Roman period, so those of the cities of the Royal Road refer to the old Phrygian mythology and religion — all are connected with Gordius and Midas, the legendary kings. All this goes to show that long before the Persian conquest a well-developed civilization existed along the north side of the plateau of Asia Minor; that regular communication between Sardis and the cities beyond the Halys was encouraged by the existence of a well-constructed road, with a bridge such as presupposes great engineering skill thrown across the broad and rapid Halys. That Midas, with whom the story of the old Phrygian kingdom was mythologically connected, was an historical personage, has been proved beyond a doubt by the discovery, in 1800, of a splendid tomb inscribed with his name. The downfall of his kingdom about 670 B.C. through a Cimmerian invasion made a lasting impression on the Greek mind. The Phrygians never regained their political power, but fell first under the domination of the Lydian kings, and then gradually, both in art and other matters, became subject to Greek influence; so that the later conquest of the country by Alexander only consummated a change which had been growing for centuries. Phrygian art lost henceforth its native strength and power of development.

Mr. Ramsay then proceeded to suggest that the Oriental influence commonly traced in early Greek art might have found its way to Greece through Phrygia as well as by sea from Phœnicia. This was rendered the more probable by Prof. Curtius's now established theory of the artistic influence exercised on the Greeks by Oriental carpets, for there was evidence of such carpets being at least carried through Phrygia to Sinope, if they were not made in Phrygia itself. Moreover, the well-known device in archaic Greek art of two animals placed symmetrically face to face, of which the Lion-gate at Mycenæ was the typical example, was of frequent occurrence on Phrygian monuments; and in this connexion it was interesting to remember the supposed Phrygian origin of the house of Pelops. Turning to Greek literature, Mr. Ramsay argued that the fact of the scene of the Iliad being laid in Asia Minor, of the Odyssey dealing mainly with the islands, of the early legends, especially that of the Argonauts, being connected with the discovery of the Black Sea and the lands beyond it, seemed to point in the same direction towards an Asiatic origin of Greek civilization, and to suggest that the impetus to civilization was largely given by the early voyages of Greek sailors to the East. In conclusion, Mr Ramsay touched briefly on certain Christian inscriptions recently found in Phrygia, which seemed to throw light on some important personages in the early Church.

Prof. C. T. Newton, who was in the chair, thanked the lecturer for his able and suggestive memoir, and expressed the hope that he might not be the last explorer sent out, whether under the auspices of the Hellenic Society or of any other body, to prosecute researches in Asia Minor. The clues indicated by Mr. Ramsay well deserved to be followed out, and it was to be hoped that before long a trigonometrical survey might be made of the whole of Asia Minor. It may be added that the subscription of 500*l.* to enable Mr. Ramsay to carry on his work is not yet complete, and contributions may still be paid to Mr. George Macmillan, 29, Bedford Street, Covent Garden, or to Messrs. Robarts, Lubbock & Co., Lombard Street, E.C., to the credit of the Asia Minor Exploration Fund.

Fine-Art Gossip.

The private view of the Winter Exhibition of the Royal Academy is appointed for Saturday next, the 30th inst. The gallery, which comprises pictures and drawings by John Linnell and D. G. Rossetti, will be opened to the public on the following Monday.

The private view of the collection of pictures belonging to the Marquis of Bute, and generously lent to Bethnal Green Museum, occurred on Wednesday last. We have recently mentioned some of the more important of these works, and may yet have more to say about them.

The Council of the Surrey Archæological Society, having been informed of the threatened demolition of the Archiepiscopal Palace at Croydon, unanimously passed the following resolution at a meeting held on Wednesday at their rooms, 8, Danes Inn, Strand: "That the Council of the Surrey Archæological Society, having heard with great regret that there is a probability of the destruction of the ancient Archiepiscopal Palace at Croydon, earnestly deprecate any injury being done to such a venerable monument of antiquity, and are desirous of being placed in communication with any person, or bodies of persons, who are taking active steps with the object of preserving this interesting building."

Recent reports to the Committee of the Society for Preserving the Memorials of the Dead describe the results of inquiries into the treatment vouchsafed of late to several private and public records of great interest and, in many cases, of considerable beauty. All these reports show the need for enlarged means and wider range of action on the part of the society. One correspondent, who had noticed in Pickering Church, Yorkshire, at the west end of the nave, a fine cross-legged effigy in marble, believed to be of one of the Bruce family, found it, on a second visit, after the church had been "restored," behind the organ, in a higgledy-piggledy of chairs and forms, out of sight. It seems hardly credible that the "restoring" architect did not recognize the fact that this relic was of more value and interest than any of his new works. At Aldborough, in Suffolk, part of the legend of a brass was lying in the vestry of the church, and in two pieces. Mr. H. W. King relates of Messing Church, Essex, that a curious wooden effigy of a "Crusader," in chain armour, recently occupied a niche in the north wall; on visiting the church in order to draw this monument he found that the late vicar had given it, a short time before, to the parish clerk, to be burnt as a piece of useless lumber. The latter official actually burnt this rare relic! The same correspondent asserts that at the "restoration" of the church at South Weald, Essex, the monumental brasses were removed from their slabs and given away. "Through the medium of *Notes and Queries* they have been recovered and restored, but it is impossible to replace them *in situ*." The altar-tomb of Sir Anthony Browne, Chief Justice of the Common Pleas, was destroyed, although he was the munificent founder of the Grammar School of South Weald. The paths of the churchyard are paved with sepulchral slabs removed from the church, and their inscriptions are now, consequently, nearly or quite illegible. We ourselves lately saw the memorial stones of Swanage Churchyard removed from their places and stacked against the wall. At Low Leyton, Essex, the sepulchral slab of John Strype, the historian, has been buried beneath a new pavement. The last monumental brass in Prittlewell Church, Essex, "was abstracted a few years since, and is believed to be now in private possession." A Norfolk farmer writes:—"Have seen a great many of the churches of the county, and strange alterations made; the old knights and esquires' tombs, &c., moved and destroyed by the new men just under a pretence, and to make room to get those Minton's tiles down." Another correspondent wrote:—"I desire to call your attention to the fact that a tomb (altar tomb) standing within the altar rails of the ancient church of Furthoe, Northamptonshire, has lately been removed and destroyed by the incumbent, the

Rev. J. Chalmers." It is thought to be the tomb of the founder of the church, Sir Gilbert (or William) de Furthoe. It appears that the loose portions of the famous Felbrigg Cross, Norfolk, to the absence of which from their places we called attention more than two years ago, have not yet been reset.

The good example set by the Cumberland and Westmoreland Antiquarian Society in collecting and publishing a complete inventory of all the church plate in the diocese of Carlisle seems likely to be soon followed. The societies of Kent and Derbyshire are already at work in their respective counties, and the matter is being considered also in Yorkshire and in Sussex.

Messrs. Sampson Low & Co. publish *The Year's Art*, 1883, being the fourth issue. A new feature in this volume is a complete list of the R.A.s and A.R.A.s since the foundation of the Academy, with the dates of their births, elections, and, where not living, deaths. The names are placed in alphabetical order. This is the first complete list of the kind published, and will be extremely useful. Further lists of the officers of the Academy would be acceptable, or the information such lists would furnish might be embodied in that before us. The summary of the contents of the museums throughout the country has been extended, but, we think, need not be repeated annually. The extremely useful directory of artists' addresses has been extended to contain 3,500 names. The copious analysis of sales must have demanded great labour in compilation. There are also lists of engravings and books, and of art-dealers. This excellent volume justifies its title.

A new museum is to be erected at Brunswick in the ducal park.

Géricault's sketch for the 'Shipwreck of the Medusa' ('Naufrage de la Méduse'), which is in the Louvre, has been bought for 2,000 fr. by the Musée de Rouen.

An important collection of Japanese paintings, rolls, and coloured drawings, brought together by Dr. Gierke, of Breslau, has been bought by the Berlin National Gallery for 45,000 fr. This gathering is reported to be the most valuable and complete of its kind, and to illustrate Japanese art from the thirteenth century.

The French journals record the death of M. Pollet, engraver and water-colour draughtsman. He was born in Paris in 1811, and became a pupil of Ingres and Delaroche. In 1838 he obtained the Prix de Rome for engraving after having worked in the *atelier* of Richomme.

The Munich Artists' Association intend to hold in the summer of 1883 a great international exhibition in the Royal Crystal Palace at Munich, similar to those held in 1869 and 1879. Of the Central Committee Carl von Piloty is the Honorary President. Works for exhibition should be sent in between the 1st and the 31st of May. The Committee holds itself in no way responsible for any damage or loss of works delivered before the appointed time.

MUSIC

THE WEEK.

St. James's Hall.—Popular Concerts. Royal Academy Concert.

The last Saturday Popular Concert at St. James's Hall derived special interest from the first appearance at these concerts of Herr Pachmann, the Russian pianist, who paid a short visit to London last summer, when he was heard at Mr. Ganz's concerts, and likewise gave a pianoforte recital. Herr Pachmann chose for his solo on Saturday Chopin's rather laboured Sonata for piano, in B minor, Op. 58, and also joined Herr Joachim and Signor Piatti in Beethoven's great Trio in B flat, Op. 97. There can be no doubt whatever that the Russian pianist is an artist of the highest rank. His technique is beautifully finished, while the charm of his touch reminds us of Rubinstein's. His reading both of Chopin's and Beethoven's music left nothing to desire; while full of warmth and feeling, it was equally free from exaggeration and affectation. A finer performance of Beethoven's trio we do not remember. Another very interesting feature of Saturday's concert was Spohr's Duo in D minor, Op. 39, No. 1, for two violins, exquisitely played by Herren Joachim and Straus. The themes, though not especially characteristic of their composer, are graceful and pleasing; but that which distinguishes this and other duets by Spohr for the same instruments is the skill with which all feeling of thinness in the music is avoided. In many passages the composer, by means of "double-stopping," obtains the effect of a full string quartet; and even where each instrument has only a single note, the harmony is distributed with such skill that the absence of other parts is hardly noticed. It is possible that Spohr took as his models the two very interesting duets by Mozart for violin and viola, in which the treatment is somewhat similar. It would be worth Mr. Chappell's while to introduce these works also at the Popular Concerts, to give his audiences the opportunity of comparison. The concert commenced with an excellent performance by Messrs. Joachim, Ries, Straus, and Piatti of Beethoven's Quartet in D, Op. 18, No. 3. Miss Santley, the vocalist of the afternoon, sang with great taste songs by Molloy, Bennett, and Handel.

At Monday's concert Herr Pachmann again appeared, and played six of Chopin's Études, Nos. 4, 11, and 12, from Op. 10, and Nos. 6, 8, and 9 from Op. 25. Any suspicion of dryness which such a selection might reasonably have evoked was not justified by the result. The musical beauty of these immensely difficult studies was illustrated in the fullest manner by the Russian pianist, whose exquisite touch and perfect command over the gradations of tone invested them with a singular charm. The influence upon the audience was such as an artist of rare gifts can alone exercise, and it was only after a double encore that Herr Pachmann was permitted to retire from the platform. Beethoven's Quartet in F minor, Op. 95, and Mozart's Pianoforte Quartet in G minor, were the concerted works in the programme. Herr Joachim gave Spohr's *barcarolle* and *scherzo* from the Salon Stücke, Op. 135, and Miss Santley, who is rightly a favourite at these concerts, sang Gounod's 'Au Rossignol,' and two songs by Miss Maude Valerie White. After to-day, the concerts will be suspended until Monday, January 8th.

The improvement recently noticed in the arrangements of the Royal Academy Students' Concerts was only made after attention had long been called to faults which were irritating alike to the pupils and to all who were favourably disposed towards the institution. A change for the better has now taken place, and the programme of the Christmas concert, given on Friday week, was a model of its kind, and, considered merely as a musical entertainment, interesting and instructive. Only two examples of composition by students were included, but both of these were of some importance in design and structure. A Concertstück in A minor, for pianoforte, by Mr. Charles S. Macpherson, so much resembled Schumann's Concerto in its opening bars that a charge of plagiarism seemed imminent. But the likeness was but evanescent, the general character of the music being of the Mendelssohnian school. The extremely pleasing second subject of the principal movement shows that the young composer has some capacity for writing melody. A setting of the 137th Psalm, "By the waters of Babylon," by Mr. F. K. Hattersley (Balfe scholar), deserves higher commendation. Written for soprano solo and chorus, the work exhibits more than ordinary feeling for expression, marred only by technical shortcomings which will disappear with further study. It would be out of place to criticize in fuller detail compositions which, of course, should be considered chiefly in the light of exercises. Many pianoforte works exist more calculated to display executive talent in a favourable light than Brahms's new concerto; but it was highly commendable to afford the students an opportunity for making acquaintance with this modern representative work. The four movements were divided between Miss Margaret Gyde and Miss Annie Mukle, the former taking the first and third, and the latter the second and fourth sections. It was not to be expected that difficulties which almost overtax the energies of the strongest players would be entirely overcome; but the young executants grappled well with Brahms's ungrateful passages, the lack of physical power being compensated for by general neatness of execution. The concert concluded with a performance of Handel's 'Ode on St. Cecilia's Day,' a work rarely heard in its entirety. Mr. W. Sewell (Novello scholar), who had written an organ part, was permitted to state in the programme that "the task in making this addition was to fill up the customary incompleteness of Handel's score, with reverence for the author's design and in emulation of the manner of his time." It must be allowed that he has not overstepped the bounds of modesty, for comparatively little of the organ could be heard, and many passages imperatively requiring harmony were apparently left with the bare treble and bass. The effect of the music would have been enhanced by the use of Mozart's thoroughly artistic accompaniments, but as a means of showing what Handel's scores are like without any additional orchestration it was worth while performing the work in this way. The general rendering was excellent under Mr. Shakespeare's direction, the magnificent chorus "As from the power of sacred lays" being especially well given. Among the vocalists who appeared Miss Kate Hardy, Miss Thudichum, and Mr. Courtice Pounds displayed considerable promise, but the most distinct success was won by Miss Alexandra Ehrenberg, who sang Weber's "O Araby" with much beauty of voice and excellence of style.

Musical Gossip.

The first number of a new weekly journal, to be entitled the *Musical Review*, will appear on January 6th. In the preliminary announcement it is stated that the paper "will not be made the organ of a party, much less of commercial in-

terest of any kind"; and further, that in general independence and enlightenment the example of Schumann's *Neue Zeitschrift für Musik* will be followed. A feature of the *Musical Review* will be the issue of verses by the best writers for musical setting. The first number will contain a poem, hitherto unpublished, by the late D. G. Rossetti.

Mr. Henry Holmes announces another series of five Musical Evenings, to take place on Wednesday evenings, January 24th, February 14th and 21st, and March 7th and 14th, at the Royal Academy Concert Room. The list of compositions to be performed contains no novelties, but an excellent selection of classical and modern works.

Mr. Frederic Cowen conducted the Crystal Palace Concert last Saturday, in the absence of Mr. Manns, who has commenced his season in Glasgow. The young English composer's 'Scandinavian' Symphony was the principal item in the programme, and it was received with far more warmth than at its first performance at Sydenham. The beauties of the work certainly become more apparent at each successive hearing, and, despite some inequalities, it will compare favourably in charm and freshness of idea with any other symphony by a living composer. Miss Emma Barnett played Mendelssohn's Pianoforte Concerto in D minor and also three Impromptus by Mr. J. F. Barnett, the latter nicely written, agreeable drawing-room pieces. Signor Foli sang airs from Beethoven's 'Ruins of Athens' and Verdi's 'Nabuco.' The concerts will be resumed on Saturday, February 10th.

A performance of the 'Messiah' was given, under the direction of Mr. W. G. Cusins, on Saturday last at St. James's Hall. The cast of soloists was unusually strong, including Madame Albani, Madame Patey, Mr. Maas, and Mr. Santley; and the band and chorus numbered 300 executants.

Mr. Isidore de Lara gave a "vocal recital" at the Steinway Hall on Tuesday evening. The programme consisted of eleven songs and two recitations, the latter given by Mrs. Bernard Beere. Signor Li Calsi was the accompanist.

Messrs. Rudall, Carte & Co. announce a publication which is likely to prove of considerable artistic interest. They are about to issue by subscription a series of ten new pianoforte sonatas, which will be expressly composed for them by musicians of established reputation. The series is to comprise works by Dr. Ferdinand Hiller, Niels Gade, Edvard Grieg, Carl Reinecke, Anton Dvorák, Sir Julius Benedict, Prof. G. A. Macfarren, and Messrs. C. E. Stephens, John Francis Barnett, and Villiers Stanford. The subscription price is very low, being fixed at one guinea for the entire series, and we trust that the enterprise may receive the large support which it deserves.

Mr. Charles Halle's annual performances of the 'Messiah' were given at the Free Trade Hall, Manchester, on Thursday and Friday evenings. The vocalists announced for both occasions were Madame Albani, Madame Patey, Mr. Edward Lloyd, and Mr. Santley.

A students' concert has been given at the Kensington School of Music, Cromwell Road, under the direction of the principal, Mr. William Buels.

At the Châtelet Concert of last Sunday week, under the direction of M. Colonne, Schumann's music to 'Manfred' was given. The work was most warmly received, three numbers being encored.

It is announced from Darmstadt that Friedrich von Flotow, the popular composer of 'Martha,' who resides in that city, has become blind.

Raff's tenth symphony, 'Zur Herbstzeit,' was recently performed at a concert of the Museumsgesellschaft in Frankfort-on-Main, and created a very favourable impression.

DRAMA

THE WEEK.

Court.—'Comrades,' an Original Comedy in Three Acts. By Brandon Thomas and B. C. Stephenson.
Strand.—'Eloped; or, Babes and Beetles,' a Comedy in Three Acts. By Tom Taylor.

The advance in the character of stage entertainments which recent days have witnessed is accompanied by no commensurate progress in the drama, although some improvement in the nature of the pieces supplied is visible. While in the case of theatrical art we can point to actual and remarkable accomplishment, the most that can be said of the modern English drama is that its state is encouraging. No amount of clever adaptation justifies the claim to the possession of a drama. Of pieces of purely domestic growth, meanwhile, there are singularly few which show high dramatic quality. In behalf of the new play by Messrs. Brandon Thomas and B. C. Stephenson it may be urged that it supplies some striking situations, the full force of which is brought out by a signally competent interpretation. Its plot is, however, thin, the motive to heroic action being inadequate. So pitiful is the conduct of one of the principal characters, the sacrifice made in his behalf is scarcely sympathetic. A man who, to save the honour of his father, to secure the happiness of the woman he loves, or for any other adequate reason, allows the taint of bastardy to rest on his name, and foregoes everything that makes life tolerable, wins our heartiest admiration. Something more, however, than the cowardice of a father who, having contracted a second marriage, dares not tell his wife of the first, is requisite to justify such chivalry as is displayed by the hero of 'Comrades.' While, moreover, the son loses by the disproportion between the forfeit and the claim upon him, the father who accepts the sacrifice becomes dishonoured. Looking upon his conduct in the most favourable light, he is guilty of a fraud upon a gallant youth who has been kept out of his rights and in ignorance that he possesses any. It is but just, however, to say that when this state of things is accepted much ingenuity is shown in the disposition of the play. A keen interest is stirred and the dangerous element of surprise is employed with admirable effect. In the present state of our drama 'Comrades' must accordingly be accepted as a good play. Its prospects of enduring success are bright as they can be. A storm of approval attended the close, and no sign of weariness, discontent, or inattention was perceptible during its progress. This result is principally attributable to the acting. The entire performance had the *ensemble* the reconquest of which is the most satisfactory among the signs of a theatrical renaissance, and individual impersonations were excellent. In the portrayal of suppressed emotion Mr. Coghlan has always been seen at his best. With increasing observation and experience he has obtained a method such as few Englishmen can boast. His capacity to present passion at once ardent and active cannot yet be judged. The slumbering heat of the furnace is indicated, its explosive power can scarcely be guessed. Mr. Coghlan's performance of Capt. Darleigh came near perfection. In the manner in which he manifested and then curbed his love, and in the solemnity, almost majestic, of his surrender to the wishes of his father, whom he spared all avowal of baseness, an effect as strong as ordinarily attends the display of fierce passion was obtained. All that can be urged against this fine presentation is that the costume worn in the first act was ineffective, and that Mr. Coghlan's accents in his quieter moods seemed at times wanting in cultivation. Mr. John Clayton imparted distinct individuality to the difficult character of General Dexter, the father of the heroine, and showed finely the weakness of a man of action. In the scene between father and son which forms the chief strength of the drama Mr. Clayton could not have been better. Though a little too loud in utterance, Mr. Mackintosh played admirably as a retired sergeant, rendering the character equally natural and sympathetic. Miss Marion Terry played with considerable tenderness and pathos as the heroine, and shared with Mr. Coghlan the honours won in some trying situations. Miss Carlotta Addison created a strong effect as a weak and rather vapourish lady. Comic business of dubious merit was made the most of by Mr. Arthur Cecil and Miss Erskine; and Mr. Kemble and Mr. D. G. Boucicault left nothing to be desired in two subsidiary *rôles*.

'Eloped' proves to be a compressed version of a play by Tom Taylor produced more than a score years ago at the Haymarket under the title of 'Babes in the Wood.' One of the few pieces of its author that wholly failed on their first performance, it is now reduced to a third of its former dimensions and proves fairly amusing. Its story, which has been to a certain extent anticipated in a play of the Shakspearean epoch, shows a father watching over a daughter he dares not approach and to whom he will not reveal himself—one who, in the great style of that epoch, says, "She shall drink of my wealth as beggars drink of running water, and never know the source from whence it flows." Such merit as it can claim is in the character of a henpecked lodging-house keeper, first played by Buckstone, now taken by Mr. J. S. Clarke. No character in which Mr. Clarke is seen shows to greater advantage his singularly mirthful style and the way in which, with little aid except from facial play, he produces the most bewilderingly comic results. Mr. and Miss Turner and Mr. Carton take part in the representation.

Dramatic Gossip.

In spite of the brilliant success obtained at the Vaudeville by Mdlle. Sarah Bernhardt in 'Fédora,' it is doubtful whether the new play of M. Sardou will hold very long possession of the stage. Its savage and lugubrious plot, which, commencing with an assassination, or what is judged to be such, finishes in a suicide, moves admiration rather than sympathy, and repels as frequently as it attracts. In that species of ingenuity which M. Sardou took from Scribe it is admirable, and it has a conciseness and a strength of dialogue and situation to which Scribe never attained. None the less it depresses a public which before all things seeks to be amused. Mdlle. Bernhardt carried off the honours of the representation. M. Pierre Berton created, however, a strong impression by a fine performance of Loris Ipanoff, the lover and victim of the heroine.

TAKEN in connexion with the popularity enjoyed by Mrs. Langtry in America, the reception accorded Mdlle. Bernhardt abundantly proves, what needed no proof, that publicity is for an actress the greatest of attractions, and that the temptations held out to a woman to be a charlatan are such as human nature can scarcely be expected to resist.

'LA MAISON DU MARI,' on which Mr. Stephenson states he has founded his drama of 'Impulse,' was produced at the Théâtre Cluny in the autumn of 1873, when that theatre had fallen into a state of complete decadence. It is by MM. Xavier de Montépin and Kervani. That it should escape the most diligent search is not strange. Besides being absent from the printed lists of plays published by the chief houses, it did not appear during the time of its performance in one, at least, of the newspaper sheets which in France do duty for playbills. The cast at other theatres for November and December, when 'La Maison du Mari' was played, is given in *L'Orchestre*, but all reference to the Théâtre Cluny, except in one short paragraph in a single number, is omitted. The changes made by Mr. Stephenson are considerable. In the French piece the fugitive woman lives for a while with the partner of her flight, and is permitted to return home for the purpose of nursing a sick child. In the end the seducer is slain in a duel with the husband.

A NEW comedy by Mr. Hamilton Aïdé, given under the title of 'Cousins' at the Shelley Theatre, is well written and fairly ingenious. Unfortunately the performance, in which amateur actors took part, was dull and weak. From this censure, however, Mrs. Cecil Clay (Miss Rosina Vokes) and Mr. Ponsonby may be excepted.

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CONTINENTAL LITERATURE IN 1882.

BELGIUM.

In this short notice we intend to mention only the principal works that have been published in Belgium during the year 1882. The utility of these annual sketches in the *Athenæum* seems to us to lie in the fact that they indicate to the English public the works that have appeared abroad, and each one can then, in his special branch, consult those of interest to himself. A simple list, therefore, with a word or so of comment, suffices. We shall continue, then, to give this as we have hitherto done.

As in former years, works referring to the history of the country take the first place, both in number and importance. The late M. Edmond Poullet, in his 'Histoire Politique Nationale,' has traced the origin and the history of the institutions of the Netherlands before the French Revolution. The first volume appeared this year, and goes as far as the fourteenth century. It is a work of great value. M. Namèche's 'Cours d'Histoire Nationale' is less original, the author having, as a rule, simply abridged and condensed the work of his predecessors. The ninth volume, published this year, relates the commencement of the reign of the Emperor Charles V. in our provinces. The late M. Moke's 'Histoire de Belgique' has been remodelled by M. Eugène Hubert.

Among works referring to a limited period, two treat of the conquest of Belgium by the Romans—'La Conquête de la Belgique par Jules César,' by M. Victor Gantier, and 'Jules César et les Éburons,' by M. Henrard. In 'St. Hubert d'après son plus ancien Biographe' M. J. Demarteau describes the life of an evangelist of the valley of the Meuse. M. Henri Pirenne gives us a curious sketch of the intellectual condition of the town of Liège in the Middle Ages in his 'Sedulius de Liège.' In 'Flamands et Danois' M. E. vanden Bussche tells of the relations existing at that period between the Flemings and the Danes. In his curious 'Fondations Pieuses et Charitables des Marchands Flamands en Espagne' M. Hye-Hoys gives a history of our trading colonies established in the Peninsula. Under the title of 'Matines Brugeoises' M. Duclos has written a critical history of the massacre of the French at Bruges in 1302. M. Alphonse Vandenpeereboom has published a new work on the death, wills, and epitaphs of the famous Bishop of Ypres, Cornelius Jansenius. M. Eugène Hubert's 'Étude sur la Condition des Protestants en Belgique depuis Charles-Quint jusqu'à Joseph II.' is also both new and interesting. The author has studied in detail from unpublished documents the history of the famous emperor's edict of toleration (1781). It is one of the best books of the year. M. Rahlenbeck supplies a curious notice on 'La Belgique et les Garnisons de la Barrière' in the eighteenth century. M. Edmond Vanderstraeten's 'Histoire du Théâtre Villageois en Flandre' is full of revelations of all sorts about the moral and intellectual condition of rural Flanders since the fifteenth century. M. Stecher throws some light on the honest part played in Belgium before the year 1830 by the Dutch statesman Falck. As usual, M. Théodore Juste has written a great deal about the founders of Belgian independence. We may mention his 'L'Élection de Léopold I.' (from manuscript authorities), 'Le Baron Nothomb,' and 'Souvenirs du Baron Nothomb.' General Brialmont's book on 'La Situation Militaire de la Belgique' has been much discussed. The general considers the possibilities of a foreign invasion by the valley of the Meuse, and the means for protecting ourselves against it by the construction of defensive works.

The Royal Academy continues the publication of its biographical dictionary of the celebrated men of Belgium. The portion that has appeared this year extends from Fyon to Gérard. 'La Belgique Illustrée,' commenced by the late Eugène van Bemmel, is still continued, in spite of the death of the first editor. This historical and picturesque description of the country will be shortly completed. Its excellent type and numerous engravings render it attractive as illustrative of the Belgium of to-day and its former history.

M. Ferd. Vanderhaeghen proceeds with his admirable 'Bibliotheca Belgica,' an enormous work, which will contain almost inexhaustible information on the most diverse subjects connected with our national history. In the portion published this year there is an article which treats of Commines, and has been specially noticed. We are indebted to M. Max Rooses for an excellent 'Catalogue du Musée Plantin à Anvers,' and for the first part of a work entitled 'Christophe Plantin, Imprimeur.' The value of the book is increased by some fine engravings. M. Desmazières describes the lives and la' ours of the printers and booksellers of Tournai in his 'Bibliographie Tournaisienne'; and finally, a group of men of letters have undertaken to compile a large dictionary of Belgian writers and their publications, from 1830 to 1880, under the title of 'Bibliographie Nationale.' The first instalment, which ap peared this year, is from "A" to "Capitaine."

In the domain of local history we have an excellent 'Histoire des Communes du Canton de Glabbeek' (Arrondissement de Louvain), by M. Alphonse Wauters; a new volume of the interesting 'Ypriana,' by M. Alph. Vandenpeereboom; some curious studies on the engravings of the province of Liège since the days of the Van Eyck brothers, by a scholarly anonymous author; and a 'Histoire de Menin' (West Flanders), by M. Rembry-Barth, which comprises no less than four large volumes. Numerous documents referring to national history have been published, the majority of them at the State's expense. M. Gachard gives us the fifth volume of his 'Ordonnances des Pays-Bas Autrichiens,' which is preceded by a masterly preface. M. Alphonse Wauters has completed the sixth volume of his important 'Table Chronologique des Chartes et Diplômes Imprimés,' which goes back as far as the year 1300. M. Kervyn de Lettenhove has commenced a work of the greatest interest by collecting all documents concerning the 'Relations Politiques des Pays-Bas et de l'Angleterre sous le Règne de Philippe II.' M. Piot furnishes the fourth volume of his curious collection, 'Voyages des Souverains des Pays-Bas.' M. Léopold Devillers continues his 'Cartulaire des Comtes de Hainaut.' The new volume terminates at the death of the celebrated Countess Jacqueline, who was for a short space the wife of the Duke of Gloucester. The bibliophiles of Mons have published two manuscript accounts by eye-witnesses of the events which took place in Hainault from the death of Joseph II. (1790) till the peace of Luneville (1801). Finally, the Chamber of Representatives has ordered the report of the Parliamentary Committee appointed to examine thoroughly into primary education and schools, both official and free, to be printed word for word. This report occupies three enormous volumes, and is full of astounding revelations with regard to the opposition of the Catholic clergy to the new school law. It has made quite a sensation both in Belgium and abroad.

We must also mention several books on ancient and modern history. M. P. Willems has published the second volume of his already classic work, 'Le Senat de la République Romaine.' M. Adolf de Ceuleneer devotes a scholarly notice to 'Deux Têtes de Satyres Ailés découvertes à Angleur-lez-Liège.' The same author brought back from his travels in Portugal important notes on the ancient schools of painting of the country; on their chief, the mysterious Gran Vasco; on the *azulejos;* and on the archæological researches that have recently been carried on in that country. M. J. Thonissen, already well known for his dissertations on the judicial institutions of the Franks, gives us this year a fresh memoir on 'L'Organisation Judiciaire, le Droit Pénal, et la Procédure Pénale de la Loi Salique.' It is accompanied by an account of every class of population mentioned in the drawing up of this famous law. M. J. Demarteau has printed several letters of the famous Theroigne de Mericourt. Her real name, it appears, was Anne Josèphe Terwangne, and she came from the small village of Marcour, in Belgian Luxembourg. One of the most important works of the year is entitled 'West-Europa im Zeitalter von Philip II., Elizabeth, und Heinrich IV.' It is written in German by M. Philippson, a professor at the Brussels University. It will be useful in modifying and rectifying the French historian Forneron's recent work, which is often overcharged. M. Ernest Nys contributes a remarkable volume on 'Le Droit de Guerre et les Précurseurs de Grotius'; also another study on the same subject, entitled 'Honoré Bonet et Christine de Pisan.'

M. Émile de Laveleye has written several essays and pamphlets on the 'Question Monétaire,' and has published 'Les Éléments d'Économie Politique.' M. A. Lemaire treats the great topic of the day in Belgium in his book 'De l'Exacte Représentation Électorale.' An anonymous author writes on the same subject in 'Le Droit de Suffrage en Belgique et à l'Étranger.' 'Conférences faites à la Société Franklin,' by M. J. Delbœuf, is full of original ideas. The same author has also studied the questions of "determinism" and liberty from a special standpoint; the latter he demonstrates by mechanics. M. Alphonse Le Roy has issued an essay on the public conscience. 'Conférences et Entretiens sur l'Art de la Parole,' by M. E. Monrose, is also worthy of mention; and MM. F. and E. Putzey's 'Hygiène dans la Construction des Habitations Privées' is a most conscientious work, giving the results of fresh experiments tried by the authors themselves.

The history of the fine arts has not been neglected. Among the monographs that have appeared may be cited 'Recherches sur l'Histoire de l'École Flamande de Peinture de la Seconde Moitié du XVe Siècle,' by M. Alphonse Wauters, and 'La Peinture Flamande et son Enseignement dans les Anciennes Confréries de St. Luc,' by M. Edgar Baes. 'Biographies d'Artistes Anversois,' by the late M. Th. van Lerius, is also recommendable. MM. Keuller, Wauters, J. Demarteau, and others have published learned dissertations on the exhibitions of ancient national art in Brussels in 1880, and Liège in 1881. MM. Keuller and Wauters's work is entirely devoted to 'Tapisseries Historiées,' and contains very fine folio plates. In the domain of music we have the sixth volume of M. Edmond Vanderstraeten's great work, 'La Musique aux Pays-Bas avant le XIXe Siècle,' and 'L'Histoire de la Musique et des Musiciens Belges depuis 1830,' by M. Adolphe Samuel. M. Camille Lemonnier depicts the condition and progress of painting, sculpture, engraving, and architecture since that date. Finally, in his book 'L'Art est Rationnel,' M. Émile Leclercq defends an interesting æsthetic theory. Educational questions have been studied by M. Ernest Descailles in his voluminous 'Histoire des Concours Généraux' of the national schools, the grammar schools, and the universities of Belgium; by M. Colard in his study on classical philology in the German universities; and by M. Paul Fredericq in a little work on the theoretical and practical teaching of history in those universities.

The Belgians, who from the thirteenth to the seventeenth century were famous for their books of travel, seem to be readopting the traditions of their ancestors, too long forgotten. This year many pleasing works of this kind have been published. The late M. Emmanuel Desoer wrote on the Salz Kammergut; Ch. van Beneden gives us a work on Morocco, Madeira, and the Canary Isles; Louis Hymans on Mont Cenis and the St. Gothard; De Robiano one on Chili, Araucania, and the Straits of Magellan; E. de Keersmaecker on Holland; J. Chalon and L. Navez on Switzerland; F. Gueymard on Baden and the Black Forest; Lucien Solvay and A. Dubois on Italy, &c. The best written and most interesting is M. Émile Cauderlier's 'Du St. Gothard à Syracuse.'

These narratives of travel really belong to literature, properly speaking, which has this year produced several pleasing little tales and novels, but no really remarkable work. The authors of these are the late Caroline Gravière and Madame Deros, MM. Camille Lemonnier, Émile Leclercq, Émile Greyson, Louis Hymans, O. Pirmez, Gens, Comte Maurice du Chastel, Eugène Bondroit, &c. Among the dramatic works which have appeared may be mentioned 'André Vésale,' by M. Claes. In the domain of poetry MM. Potvin and Frenay have published an 'Essai de Poésie Populaire,' which is quite what it is intended to be. Other poetical collections are from the pens of MM. Stanislaus, Vermer, Bourgeois, Fiérard, and Dumoralze. M. Delbœuf has edited with pious care the French and Walloon poems of the late M. A. Picard. Some of them are really charming.

The Royal Academy publishes annually some few works of ancient writers of the country. This year M. Stecher has edited two volumes of 'Illustrations de Gaule,' by Jean Le Maire des Belges (sixteenth century), and M. Kervyn de Lettenhove 'Poésies,' by Gilles le Muisis (fourteenth century); the latter collection is derived from a manuscript belonging to Lord Ashburnham. We must mention also two excellent dictionaries of old Belgian idioms: the 'Glossaire Wallon' ('Walloon Glossary') of the works of the Liège chronicler Jean d'Outre Meuse, by M. Aug. Scheler, our best Romance philologist; and the 'Glossaire Flamand' to the remarkable 'Inventaire des Archives de Bruges' of M. Gilliodts van Severen, by M. Ed. Gailliard, which is deserving of praise even when compared with the dictionaries of MM. De Vries, Oudemans, Verwÿs, and Verdam, of Holland. Finally, M. Dory has published an interesting dissertation on *Wallonismes*.

In literary history may be mentioned M. Stecher's notice of a productive writer, the late M. Ch. Steur, and more especially M. Ch. Potvin's 'Histoire des Lettres en Belgique depuis 1830,' which draws a complete picture, full of life.

Flemish literature has given proof of remarkable vitality, and we are happy to be able to state that its productions are not confined to novels and poems. M. Frans vanden Branden continues the publication of his learned 'Geschiedenis des Antwerpsche Schilderschool' ('History of the Antwerp School of Painting'), which is full of revelations drawn from the archives of our great commercial metropolis. M. Frans de Potter gives us a voluminous monograph, entitled 'Geschiedenis van het Schependom in de Belgische Gewesten van de Vroegste Tÿden tot het Einde der XVIIIe Eeuw' ('History of the Belgian Town Magistrates from their Origin to the Eighteenth Century'). M. Napoleon de Pauw publishes a new number of the important collection 'Rekeningen der Stad Gent, tÿdvak van Jacob van Artevelde' ('Communal Records of the City of Ghent in the Time of Jacob van Artevelde'). 'Het Openbaar Ouderwÿs in Vlanderen tÿdens de XV. en XVI. Eeuwen' ('Public Schools of Flanders in the Fifteenth and Sixteenth Centuries'), by M. L. de Rÿcker, is a singular monograph. The work crowned by the Academy, M. Alfons de Deckers's 'Geschiedenis der Malcontenten' ('History of the Malcontents in the Netherlands, Sixteenth Century'), is weak and prejudiced, in spite of a vain show of learning.

MM. Heremans and Ferd. Vanderhaeghen have reprinted in facsimile the only existing copy of an ancient Flemish grammar, 'Nederlandsche Spellynghe van Joos Lambrecht,' and have prefixed an interesting introduction on the great value of this rare work, which was printed at Ghent in 1550. M. P. Genard has devoted a curious essay to the life and works of a Flemish linguist of the sixteenth century, Cornelis van Kiel or Kilianus. M. Max Rooses's 'Nieuw Schetsenboek' ('New Sketch-Book') contains a series of charming literary studies. The last of them is devoted to Conscience, the great contemporary Flemish novelist. MM. Moroy and Vandenweghe discuss in a similar manner the life and works of the late Canon David, historian and linguist, and one of the Catholic founders of the Flemish movement. As is known, the principal object of this movement is to obtain the official teaching of the native tongue in the Flemish provinces of Belgium. Two language laws to this effect were voted in the Belgian Chambers in 1873 and 1878. The powerful association of "Het Willems-Fonds" has this year published a text of these laws with commentaries and a French translation. This document will be read with curiosity by all who are interested in following the various symptoms of the movements of nationalities. MM. César Fredericq and Teirlinck have written original works in Flemish on botany. Scientific books seldom appear in this language.

Poetry has also been fruitful this year. We may mention the collections of MM. Pol de Mont, Ad. Beernaert, De Geyter, V. vande Walle, L. Buyst, and Emiel Callant. Two volumes of unpublished poetry by the late Prudens van Duyse have appeared under the title of 'Nagelatene Gedichten' ('Posthumous Poems'). Van Duyse was one of the first and most productive of Flemish poets after the Revolution of 1830. The poetical event of the year has been the publication of a drama in blank verse, 'Gudrun,' by a young writer of great promise, Albrecht Rodenbach; he died two years ago.

M. Sleeckx, one of our neatest prose writers, has collected his numerous dramatic works and has reprinted several novels. Madame Courtmans and MM. Teirlinck-Stÿns, Geiregat, Snieders, Peeters, Sauwen, Van Cuyck, Gustaaf Segers, and F. Moke have published novels and tales. Finally, two important volumes are deserving of special attention. 'Voor 't Volk Geofferd' ('Martyred for the People'), by M. E. Anseele, is a socialist romance, describing the aspirations and revolts of the workmen of Ghent during the last thirty years. It is an outspoken work; the style is at times ill-tempered, but it contains many pathetic pages, and the author gives proof of great literary capacity. The other book is a series of tales by two sisters, Rosalie and Virginie Loveling. These two prose writers possess great powers of observation and charming taste. Mdlle. Rosalie died in 1875, and it was supposed that all her writings had already appeared. The volume just published contains nine pieces

by her not printed hitherto, which will be highly appreciated by the connoisseurs of Flemish Belgium and Holland.

Émile de Laveleye—Paul Fredericq.

DENMARK.

From various reasons I was last year prevented from writing about the literature of Denmark. Consequently two years have elapsed since my last report, and although space does not permit me to deal equally with the whole of this time, I hope the reader may find it but reasonable that I should name some of the most conspicuous works of last year too.

I commence with some interesting publications concerning our deceased authors. The centenary of the birth of St. St. Blicher (who died in 1848) occurred this year, and gave occasion to a new edition of his tales more nearly complete than preceding ones, and also to sundry monographs treating of this excellent painter of the scenery and country life of Jutland, who while he lived was not sufficiently esteemed. About Hans Christian Andersen his oldest and most confidential friend, E. Collin, has written a voluminous book, which supplies information valuable for the correct understanding of Andersen as a poet and a man. The best verses of the lyrical poet Schack-Staffeldt (who died in the year 1826) have been issued in a new and careful edition, with an excellent introduction by Georg Brandes. The large edition of the poetical writings of N. F. S. Grundtvig has reached its fourth volume; and finally, Mrs. J. L. Heiberg, the great actress, who left the stage some years ago, has published an interesting book about her father-in-law, P. A. Heiberg (who in the year 1800, on account of his Liberal writings, was exiled for life), and his wife, Mrs. Gyllembourg, the novelist.

While these and other publications represent the older literature, about which opinion is, in the main, already fixed, and with which critics busy themselves historically and in a dispassionate temper, we find, on the other hand, in the lately issued 'Collected Poems' by S. Schandorph, written in the course of the last twenty years, a picture of that struggle between the new and the old which marks our most recent development. Schandorph early felt himself in opposition to the opinions and theories which in the sixties ruled our life in religious and literary as well as in political matters. He belonged to a circle, then only small, which felt that we needed freer air and more of the influence of the culture of other nations if our literature was to be more than a weak reproduction of the thoughts and forms of the preceding period. When, about ten years ago, G. Brandes by his lectures and writings really gave the impulse, Schandorph soon embraced the new doctrines, and has, especially in the polemics of the last few years, been an untiring champion of "the literary Left" (see my last review in *Athen.* No. 2774). His controversial verses dedicated to literary friends and antagonists are, in an artistic point of view, the best in the collection named above.

Yet Schandorph himself is not the greatest name in the new literature. As a poet he is surpassed by H. Drachmann, and as prose writers G. Brandes and the novelist J. P. Jacobsen are, without doubt, more important. Still his novels and tales possess an honoured place among the productions of the last ten years, especially on account of their naturalness and the broad humour with which he portrays our peasants and the people of the small towns. Since my last report was written he has published a romance and a collection of 'Novelettes.' In the first-mentioned work, 'The History of Thomas Friis,' he has delineated the social condition and intellectual life of Denmark in the years before 1870. In the romance which this autumn has been most spoken of in Denmark, viz., 'Germanernes Lærling' ('The Pupil of the Germans'), by K. Gjellerup, we find a similar picture of the developments of the last two or three years, especially of the advance of free thought and the democratic spirit among the young. Notwithstanding some onesidedness and exaggerations it is a clever and humorous book. In my last article I singled out this young author, and spoke of his extensive knowledge and his considerable talents; with great perseverance, but often with too much youthful rashness, he struggles to propagate his ideas through works of the most various kinds. I have this time, besides the said romance, to name two volumes of poems—one of which, 'Aander og Tider' ('Spirits and Times'), is an enthusiastic tribute to Charles Darwin and his doctrines—and further, a learned essay about 'Inheritance and Morality.'

Last year the most prominent work of fiction was, without doubt, J. P. Jacobsen's romance 'Niels Lyhne.' Unfortunately space only permits me to say briefly that this picture of our present life is not inferior to the masterly romance from the life of the seventeenth century, 'Marie Grubbe,' published by the same author (see *Athen.*, 1877, No. 2618), of which book the third edition has just come out. This year we have in 'Mogens and other Tales' new proofs of Jacobsen's earnest and almost melancholy view of life, of his peculiar language, and his eminent skill in narrating. Of Drachmann I have this time to mention a new collection of short tales; a more elaborate fiction, 'Vandenes Datter' ('The Daughter of the Waves'), a curious combination of romanticism and realism; and a collection of poems published under a pseudonym, 'Gamle Guder og Nye' ('Old Gods and New'), all issued in 1881. This year he has published a series of sketches from his travels and also his first dramatic work, 'Puppe og Sommerfugl' ('Chrysalis and Butterfly'). In Drachmann's numerous writings the fresh *naïveté* and the inexhaustible fund of lyric song are always first and foremost, and give to works otherwise very different a real value, and it is, therefore, but natural that the lyric element should greatly, perhaps too greatly, predominate in the drama mentioned. In drama our new poetical school has not yet reaped any triumphs; but Drachmann's work, and still more the two interesting plays by Edw. Brandes—'Lægemidler' ('Medicaments') and 'Gyngende Grund' ('Unsafe Ground')—all received with acclamation on our national stage, form a promising beginning. At the same time I may also mention a couple of plays, the authors of which, although they belong to the elder generation of poets, yet occupy a sympathetic position towards the new tendencies, and in one way mediate between the old and the new. They are 'Fulvia,' by H. V. Kaalund, and 'Eva,' by C. Hostrup.

Indeed, these "new tendencies" are more or less decidedly embraced by all new writers of any importance; for instance, by H. Pontoppidan ('Clipped Wings') and Miss Sylvia Bennett ('Pictures of Women'). But even older authors, such as Rud. Schmidt and Holm-Hansen, show, to their own benefit, in their latest works, 'Drawings' and 'Barbara,' the unmistakable influence of "realism." Not being able to dwell upon either exaggerations of the realism met with in the writings of different young authors or the extravagant idealism of several of the veteran "romanticists," I shall but mention among new books published by the latter the following: 'Charles Lyng,' by H. F. Ewald; 'Through Cliffs and Breakers,' by Carl Andersen; 'A Love Tale,' by Thomas Lange; and two tales in verse, 'Against the Tide' and 'Frater Bengt,' by M. Rosing.

If my list of works of fiction has only given indications and mentioned examples of the different styles, with regard to philosophy, philology, and history I must be still more brief. Happily our literature has, of late years, been growing in these departments also, and among the many new books which come forth there are not a few that really present something original, and of several it may be justly said that they "meet a long-felt want." I must simply confine myself here to enumerating some of the most important published since my last review. J. N. Madvig has written a large and very learned work, 'The Constitution and Administration of the Roman State.' Of works treating of the history of our country I may mention 'The Political History 1635–45,' by Fredericia, and Erslev's 'Queen Margaret and the Calmar Union'; besides, these and younger historians have continued the publication of 'Unpublished Documents of Danish History'; and new volumes of O. Nielsen's 'History of Copenhagen,' and Troels Lund's 'History of Denmark and Norway at the Close of the Sixteenth Century,' have been issued. Of biographical works, besides those already mentioned in the beginning of this article, I may name 'Ferdinand Lassalle,' by G. Brandes; an autobiography by Fred. Hammerich (a posthumous work); and the last volumes of Vaupell's 'Griffenfeldt' and Birket Smith's 'Eleonora Ulfeldt,'—of books connected with literary history, C. W. Smith's 'History of Russian Literature,' Rud. Schmidt's 'Busts and Masks' (essays treating of different foreign authors), and Recke's 'Principles of Danish Metrical Art.' In philosophy I must confine myself to mentioning Höffding's 'Outlines of Psychology,' Fejlberg's 'On the Greatest Gain of the Faculties of the Soul,' and Martensen's 'Jakob Böhme.' I may end my article this time by pointing to the laudable exertions that a couple of societies have made for the last two years to bring forward materials and scientific helps to the knowledge of our native tongue. Of their publications I may name a dictionary of the older Danish language by Kalkar.

Viggo Petersen.

FRANCE.

The lapse of another year reminds us that Time never lags. Six years more and France will be celebrating the centenary of glorious 1789, the year fraught with boundless hopes, destined to be realized in only a very small part, and fraught with the seeds of many changes, not yet entirely accomplished. The completion of the century should furnish France with an opportunity for following the example set by America on the completion of her first century of independence, and for taking stock, so to speak, of her family papers. France will ask herself whether she has succeeded in establishing a social and political condition as deeply rooted and stable as the one which fell, borne down by abuses and defects, after a not inglorious existence of nearly ten centuries. She will ask—and that is the question which most concerns my subject—whether she has called into being an art as fitted to express the ideas of the present day as the art of our fathers was capable of clothing their ideas. Some fifty years since we should have answered both questions in the affirmative without hesitation and not without a feeling of pride. In those days doctrinaire and Liberal politicians flattered themselves that they had for ever succeeded in reconciling liberty and order, and preached that the charter was the inevitable goal and that the parliamentary system was the last natural stage in our political history. And that, too, was the time when the romantic school was rejoicing in all the luxuriance of its first bloom, when its exponents were revelling with sublime self-confidence in the absolute infallibility of the new dogmas, and casting an eye of scorn on the worn-out garments of expiring classicism. It is to the wreck of the two great movements to which the Revolution had given birth; to the complete failure, in appearance at least, of the two great experiments made by the most brilliant sons of nineteenth century France in politics and art to realize the theories of the new era; to the cruel falsification of the noblest aspirations of the preceding generation, that we must attribute the profound discouragement, the scepticism and pessimistic realism, to which our country seems a prey. "Une immense espérance a traversé les cieux"; but it has vanished below the horizon like a meteor, and left nothing behind but regret at its brief light and a feeling of disgust at the present darkness.

I should be the very last to undervalue the brave struggle made by Liberal France since the fall of the Empire to found a well-established democratic Government by the help of self-constituted and manly self-government. Despite the troubles of to-day, and although the real significance of the political situation is obscured by petty scandals, which are exaggerated by a hundred voices from a hostile press, it is beyond question that after 1870 the trembling hand of wounded and mutilated France gathered up again with a sure instinct the thread of constitutional traditions, and bound the last quarter of this century to the hopes and wishes of the first half. But—for there is a but—the faith and enthusiasm of the greater statesmen of 1830 have in the case of the politicians of to-day too often changed into a desire to find an expedient for the day's need. There is not, perhaps, any great harm in the fact that the idealist temperament of the French people, of which Mrs. Browning has given so striking a presentment in 'Aurora Leigh,' has been toned down, and that the nation has learnt to distrust cut-and-dried solutions of great questions and the worship of paper constitutions — that it has learnt by experience the value of that benevolent scepticism which knows the vanity of the best directed efforts, and yet does not shrink from making them. What is peculiarly characteristic of our age is the great gulf which seems to have opened between the nation's public life and the creations of its literature.

Where freedom flourishes—and this, in spite of Montesquieu's celebrated formula, applies not only to republics — the basis of self-government is the self-government of each individual unit, and the authority of the State rests on the self-control of each citizen. The more circumscribed the sway of an exterior power, the greater the sovereignty of each individual conscience; where the authority of law or the word of a master grows feeble, there arises the government of the individual conscience. Now, it so happens—and the contradiction is striking—that in France the slow and painful reconstruction of political liberty has coincided with the gradual abasement of literature. Never has the ideal undergone a greater eclipse, never has French literature been more engrossed with material enjoyments and the delights of epicurean sensuality. There seems to be a complete separation between our public life—in which, in spite of many haltings, the ideal still burns with a pure and brilliant flame in many great hearts and souls—and literature, which seems to become more and more the servant of satiated voluptuaries. Fiction is afflicted with a cynical realism, which revels in the elaboration of details from the life of the low and unclean, and has not even respect enough for its art to tone down its sombre effects by allowing a little sunlight to gleam on its black canvases. On the stage the wondrous strides of mechanical industry, instead of helping the dramatic poet, have reduced him to be a mere fellow workman of the stage carpenter. The dramatist writes only for actors and actresses, to afford M. X or Mdlle. Z an opportunity for displaying the resources of a mechanical art or the charms of personal beauty. If an author is bold enough to quit for a moment the beaten track, he gives his audience a minutely exact reproduction of some event of the day, the coarse details of some sensational trial, or an accurate photograph from some corner of the great panorama of Paris.

It is incontestable that realism weighs down our literature; but there are two elements to be considered which should, I think, considerably relieve the gloom of the situation I have described. To begin with, the school of M. Zola is not the spontaneous product of the last ten years. The master, as M. Zola's followers love to style him, had thought out his principles and practice years before the fall of the Empire. He had even begun to publish, not, it is true, with any great success, the series of physiologico-philosophical novels called the "Rougon-Macquart." From the first pages of the series the whole theory of M. Zola's pathological art is developed with striking clearness and pitiless logic. It is to the Empire, to its manners and literature, that belong the earliest conception and elaboration of M. Zola's plan. Still, it cannot be denied that the unparalleled success of the painter of the 'Assommoir' has been attained under the Republic, after the sad lesson of the *année terrible* and amidst civil strife. At first sight we might accept this fact as a signal proof of the complete failure of the moral regeneration which was preached by orators and made the theme of innumerable essays in the days following 1870. In my opinion such a conclusion would be singularly superficial. We have only to consider the causes which establish a necessary co-relation between the existence and development of free political institutions and the growth of mental discipline, of moral self-government and the practice of private virtue, to at once comprehend that the success of M. Zola and of his worst imitators is quite compatible with a real national regeneration. We have only to remember that it is among the embittered adversaries of free institutions that the realistic school has found its chief supporters. M. Zola and his followers, in choosing their heroes from the middle and lower classes, know very well what they are about. It is notorious that the petty tradesman and mechanic have a keen relish for romantic stories of high life. It is to this appetite that popular fiction and "penny dreadfuls" minister in choosing aristocratic personages as the materials wherefrom to weave their grotesque creations. By analogy M. Zola's readers relish unflattering portraits of a class of society for not having placed them in which they inwardly bless Heaven. The real secret of such a novelist's art lies in not alienating the sympathies of his readers by bringing home to their conscience a brutal *de te fabula narratur*. To pander to the lower instincts of humanity and yet to lull the conscience to sleep shows, it must be confessed, a deep knowledge of human nature. By practising this cunning manœuvre naturalism has opened to itself a path to regions that might have been considered inaccessible.

There is more to be said. If naturalism were a phenomenon altogether peculiar to France, we might then see in it only an unhealthy reaction against the excesses of romanticism. But, on the contrary, naturalism is a universal force. Its action can be traced far beyond the narrow limits of our country. Even history has been affected by this tendency. Day by day it discards its oratorical trappings, and conforms more and more to the severest requirements of scholarship, substituting for brilliant and sometimes singularly suggestive theories, yet generally arbitrary and founded on hasty generalization, a system of patient and almost microscopic research and of judicious scepticism. The art of fiction, which is, perhaps, more susceptible to its physical and moral surroundings than any other branch of creative art, could not fail to be profoundly modified by this universal force, and Fiction has renounced, with the exaggerated fervour

characteristic of converts, the traditions of her recent past. She will have none of the mediæval conventionalism, of the high-flown sentiments, of the heroic adventures, of the archaic *bric-à-brac*, in which romanticism took delight, but boldly strives to paint the men and women of to-day. She is firmly convinced that the daily life of our great commercial and industrial centres is matter at least as susceptible of artistic treatment as the romantic incidents of a dim past, and in this conception lies the strength of modern realism. No claim to originality can be allowed on the part of the preachers of this plain doctrine, and it must be admitted at once that the reaction from the romantic school has from the first overstepped all the bounds of reason. The fact has been forgotten that Nature herself offers an unceasing contrast between beauty and ugliness, between sunshine and rain, between gay summer and gloomy winter. A sort of monopoly of interest has been ascribed to everything loathsome, diseased, and base. The hackneyed commonplaces of realism have only made room for the cynical paradoxes of lawless naturalism. It is the naturalistic section of the new school which makes its voice heard, and, with some temerity, claims Balzac as its father. But Balzac had no need to painfully elaborate, by the help of a commonplace book, lay figures invested with no more life than the wax dolls of Madame Tussaud; his genius was essentially creative, and his heroes are as full of the breath of life as the men who walk on the earth. It as little becomes the Zola school, who seem to think that the place of genius can be supplied by a slavish copying of style, to invoke the name of Balzac as it would a photographer paid to reproduce the crudities of the dissecting room to claim kin with Rembrandt, or to liken his work to the 'Lesson in Anatomy.' Naturalism cannot boast of high ancestry. It cannot trace its pedigree further back than to 'Madame Bovary' and to the art of Gustave Flaubert. Even Stendhal had too keen a sense of the beautiful in nature and art and of the refinement of life to become a thoroughgoing realist. It is M. Zola and his followers who have pushed this tendency to its extreme limits, but already a very perceptible reaction has begun to manifest itself against the extravagances of ultra-realism, and I shall have occasion in this article to point out signs of a return to a truer and healthier art. These general considerations must serve as an introduction to the hurried summary I am about to present of the works which have appeared in France during 1882. Without them the meagre catalogue I have drawn up would be nearly destitute of meaning or interest.

Ab Jove principium. M. Zola is entitled, both by priority of date and the importance of his work, to first engage our attention. 'Pot-Bouille,' as its title imports, is a study of middle-class life. As regards plot it is one of M. Zola's least happy productions. The thread of the story barely connects the many pictures which dance before our eyes like the changes of a kaleidoscope. As regards unchaste descriptions M. Zola has in this work surpassed himself; certain scenes cause a feeling of nausea, and in the crowd of personages there is not a single pure character to offer a contrast to the unbridled passions depicted. In justice to the author I am bound to admit that the book contains some minor incidents well conceived and invested with an air of reality worthy of all praise. With the exception, perhaps, of Henri Monnier, no author has ever attained so intimate a knowledge of the character of the Paris *concierge*. Certain incidents connected with the publication of 'Pot-Bouille' have caused M. Zola to explain the moral purpose of his book. It is no man's province to judge the conscience, and I should be the last to assert that the author is not sincere when he asks us to believe that his last story is written in the best interests of morality. M. Zola is of opinion that the entire *bourgeoisie* is a prey to the most horrible corruption. He wishes to pose as a benefactor who tears away the bandages, that the hideous sores may be laid bare to the healing agency of knife and cautery. There is no need to argue with M. Zola. I would merely suggest that there may here and there be some few exceptions to the judgment he passes on the middle classes of our country; that the French *bourgeoisie*, which has produced such men as Pascal and Bossuet, and so many great magistrates of the old Parlements, may not altogether have lost its noble traditions nor abandoned the domestic hearth to compete in the boudoirs of loose women with the sons of that cosmopolitan and sham aristocracy which is too often mistaken as a type of young Paris. Duclos the Academician once began to tell before the Maréchale Duchesse de Luxembourg and another great lady a more than doubtful story, after having eased his conscience by a formal declaration that a virtuous woman need not fear any story, however equivocal. At last he reached a peculiarly trying passage, and the duchess, hiding her face with her fan, said, "Ah, M. Duclos, really you are giving us credit for more virtue than we possess." In the same fashion M. Zola pushes his zeal in the cause of morality so far that he deals in demoralizing pruriency. It is stated, by the way, that the comparative failure of 'Pot-Bouille' has had a sobering effect on its author, and in the preface of his new story, which the *Gil Blas*, a boulevard journal, began to publish on the 15th of this month, the public are assured that they will find a sauce less highly seasoned.

But the lesson does not seem to have been taken to heart by his numerous disciples. At any rate, the shop windows of fashionable booksellers and the stalls of the Palais Royal and of the Odéon show no signs of a diminished supply of what may be termed Zola goods. I shall first of all notice the few writers to whom M. Zola has been a literary sponsor, just as he lately acted as godfather to the child of an American admirer. M. Huysmans, in his 'A Vau l'Eau,' expounds the dismal philosophy of practical materialism in a lugubrious and monotonous story of a petty clerk who drags out a negative kind of existence with clockwork regularity. It is a life in which ambition, affection, enjoyment, and dignity have no place, and the author, as if to deepen the melancholy impression produced by his minute description, has written in the plain and laborious style of an official report. I am sorry to add that the book is disgraced by a scene without parallel even in *naturaliste* literature. MM. Vast-Ricouard, as a change from their more ponderous works, have told in two volumes, 'La Jeune Garde' and 'La Vieille Garde,' some doubtful anecdotes which do not even possess the merit of being neatly put. If a certain section of the public demand this kind of literature—and I am afraid that the fact is incontestable—which our fathers were decent enough to carry "*sous le manteau*," it seems to me that the booksellers who busy themselves in supplying this public could do better than order from living authors coarse imitations of the novels of Crébillon *fils*. The *petits conteurs* of the eighteenth century are always with us; they, at least, partly atoned for the immorality of their works by an inimitable grace of diction, by a delicate touch, and by the adoption of a certain courtly air which makes their stories appear less gross than when told by clowns. 'Les Contes de Fromaget,' of which M. Octave Uzanne has just brought out a new edition for the "Librairie des Bibliophiles," is assuredly no masterpiece in its very second-rate class, but the book gains by contrast with its imitators of to-day. I am not inclined to alter this verdict from a perusal of M. R. Maizeroy's 'Mal d'Aimer,' the style of which is pretentious and the tone marked by mawkish effeminacy; or of M. François Coppée's 'Contes en Prose,' a collection of tales written in haste, and on which it is grievous to see the author of the 'Reliquaire' and of the 'Passant' wasting his talents; or of M. Guy de Maupassant's 'Mademoiselle Fifi,' in which, it must be admitted, Gustave Flaubert's executor has displayed consummate art.

In collecting these titles, to which I might have added M. A. Dunoy's 'Par les Femmes,' M. de Peyrebrune's 'Gatienne,' and M. Albert Cim's 'Deux Malheureuses,' I have had in view a particular form of Zolaism, much in vogue at this moment. I am speaking of the *naturalisme précieux*, which discourses of a refined but yet sensual love that it is too much the fashion to dignify with the name of passion. The followers of this school are pupils of both M. Gustave Droz and of M. Zola, and in their mannered compositions are found mixed in equal parts the *concetti* of a refined epicureanism and a cynical materialism. A perfect type of this bastard school is furnished by a novel which has just appeared in one volume, after having scandalized the subscribers to the *Revue des Deux Mondes* by making a serial appearance in the pages of that grave journal. In 'Dans le Monde' M. Henry Rabusson has tried the effect of the coarser colours of realism with his own lighter tones. The title should have run 'Dans le Grand Monde,' the humblest characters being dukes or marquises. The author assures us that his pages breathe the pure atmosphere of the best society of the Faubourg St. Germain; he is careful to mention the very perfumes which fill the rooms. Still in the midst of this dainty company M. Rabusson is bold enough to carry out the anatomical method of his school. It is impossible to describe the effect produced by the contrast between the conventionally finicking background and the studied coarseness of the characters. M.

Rabusson's flesh is delicate, and the bluest blood runs in its veins; but it is identical with the flesh which is covered by M. Zola's rags. I need not stay to discuss such a novel as 'La Fange,' which justifies its title; or M. A. Delpit's 'La Marquise,' in which a risky situation is treated with a power that half redeems its faults, and in which psychology is not altogether superseded by physiology; or M. Antony Blondel's 'La Vie Privée de Camus d'Arras,' which, in spite of a certain awkwardness, displays real talent, more akin to Balzac than to Zola, and this is no slight praise; or M. Albert Le Roy's 'Mariage de Laure' and 'Part à Trois,' in which the author attacks the marriage system of France; or, finally, two works by second-rate novelists, due to the inspiration of M. Alexandre Dumas *fils*: 'Les Femmes qui Déshonorent,' by MM. Sirven and Leverdier, and 'Les Femmes qui Tombent,' by M. de Peyrebrune, who was happier in 'Marco.'

I hardly know how to class M. de Goncourt. In collaboration with his brother, now no more, he has produced, besides historical works which show an unrivalled acquaintance with the anecdotal, literary, and artistic history of the eighteenth century, some well-written novels in which the setting sun of romanticism cast its expiring rays on nascent naturalism. M. de Goncourt has published sundry works of fiction since his brother's death. In 'Les Frères Zemganno' inconsolable grief at the loss of the companion of the author's work and play pierces through the flimsy disguise of a somewhat fanciful tale. 'La Faustin,' which appeared this year, is a psychological study of the strange mental condition induced by a life spent on the boards, the actor playing with his life as with a toy, and forgetting in feverish excitement the reality of anything but the applause of the audience. The world has seen in M. de Goncourt's actress the portrait of a lady whose wayward freaks are more talked of than even her genius. It seems to me that the author of 'La Faustin' was not able to choose between drawing a finished portrait of the original who was in his thoughts, and filling up the more generic and philosophical study which he had sketched out. It is impossible to speak too severely of M. de Goncourt's style; he tortures the French language, and the sense itself is too often obscured in his involved sentences.

M. Alphonse Daudet is a writer of a very different stamp. In spite of his assertions that he is more indebted to his commonplace book than to his imagination, M. Daudet is a poet, and will remain so to the end of his days. Through all his works there runs a vein of exquisite feeling which it is a delight to recall. The touching yet simple pathos of "la petite Chèbe" in 'Fromont Jeune et Risler Aîné,' of "bonne maman" and the domestic circle in the 'Nabab,' can never be forgotten. It is incontestable that M. Daudet has assimilated a certain aspect of the art of the author of 'David Copperfield.' It is sufficient to recall in the 'Nabab' that opening description—half humorous and half pathetic—of a Parisian fog. In fact, although he may pride himself on being a realist, even a naturalist, M. Daudet has been saved by the bent of his genius from the school which claims him, and his works constitute an excellent antidote to their doctrine. A novel by M. Daudet has a singularly refreshing effect after the perusal of a story by M. Zola or by one of his disciples. But M. Daudet is too much of an artist to be able to produce a book every six or eight months with the regularity of his great rival, and this is why, instead of reviewing a story by him, I can only call the reader's attention to his 'Évangéliste,' which has begun to appear in the *Figaro*. It has been looked for with the more impatience because it was known that the author had chosen a subject possessing the charm of complete novelty. It will be a study of the Scandinavian colony in Paris and of Parisian Protestantism. The author of 'Petit Chose' has also profited by the comparative leisure of this year to take the readers of the *Nouvelle Revue* into his confidence as to his methods of literary work. His brother, M. Ernest Daudet, who is an indefatigable worker in many different branches of literature, had already published 'Mon Frère et Moi,' memoirs of the private life of the brothers. Good taste would condemn such pandering to vulgar curiosity; for my part I regret the dignified reserve of our fathers, who would not have thrown the secrets of their hearts to the first passer by. Nevertheless, the autobiography of the MM. Daudet is an interesting contribution to the literary and social history of our days.

I remarked at the beginning of this article that a reaction against exaggerated realism had already begun to manifest itself. Till now I have only noticed the greater names of the new school of reaction. I must call attention to a work of modest pretensions, which, published at an opportune moment, has had much to do with the turn of the tide. In 'L'Abbé Constantin' M. Ludovic Halévy has not produced a masterpiece. The faults of this little book are on the surface, and it would be puerile to pretend to find in it powerful conception, breadth of treatment, or original views; these are qualities which have no place in it, and which the author has not attempted to reach. Its merits are a tone of good breeding, a light and graceful touch, gentle emotion, and an agreeable yet unpretentious style. Nothing could be more simple than Halévy's plot. The reader is charmed by the courtship of a young and penniless artillery officer and a rich American heiress, whose original and yet noble character, free from every suspicion of vulgarity, at once arrests the attention. Sympathy is also excited by an old priest who is the guardian of the hero. With the help of these elements M. Halévy has made an exquisite little study. Who would have predicted that the coadjutor of M. Meilhac, the author of many broad pieces, a *boulevardier* before everything, would, at the risk of being thought a second Berquin, give the signal of a healthy reaction, and follow 'M. et Madame Cardinal' with the sweet eclogue of the 'Abbé Constantin'? To be just I must admit that although the public, possibly from surprise at his sudden conversion, has recognized in M. Halévy the leader of a reaction long expected, there have yet never been wanting writers whose works upheld the best traditions of French fiction. The distinguished lady who shelters herself under the pseudonym of "Henry Gréville" brought back from Russia a dozen picturesque studies of Russian life. No one has forgotten the success of those charming creations 'Dosia,' 'Sonia,' and many others. Madame Gréville is anxious to prove that she can dispense with the advantage of drawing her scenes from a little-known society, and that she is capable of digging valuable ore from the well-worked mine of French life. The *Revue Politique et Littéraire* is about to publish a novel of some length by this author bearing a somewhat mysterious title. M. André Theuriet, although he has exhibited leanings towards the realistic school, is too true an artist not to have recognized the function of the ideal in fiction. In his books we always breathe the wholesome and bracing air of the hills of Lorraine which he loves so well. Neither 'Madame Heurteloup' nor 'Les Mauvais Ménages,' nor even 'Sauvageonne,' which, despite the incontestable charm of the principal figure, is not free from a certain conscious cynicism, will add much to M. Theuriet's reputation. He is seen at his best in poetry, and we shall presently come to him. Madame Th. Bentzon has the merit—too rare in this country—of looking out of her windows, and has made an intelligent study of English literature, as is proved by her 'Littérature et Mœurs Étrangères.' Her own novels are happily tinged by this influence.

I have no space to notice all the works which fall into the category above mentioned as constituting a sort of third party, having affinity both with naturalism and defunct romanticism. M. Georges Ohnet, whose 'Serge Panine' has won under its dramatic shape a greater success than attended the original work, and whose 'Maître de Forges,' in spite of a certain lack of invention, shows real power; M. Hector Malot, who in his 'Millions Honteux' has tried to paint a kind of life to which, perhaps, only Balzac could have done justice; M. Claretie, who in 'Le Million' has tried to shake off the yoke of Zola and to return to an art simpler and broader; M. André Mouézy, whose 'Les Révoltes de Simone' and 'L'Oncle de Danielle' have met with a cordial reception; and M. Dubut de Laforest, seem to me to belong to this transitional group.

This hurried epitome of the literature of fiction would not be complete without some notice of the scientific novels, historical tales, and romances of adventure which have appeared during the year. M. Jules Verne still holds almost undisputed sway in the domain of fiction with a spice of science, but his 'Rayon Vert' has neither the originality nor the well-sustained interest of his previous works. Tales of adventure, especially with the judicial element, continue to flourish in the *feuilletons* of popular papers. MM. Xavier de Montépin, Pierre Zaccone, Alexis Bouvier, Adolphe Belot, and others compound with a skilled hand in their tales murders and robberies, the virtues of the Valjeans of low life and the miraculous sagacity of detectives; and these dramas of the Court of Assize ever find a crowd of readers. M. Gilbert Augustin Thierry, who bears a name doubly honoured in French literature, lately attracted attention by a strange, weird book

full of the terrors of the unseen, which seemed charged with the spirit of Nathaniel Hawthorne, and bore the title 'Une Ame en Peine.' His 'Capitaine Sans-Façons' is concerned with a period less remote and less tempting to the play of his sombre fancy. M. Jules de Glouvet has been careful in his 'Histoires du Temps Passé' to dwarf the size of his frames. His subtle talent would not have been equal to the execution of a large canvas, but, taking his book for what it is, it is one of the best this able craftsman has produced. The Marquis de Belleval in his 'Galerie des Ancêtres' has remembered a little too much of his own pedigree; but, after all, a man may be a gentleman of good descent, and even be proud of it, without his literary ability suffering thereby. "Madame Mary Sumner" in the 'Amoureuses du Colonel' has produced a brilliant study of manners from the period of the First Empire which proves the author to be, in spite of the strange pseudonym that figures on the title-page, the possessor of a thoroughly French style imbued with the best traditions of our literature.

The 'Torquemada' of Victor Hugo towers above all the rest of the year's poetry. It is useless to seek in it for the conditions essential to a strictly dramatic action. The plays of Victor Hugo are in reality only a continuation of his lyrical poetry. His characters have not the intense vitality of the heroes of Shakspeare; the action does not advance steadily to a logical issue which appears to the spectator the decree of fate. We must look on the romantic drama, as Victor Hugo understands and practises it, as a sort of opera in which the beauty and harmony of the verse are intended to supply the place of the music, where anything serves as a pretext for cavatinas and for romances. The very violence of the action, often pushed to extremes, is the best possible proof, if we understand it rightly, of the fundamental lack of real life. The great dramatic artists have no need of the exceptional in order to impart to their works the living spark of creation. 'Torquemada' can only confirm this impression, which the partial failure of the revival of 'Le Roi s'Amuse' has in its turn served to strengthen. It seems to me more seemly and more useful, however, not to insist on these well-known defects, which constitute in some measure an integral part of the genius of M. Hugo, but rather to call attention to the grandeur of the conception which animates this play, the captivating freshness with which the octogenarian poet has contrived to depict the loves of two children, and the splendour of the versification. Only a great poet could create the sombre physiognomy of the director of the Inquisition, sound the depths of his violent and restless spirit, and read in it the thought of that supernatural love which only lights the faggots on this earth in order to extinguish the fires of hell, and tortures and kills the body in order to save the soul. Only a great poet could place in the midst of this gloomy and terrible drama the fresh and sparkling idyl of those two innocent loves, of the two virgin hearts for which the gratitude of Torquemada reserves so tragic a reward. Finally, only a great poet could find his inspiration in the sad circumstances of our epoch, brand as he has done by the mouth of his Spanish rabbi the disgraceful revival of the spirit of persecution in the closing years of our century, and give eloquent expression to the complaints and groans of oppressed races and sects, the sufferings of which are the shame of our age of boasted civilization. Literary France cannot—without an emotion which all will understand who know, according to the saying of one of the ancients, that the laurels are greener on the hairs of a grandfather—reap the rich harvest, the golden fruit, of this vigorous St. Martin's summer of M. Victor Hugo. A tender note of filial piety pervades the admiration of the public for the survivor of the struggle of romanticism, and certainly the country which honours the old age of its Tennyson and its Browning will not complain of the feeling that causes criticism to abdicate its functions in the presence of Victor Hugo.

What is important to make clear is how it is that the universal worship paid at the shrine of the greatest of the romanticists has little influence on the literary *credo* and the poetic methods of the new generation. Among the writers whose works I am going to mention rapidly there are scarcely more than one or two who, while paying homage to the great father of them all, trouble themselves to follow the lessons of the master. Of course, the great revolution in things poetical to which Victor Hugo has for ever linked his name remains almost entire. It is in some sort in a new atmosphere that the new poetical school labours, and it is to Victor Hugo in a great measure that it owes this. Still it is none the less certain that if one were to name the artists whose influence is most profoundly felt at the present moment in the new Pleiad, one would have to mention, first and foremost, André Chénier, Théophile Gautier, and Baudelaire. M. Sully Prudhomme, whose election to the Academy has been hailed with delight by the youth of France, is a true disciple of André Chénier, as is shown by the tender grace, the harmonious softness of his verse, the deep melancholy of his inspiration, and the generous ardour of a poetical temperament which does not recoil before the highest problems of contemporary thought, and in 'La Justice' has given us the 'Hermès' of the nineteenth century. It is in the faultless Théophile Gautier, in Baudelaire, and also in your Shelley, that one ought to seek for the varied sources of the inspiration of M. Paul Bourget. In his 'Aveux,' as in his 'Vie Inquiète' and his 'Edel,' the influence of the singer of 'Epipsychidion' is visible, without there being thereby any diminution of the writer's originality. M. Bourget has given expression to the refined melancholy, the dreamy tenderness, the high aspirations, and, I must add, the unhealthy languor of the new generation, his contemporaries. The charm of these sincere confessions lies in the rare union of a form that is singularly near to perfection, and modelled on the purest types of French art, with a foreign inspiration which one may say has been borrowed from the North. M. Bourget possesses at one and the same time the dexterity of a French Parnassian, skilful to chisel his rhymes and model his rhythms, and the *naïveté* of a Northern poet, habituated to expressing his whole soul in his songs. His firm and full lines seem to be always enveloped in an indefinite atmosphere of mystery. It was, of course, impossible that the high culture of M. Bourget and the talents he has shown in his literary criticisms, of which I shall speak presently, should not make the author of 'Les Aveux' something better than a simple artist in rhyme. People of his stamp are unfortunately so rare that he is worth dwelling upon as I have done. In the 'Livre de la Payse' of M. André Theuriet we recognize the forest scenery and the country odours by which the novels of the author are characterized. In verse as in prose the imagination of M. Theuriet is haunted by the deep woodland, the wide glades, and the ceaseless play of light and shade on the thick foliage. The monotony attendant on such a limited range of subject is avoided by the artistic ingenuity of the writer. The merit which he possesses beyond his fellow poets of the day is that of being not a mere writer who elaborates his themes in his library, and of not yielding to imaginary caprices and indulging in infinite variations of the same theme. M. Theuriet has lived his poems before writing them. He only crystallizes in the form of verse emotions which he has felt and impressions he has received. This is the secret of the great yet sober charms which poetry possesses that is the journal of a life.

I can only mention rapidly a few minor volumes of verse published during 1882. Full of *savoir-faire*, but incapable of throwing on the faultless mirror of their verse a thought or a sentiment, MM. Bruyère ('Chansons de Guerre'), Depiot ('Poésies'), L. de Tournefort ('Travesties'), Antoine Cros ('Les Belles Heures'), R. de Latille Hervé ('Chansons des Roses'), P. Nebout ('Poëme de la Jeunesse'), and others, who write 'Veillées Poétiques' and such like verses, that it would take too long to mention, would be, no doubt, much astonished if any one took seriously their poetical essays. Just as formerly every young man of promise, whether he was to become a great scientific celebrity like Claude Bernard or a statesman like Charles de Rémusat, was bound to have a tragedy among his papers, nowadays every good young man sacrifices once for all to the muses. It is a family matter with which the public has nothing to do. One volume, however, must be excepted, for it would be unjust not to praise the patriotic poetry of M. Louis Ratisbonne, the translator of Dante, who in his 'Quatre Alsaciennes' has attained success by the simplest of all means; the popularity of his little book in the conquered provinces is a sufficient proof of his merit. In his 'Poésie d'un Vaincu' M. Édouard Siebecker has not shown equal ability; still the young exiles of the French Poland love to repeat his verse; M. Stéphen Liégeard in his 'Grands Cœurs' shows that the great hearts are not always great souls. M. Clovis Hugues does not exactly woo the patriotic muse in his 'Soirs de Batailles'; his fighting and singing are done on behalf of socialism. If the chords of his lyre are of brass, he is able to extract harmony from them, and in judging the poet one must lay aside the prejudices that the deputy inspires.

I do not know how much truth there is in

Sainte-Beuve's famous saying, endorsed by Alfred de Musset in his lines:—

Il existe, en un mot, chez les trois quarts des hommes
Un poëte mort jeune, à qui l'homme survit.

In any case the couplet admirably describes the great critic who ruled the first half of this century, and who never, amidst the brilliant success of the 'Lundis' and 'Nouveaux Lundis,' forgot the honourable ambition which had fired the author of 'Joseph Delorme' and of the 'Pensées d'Août.' It is incontestable that the mantle of Sainte-Beuve has fallen upon M. Scherer, whose 'Études sur la Littérature Contemporaine' reveal wide and deep culture, a sound judgment, pure taste, and a fearless, outspoken tone, contrasting pleasantly with the commonplaces of the mutual admiration societies of the day. But I have no call to make M. Scherer's name known in England, thanks in great measure to the good offices of Mr. Matthew Arnold. A distinguishing trait of M. Scherer—and some, no doubt, will see in it a critical disability—is an entire absence of that indifferent eclecticism so often produced by very wide culture. His catholic sympathies have in no way sapped his orthodoxy. He has room in his literary pantheon for every legitimate form of art, but no critic has protested with more force against the pretensions of the *naturaliste* school, none has denounced M. Zola and his disciples in more withering terms. It has been alleged, and with justice, that M. Scherer's critical method is occasionally at fault from a too rigid adherence to the laws of logic; but it must be conceded that this very limitation has rendered the author of 'Études sur la Littérature' good service in his crusade against a debasing materialism. In his preface to the works of Bersot, 'Un Moraliste au XIXe Siècle, M. Scherer has told, in simple, but touching words, the story of a noble life, of a man who was good as well as gifted, of a philosopher who endured excruciating agony with the fortitude of a Stoic.

M. Paul de St. Victor, whom death has recently snatched from the ranks of Paris journalism, was a critic of a school widely apart from that of M. Scherer. In the 'Deux Masques, Comédie et Tragédie Antiques,' we do not find a deep knowledge of classical pagan art, or any suggestive criticism of the masterpieces of antiquity. The author was entirely an exponent of the school of picturesque criticism, of which Théophile Gautier was the ablest representative. It was the delight of M. de St. Victor to make an inspiriting subject the theme of a gorgeous word-panorama prolonged to infinity. To think out the laws of literary production; to endeavour to enter into the very soul of one of the great poets of the past, not for the sake of finding a theme for a brilliant dissertation, but to discover the act of creation; and to bring to light the earliest seeds of genius, was assuredly far from the thoughts of this *virtuoso*. Hence his brilliant pages, which met with ready success, have no element of enduring fame. Already the bloom has begun to fade and the perfume to pass away, and soon these brilliant meteors will be but a dim tradition. This is not the criticism for our scientific age.

M. Paul Bourget, whose poetry I have had occasion to praise, is a fresh arrival. His first appearance in literature dates some five or six years back; the past year has seen him take up the pen of the critic. Under the title 'Études de Psychologie Littéraire' the *Nouvelle Revue* published a series of articles by him on M. Renan, Stendhal, Gustave Flaubert, and M. Taine, as well as some essays on Wordsworth, Southey, and De Quincey—'Notes de Voyage sur les Lacs Anglais.' All who have a right to speak with authority have hailed the appearance of M. Bourget. He possesses, in addition to a keenly poetic temperament and the analytical faculty of a modern philosopher, a breadth of conception, a dialectical subtlety, and a wide range of scholarship which will soon place him in the first rank.

M. F. Brunetière, who is critic to the *Revue des Deux Mondes*, is beyond dispute endowed with ability, taste, and learning. His 'Études Critiques sur l'Histoire de la Littérature Française' are marred by a pedantic tone and by an affectation of superiority. M. Brunetière might have done worse than take example in some respects from Gustave Planche, his predecessor, although I am far from advising any writer to adopt the brutal frankness of the latter. M. Brunetière has a much better model in another fellow worker on the *Revue;* I am speaking of M. Émile Montégut, who has broken a too long silence and has given us a criticism on Charles Nodier, a life of Maréchal Davout, and collected volumes of some of his best essays, 'Types Littéraires et Fantaisies Esthétiques.' M. Montégut is one of the most delightful freelances in the band of critics. The imagination of a poet lights up all his work, and his fancy is but the handmaid of a sound judgment and cultivated mind.

I cannot say as much for another critic in the *Revue*. M. Maxime du Camp's 'Souvenirs Littéraires' have been the cause of as much offence as amusement. M. du Camp has never acted with great forbearance to his enemies—witness his attacks on the Communists; but it must be admitted that his friends have suffered even more by his indiscretion. Gustave Flaubert, Louis Bouilhet, and Théophile Gautier would feel scant gratitude for the cynical frankness of the revelations which he has thought fit to connect with their memories. M. du Camp's gratitude for the amazing good fortune which has carried him, alone of the little group I have just mentioned, within the Academy, is indeed a cause for just comment. Posterity will redress the balance between the author of the 'Souvenirs' and the great writers on whom he has presumed to pass judgment.

There is an ever-increasing abundance of literary biographies and of memoirs elucidating the personal history of the romantic movement. Not to mention the letters of George Sand, of which three volumes have appeared, under circumstances which rob them of a certain measure of historical value, though in no way interfering with their general interest, nor the letters of Lamartine, the concluding volume of which has recently been seen through the press by his niece, I must notice the amusing 'Souvenirs Littéraires' recently issued by M. Théodore de Banville, the well-known poet, which is also a most valuable contribution to the history of the second romantic period. In 'Cinquante Ans de Vie Littéraire' M. Mary Lafon has given us the recollections of a literary personage of the third order whose very insignificance often brought him into close relation with many men of mark and enabled him to witness events of great moment. M. de Pontmartin, who had already furnished us with what Sainte-Beuve called "the very bitterest of his gall," has again given expression and at greater length in his 'Souvenirs d'un Vieux Critique' to the literary disappointments of a gentleman of letters.

I must mention the 'Lettres de Benjamin Constant à Madame Récamier' and the Comte d'Haussonville's 'Salon de Madame Necker' as casting valuable light on the cultured society of the beginning of this century. Going a little further back, to the eighteenth century, I must notice the beginning of a work by MM. Lucien Perey and Gaston Maugras of great interest, 'La Jeunesse de Madame d'Épinay,' and the conclusion of that huge work, the entire correspondence of Grimm, Diderot, &c. The great seventeenth century, the really classical period of our literature, has inspired but few original works. Among them I select an interesting book by M. l'Abbé Fabre, professor in the Faculty of Theology at Aix, on 'La Jeunesse de Fléchier'; 'St. Vincent de Paul et les Gondi,' by M. de Chantelauze; the pamphlets by M. Léonce Person, 'L'Histoire du Véritable Saint-Genest' and the 'Wenceslas de Rotrou'; M. Hémon's essay, also on Rotrou; and, coming a little nearer to modern times, M. Barthélemy's 'Comédie de Dancourt' and M. Frédéric Masson's 'Le Marquis de Grignan, Petit-Fils de Madame de Sévigné.' The sixteenth century has furnished M. Dejob with an interesting study of the great Latinist Marc Antoine Muret; M. Pellissier with a monograph on the Protestant poet Du Bartas; and M. A. Baschet with a curious account of the Italian comedians at the French Court.

It is not my province to deal with books of mere erudition. But among those which have appeared in 1882 there are some historical works which, from their plan and execution, have so close an affinity to literature proper that I cannot pass them over in silence. I can merely mention their titles; for within my limits it would be utterly impossible to give them the attention they deserve. I must, therefore, crave my readers' indulgence for closing this hurried review with the following catalogue: the Duc de Broglie's brilliant 'Frédéric II. et Marie Thérèse'; and the works of MM. Albert Vandal ('Élisabeth de Russie et Louis XV.'), Campardon ('Les Prodigalités d'un Fermier Général'), Ch. Vatel ('Madame du Barry'), Faugère and A. de Boislisle (editions of the 'Écrits Inédits' and of the 'Mémoires de St. Simon'), Chéruel ('Histoire de France sous la Minorité de Louis XIV.' and 'Histoire de France sous le Ministère du Cardinal Mazarin'), H. Forneron ('Histoire de Philippe II.'), de Ruble ('Antoine de Bourbon et Jeanne d'Albret'), Comte Jules Delaborde ('Histoire de Coligny'), Chantelauze ('Louis XIV. et Marie de Mancini'), Édouard Rott ('Henri IV., les Suisses et la Haute Italie'), Comte de Ferrières ('Les Projets de Mariage de la Reine Elisabeth'), Th. Jung ('Mémoires de Lucien Bonaparte'),

L. Larchey ('Mémoires du Sergent Fricasse et du Capitaine Coignet sur les Guerres de la République et de l'Empire'), G. Picot ('La Vie de M. Dufaure'), Comte H. d'Ideville ('Le Maréchal Bugeaud'), Rothan ('La Politique Française en 1866 et l'Affaire du Luxembourg'), Comte Bernard d'Harcourt ('Les Quatre Ministères de M. Drouyn de Lhuys'), A. Sorel ('Essais de Critique et d'Histoire'), and the Duc d'Almazon ('Histoire de la Guerre d'Italie').

Francis de Pressensé.

GERMANY.

Some one once compared Germany to the milky way, on which are strewn close to one another stars that have each their own light instead of clustering round a central sun. The home of the French author is Paris, of the English London, of the German Germany. The German author may be born anywhere "wo die deutsche Zunge klingt," in the sandy flats of the North or in the green valleys of the Southern hills. But while almost no French or English author of note, even if born in the country, has failed sooner or later to leave his native place for the capital, many great German writers have passed their lives in small places. The greatest of German philosophers never stirred further than four leagues from his native Königsberg; the greatest German poet was vainly entreated by Napoleon to exchange the narrow limits of the palace park at Weimar for the wide horizon of Paris.

Germany has never till recently had either literary or political capital. The political centre of the old empire was always there where the reigning emperor, its political head, fixed his abode. The literary centre has ever been where the chief representative of German literature lived. The unconquerable love of roaming, which at the time of the migrations of the barbarians drove the Teutonic races from the ice-fields of the North and the steppes of the East southwards and westwards, and leads German artisans from town to town, and German students and professors from university to university, has brought about this result among others, that the political centre of gravity—and the literary too—has in the course of history changed its position countless times. Cities of the second and third rank, like Goslar, Worms, and Ratisbon, have been for a time raised to the dignity of political capitals by the temporary settlement of the emperor and the empire within their walls. About the middle of the last century Leipzig was the "little Paris" where Master Gottsched resided; at the close of it the country town of Weimar, where Goethe lived, and the learned village of Jena, where Schiller had settled, were Germany's literary capitals. The old imperial city of Vienna was after the treaty of Westphalia only in name the seat of the empire; and it had never been even nominally its literary head. The new imperial city of Berlin, which since the war of 1870 has been the real centre of Germany's political life, is on the way to become also the permanent centre of its literary activity. As in the old German story not the lion, but the bear, is the king of the beasts, so Berlin, that displays the bear on its shield, from being the humble town built on piles at the side of the Spree, where, down to the end of the seventeenth century, the courtiers went to court on stilts to avoid the mire, has in a little over a hundred and fifty years grown to be the queen of cities.

On the 27th of this month it was six hundred years since the first German emperor of the house of Hapsburg, Rudolph, by bestowing on his sons Albert and Rudolph the fiefs of Austria and Styria, laid the foundations of the now flourishing Hapsburg monarchy. About that time Frederick of Zollern, the ancestor of the royal house of Prussia, became Burggraf of Nuremberg. The last emperor of the house of Hapsburg, Francis II., laid down the crown which had become a mockery, and as King of Hungary and Bohemia assumed the crown of Austria. The little Burggraf of Zollern had meanwhile slowly grown to be Margrave and Elector of Brandenburg, then Duke and King of Prussia, and the great-grand-nephew of the victor of Rossbach put an end, like Rudolph of Hapsburg before him, to the "emperorless" period, and in the whilom city of Charlemagne placed on his brow the crown of Germany.

To the new imperial family political Germany owes its renaissance; literary Germany has in former days experienced from the Hohenzollern much stepmotherly treatment. The "great Elector" introduced French weavers and spinners into the country, the great king invited French poets and *savants* to his court. In his 'Essay on German Literature,' composed exactly a hundred years ago, Frederick the Great, whose thoughts were German but his verses French, praised Gellert the fabulist as the one readable German writer, and the old-fashioned comedy, 'Der Postzug,' of Ayrenhoff, a forgotten dramatist, as the one comedy of the German nation; and this at a time when Klopstock, Lessing, and Goethe had established their reputations, and the model of German comedy, Lessing's 'Minna von Barnhelm,' had been long played on the stage of his Prussian majesty's own capital.

If Frederick were now to write an account of German literature, he would be able to count among the poets of the year a princess of his own house. "Carmen Sylva" would have won a creditable place in the German "Dichterwald," even if the bearer of this pseudonym had not been the wife of a Hohenzollern and the Queen of Roumania. Princess Elizabeth of Neuwied has not in her new home on the Danube forgotten the scenes of her youth. The most successful of her historical poems, which she has headed 'Stürme,' deals with the legend of Schloss Hammerstein on the Rhine, where the unfortunate Emperor Henry IV. found his last refuge from his rebellious son. The author, who unites manly spirit with womanly tenderness, has attempted not only narrative but also lyric and didactic poetry, and has given some specimens of the latter in her collection of sayings 'Jehova,' which are full of *verve* as well as of thought. As queen of a foreign country she has turned her attention to its literature also, and has not only collected and translated Roumanian popular poetry, but also herself written Roumanian verse.

Lyric queens are as rare as kings of lyric poetry. Poets of this description, excepting those who hold themselves to be such, exist no longer. In spite of all the efforts of the critics, who, like Mephistopheles, think

alles, was entsteht
Ist werth, dass es zu Grunde geht,

each new year, to their as to his disgust,

circulirt ein neues, frisches Poëtenblut.

Ladies have precedence. This year an author hitherto unknown, Martha Hellmuth, has collected her poems for the first time, while one who has long enjoyed a good reputation, Countess Wickenburg, has done the same thing for the third. The latter has been warmly praised by Johannes Scherr; the former has been declared (perhaps by one of her friends) the most remarkable female writer of lyrics since the crystal-clear verses of Betty Paoli and the natural and vigorous lines of Annette von Droste-Hülshoff appeared. The train of sweet melancholy—not pessimism—which runs through the verses of the first named, the nobility of feeling and the sense of the happiness of life that the poetry of the other expresses, form a pleasant contrast to the "Weltschmerz" which Schopenhauer introduced into our modern lyric poetry, and the noisy realism which Scheffel's disciples have cultivated. Of the pessimistic school Albert Moeser may be styled the chief, and his most recent volume, 'Schauen und Schaffen,' exhibits a union of philosophical penetration with classical form. The gloomy view of the world which the first poems of this distinguished writer exhibited has, in consequence of his study of modern science, given place to quieter and more cheerful views. Moeser's gifts are almost wholly lyrical, and he is the only writer of the day capable of writing an ode—a species of composition that is nearly extinct. At once poetical and exact, his descriptions read like the hymns of a new religion of nature. While Moeser is exceptionally metaphysical, Stefan Milow, a kindred spirit, is also ethical. The former opposes to

der See von Plagen,
Die unseres Fleisches Erbtheil,

the tranquillity of the sage; the latter the force of the human will. Both are didactic in their tendencies, while the third member of the group, Ferdinand von Saar, who has hitherto been known as a dramatist and story-teller, and has this year, for the first time, made his appearance as a lyric poet, is before everything a rhetorician. His 'Gedichte' lack the lyrical impulse which is obvious in his tales, almost all of which are autobiographical. On the other hand, the best of them are marked by a passionate pathos which recalls the dramatist, and a sensuous fervour which often verges on audacity. The opposite tendency and the jovial sense of enjoyment which Rückert and Daumer introduced by their translations of Hafiz, F. Bodenstedt made popular by 'Mirza Schaffy'—the echo is rather feebly repeated in his last work, 'Sprüche und Lieder aus dem Morgen- und Abendlande'—and Scheffel made the watchword of all "wandering minstrels," are, if we may judge by Rudolf Baumbach's latest verses, 'Von der Landstrasse,' in danger of degenerating into a mechanical celebration of "wine, leisure, and pleasure." The poet sends, as Uhland said, his poems like children into the wide world; but what father of a lyric offspring ever before thought of counting his progeny, and writing "first thousand"

on his title-page, as the "Spielmann von der Landstrasse" has done with his last volume?

The celebrated writer on æsthetics Friedrich Vischer has this year joined the "journeying multitude" of the poets. This able man has in the capacity of an unrelenting critic plucked the peacock's feathers from many a lyric crow. His own poetic clothing, even if no peacock's plumage, has grown on his own body. His stately volume of 'Poems' comprises a politico-philosophic journal full of thought. His humorous ballads, which he has at various times given to the world under the pseudonym of "Schartenmayer," and which have won a wide circulation, are unfortunately not included in the book.

The place of the once popular Roman plays has been taken by the German national, and more recently by the patriotic Prussian, drama. Gracchus and Catiline, Messalina and Nero, have made way for the Carlovingians and the Anglo-Saxon Harold, and quite lately for the Prussian patriots of 1809 and the student volunteers of the War of Independence. The author of the 'Carolinger,' Ernst von Wildenbruch, has in the course of this year enriched dramatic literature with three new works, the subjects of the first and third of which are taken from Prussian history and the second from English. Wildenbruch's pieces are remarkable for a quality rare in Germany—suitability to the stage. The author has in a degree superior to his rivals the ability of inventing dramatic conflicts, strong situations, effective scenes, and more especially striking catastrophes—qualities which have secured the success of almost all his productions. Wildenbruch first came into notice as a narrative poet, and while his predecessor Schernberg celebrated the Prussian victories in Frederick's time and those of the War of Liberation, he dealt with those of the last French war. As a dramatist he shares with his countryman Heinrich von Kleist his military and distinctly Prussian patriotism, his succinct brevity and vigour of expression, but, fortunately, not his fantastically mystical tendency to the romantic. In the warlike scenes of his two plays, 'Der Mennonit' and 'Fathers and Sons,' the Prussian officer and Brandenburg patriot speaks just as in Kleist's 'Prinzen von Homburg': the scene of the first is laid in the time of the ill-starred rising of Schill; that of the second partly in the day of Prussia's deepest humiliation after the battle of Jena, partly in her most glorious epoch, the battles for liberation. The former deals with the conflict between the religious creed that forbids the Mennonites to handle arms and the patriotic feelings roused by the foreign yoke. The latter depicts in glaring, almost too glaring, contrast the shortcomings of the fathers whose treachery and cowardice ruined the kingdom of Frederick the Great, and the virtue of the sons whose devotion and valour rescued their country. Both appeal mainly to a Prussian public. As a dramatic composition the latter is far inferior to the former, for the first two acts are separated from the last three by an interval of seven years, while in the other play the plot is compact, and is rapidly and continuously developed. If in both these pieces the author has relied too exclusively on patriotic feeling, his tragedy of 'Harald' is a work of considerable length and undeniably tragic character. The writer competes with Tennyson in his portrait of the Anglo-Saxon hero who succumbs to the Norman conqueror. The greatest difficulty that the dramatist has to encounter in dealing with the character of Harold is his open repudiation after his return from Normandy of the oath he has sworn on the relics of a saint. This perjury is a blot on an otherwise frank and chivalrous nature, and the poet must either extenuate it, in order to exalt the character of his hero, or boldly make the moral guilt the cause of the hero's downfall. Tennyson, who tries to make Harold an ideal hero, has chosen the former alternative; Wildenbruch, who sees in him, according to Aristotle's precept, a mixture of good and evil, has not hesitated to adopt the latter. In order to place Harold's breach of faith in a softer light Tennyson represents him as cheated by William. Harold in taking the oath has no idea that he does this upon relics concealed under a cloth. Thereby his breach of the oath seems more excusable: as if the oath were not in itself sacred, but was only made inviolable by the knowledge that it was sworn on relics. This idea, however consonant with the opinion of the age and the theories of the mediæval Church, is opposed to modern morality. We prefer that the hero should be guilty of a breach of his word rather than that he should be acquitted on grounds with which we have no sympathy. The German dramatist gives his hero the choice of either keeping his oath and rejecting the crown of his country, or of winning the kingly dignity and bringing on himself the curse of perjury. That, placed in this position, he chooses the crown, constitutes at once his guilt and the pathos of the drama. Harold deliberately prefers the acceptance of the crown, on which the rescue of his people depends, to the preservation unsullied of his personal honour. His glorious death is a more than sufficient atonement for the stain on his reputation. That the poet has not made his choice lightly is best shown in the scene between Harold and his mother, who has more especially encouraged him in his opposition to foreigners, but now that he intends to assume the crown refuses the allegiance which her son, who in her eyes has lost his honour, demands, first coaxingly and then imperiously. In this grandiose contest between mother and son, patriotism and honour, the German writer has displayed a dramatic strength and boldness of character drawing which, more than the Laureate's fidelity to the chronicles, reminds one of Shakspeare's histories.

If in Wildenbruch's tragedy the spirit of Shakspeare lives, in Richard Wagner's 'Parsifal,' produced in August last at Bayreuth, the drama of the Middle Ages is reproduced. While in the former the free will of the dramatic hero becomes the "smith of his destiny," in the latter the hero is an involuntary tool of a higher order of things. It is characteristic of this view of things that the dramatist of the future does not name his hero Percival, as the original saga does, but with Görres writes it Parsifal. The former signifies a man who breaks through all obstacles, and is therefore active; the latter (according to Wagner) a "pure fool," who submits to anything and is therefore passive. The "Kunstwerk der Zukunft," that ought to be called not an opera but a musical drama, abolishes, like the mystery plays of the Middle Ages, the free will of the hero in order to substitute for it the scenic description of an epic tale in which the destiny of the hero seems predestined without his intervention. There is in this conception a recurrence to the form of the Middle Ages, and there is a similar recurrence to their spirit. Parsifal the fool is a type of purity opposed to the temptress Kundry—that is, to Science the unclean. The conceptions of good and evil coincide in true mediæval fashion with those of believing ignorance and scientific unbelief. In the conversion of the last named, personified in the Magdalene Kundry, and in the exaltation of the second, personified in the new Saviour Parsifal, the tendency of this new mystery, which, as in most thoroughgoing allegories, is but slightly veiled, culminates. It is regarded by the adherents of Wagner not only as a poetical but as a world-redeeming fact, and as the announcement of a new epoch of salvation and religion destined to take the place of an effete Christianity.

Compared with dramatic phenomena like these, of which the former is important through the greatness of its treatment, the latter through the magnitude of its error, the other plays of the year are insignificant. Neither the popular tragedy 'Die Zauberin am Stein' of the Austrian playwright Franz Nissel, who some years ago won the Schiller Prize at Berlin, nor the middle-class play 'Die Idealisten' of the lovable fabulist Gustav zu Putlitz, can claim permanent value. The scene of the former is laid in the Austrian Alps, and its subject is the tragical fate of a supposed witch. Its chief fault is that the high-minded heroine and her *entourage*, while they speak like villagers, think like townspeople. In the latter the characters suffer from the exceeding softheartedness of the author, and the piece is one proof more that the capacity for writing fairy tales, which makes even the untrue appear probable, and that for the drama, which makes only the probable appear true, are mutually exclusive. The new comedies 'Jungbrunnen,' by Paul Lindau, and the 'Jour Fixe' of Hugo Bürger, have this in common, that their authors have copied themselves, but not fortunately. The new Kotzebue, G. von Moser, has in the latest of his numerous farces taken the successful figure of his popular 'Krieg im Frieden,' the coxcombical lieutenant in the Guards, and has made him the sentimental hero of a continuation of the play, giving it the title of 'Reif-Reiflingen.'

From drama to romance the path lies through *Novellen*. As the drama is often nothing else than a tale provided with dialogue, the tale is often nothing else than a play turned into a narrative. Paul Heyse, the Goethe of German story-tellers, has this year not only collected his hitherto scattered Provençal tales under the name of 'Troubadour Novellen,' but he has added a new gem to the treasury of German tales, which already owes to him many jewels. The scene of his tale 'Das Glück von Rothenburg' is laid in

the forgotten old imperial town on the Tauber, which, a Nuremberg in miniature, has preserved its mediæval aspect, its walls, towers, and small projecting gables, and preaches in a roguish and pointed way the doctrine ignored by this boisterous age, that the fortune sought in the immeasurable distance is most securely and easily to be found in the comfortable narrowness of a wise self-restraint. Besides it there emerge, like an island out of the deluge of tales, which rises and falls yearly like the Nile, but, unlike it, fails to fertilize, the collected stories of Ludwig Steub, the humorous painter of scenery and people in Tyrol; the 'Züricher Novellen,' now also collected, of Gottfried Keller, a keen observer and sharp critic of Swiss character; the no longer new 'Neuen Novellen aus Oesterreich' of Ferdinand von Saar; and the 'Brandenburger Novellen' of Theodor Fontane and Gustav zu Putlitz, which show, like Putlitz's 'Froelenhaus,' a work full of local colour, that the sandy and dreary Mark of Brandenburg has a poetry of its own.

It is often said of German *savants* and professors that they are more at home in antiquity and in distant climes than in the present age and their native country. The author of the 'Aegyptische Königstochter' and of 'Uarda' has called to life the mummified inhabitants of Pharaonic temples and royal mausoleums, but the stout burghers of his latest romance—the scene of which is laid not on the Nile, but on the Rhine—the Burgemeister van der Werff and the Frau Burgemeisterin, who defend Leyden against the Spaniard, are bloodless shadows. Ebers, like Antæus, gains fresh strength from contact with the soil, but it must not be his native soil. In this he is the opposite of Spielhagen. Ebers finds a living world among the sands of the Pyramids, Spielhagen among the wastes of Brandenburg. When the former lets go of his erudition and the other of personal observation their characters become unreal. Spielhagen's most recent novel 'Angela,' the scene of which is laid on the shores of the Lake of Geneva, is in subtlety of character drawing and breadth of treatment far inferior to its predecessors. The characters are some of them exaggerated, especially the heroine, who has rightly been styled a governess on horseback; some of them grotesque, like the gigantic lady who confesses herself to be an adulteress and the murderess of her husband. The situations are glaring and sometimes indecorous, the motives are often improbable, the final catastrophe is forced and precipitate. In spite of this the charge of immorality which has been levelled against the work is groundless. The writer does not apologize for crime, but punishes it with pitiless poetical justice. The *Dorfgeschichte*, a class of work which has lost a master hand through the recent death of Berthold Auerbach, has gained a new tone from union with the historical romance. Robert Schweichel's historical *Dorfgeschichte*, 'Die Falkener von St. Vigil,' tells the simple history of the loves of a pair of villagers among the Dolomites of the Pusterthal. The colossal mountains furnish a landscape background, while the rising of Tyrol against the French supplies the historical colouring. With excellent tact the author has avoided the danger of writing history instead of romance. Hofer and Speckbacher appear on the scene, but they do not divert the reader's attention from the real heroes of the story—the peasant family of the Falkener. The social novel of the present day has gold for its ideal, and the stock exchange for its scene; the craze for speculation forms its heroism, and financial bankruptcy constitutes its tragic catastrophe. Spielhagen's 'Sturmfluth' was the masterpiece of this kind of fiction. Karl Frenzel's book 'Die Geschwister' is this year its representative. The writer divides the paladins of the modern stock exchange, who are united by a common desire to get rich without labour, into three classes, each of which has a leading representative in his novel—the ruined aristocrat who hopes by stockjobbing to raise again the fallen greatness of his house, the financier by profession who risks his money in order to win ten times his stake, and the penniless seeker after wealth who fancies that by wild speculations he can make millions out of nothing. On account of the typical character of his heroes, Frenzel, who takes Gutzkow for his model, is considered by critics the representative of the idealistic novel; Freytag and Spielhagen of the realistic; Scheffel, Ebers, and Dahn of the erudite and archæological.

In modest and respectable German houses it is a good family custom that the wreath of birch is preserved behind the mirror. The 'Evil History,' which the stubborn "Alte vom Zürchberge" Johannes Scherr has further called 'Porkeles and Porkelessa,' is a volume in which to the too well bred present, as well as to the ill bred, the mirror is held up and the scourge is shown. Goethe would have called this wonderful production, neither novel nor tale,—in which the history is the minor affair, the evil the principal thing,—a "Tragelaphe." The author is well known as an historian of culture, and his tale 'Rosa von der Flühe' shows he has at command deep pathos, but in his new book he wields, like his model Fischart, a cudgel or hammer instead of a pen, and deals his blows on every side. A thorough idealist and, as a good German, "a friend of all the world," bitter experiences have made a pessimist of him, and, like his Suabian countryman the "frummer Landsknecht," an enemy of all the world, whose blows strike all alike—Semites and anti-Semites, cosmopolitans and chauvinists, Liberals and Conservatives, fanatics and freethinkers, absolutists and anarchists.

Were the life of the lovely Greek Athenais, the heathen daughter of a Neoplatonic philosopher who rose to be Empress of the East, not history, it must be deemed a romance. As the last Emperor of the West bore the name of Rome, the last representative of Hellenic culture bore the name of Athens. Ferdinand Gregorovius, who has done for mediæval what Mommsen has done for ancient Rome, has, after endeavouring to whitewash the abused lady of West Rome, Lucrezia Borgia, tried to do the same service for the most virtuous woman of East Rome, the learned and poetical wife of Theodosius. Athenais, or, as she was called after her conversion, Eudocia, has hitherto been suspected of an unlawful intrigue with Paulinus, the Chamberlain of the Imperial Palace, and of having taken a bloody revenge for the execution of him and other friends on Saturninus, the author of their deaths. Gregorovius repudiates both charges and shows in the clearest light the innocence of his heroine. This celebrated writer belongs to that rare class of historians which knows how to combine criticism and thoroughness with taste and style. Himself a poet, he feels sympathy for the poet's soul fretting under the restraints of the etiquette of the Byzantine court, and gives a careful translation of the poem which celebrates the love of the heathen sage Cyprianus for the devout Christian Justina and their martyr death, and formed the source of Calderon's 'Magico Prodigioso.'

While one historian has undertaken the vindication of a woman whom chance raised to the throne, another has performed a similar service for a man who for over two hundred years has been suspected of a wish to procure one for himself by treachery. Wallenstein's character, which, as the poet says,

> Durch der Parteien Hass und Gunst verwirrt,
> In der Geschichte schwankt,

has called forth a literature debating the question of his guilt or innocence. At first almost universally deemed a traitor, he has been regarded in a milder light by modern historians, especially since Hallwich's publication of his official correspondence. Even Ranke, the Nestor of German historical research, has admitted his guilt is not proved, and that his special endeavour was to make peace between the two religious parties, between the emperor and the princes. The more Wallenstein's innocence asserted itself, the more difficult to fathom seemed to be the secret source out of which sprang the fatal suspicion of his designs entertained by his contemporaries and posterity, which is said now to be proved a mistake. A solution of the mystery, and therefore of the Wallenstein question, is offered by Edmund Schebek. Basing his work on researches among archives, the author has made it more than probable that the irreconcilable enemy of the Bohemian Protestants and rebels, Count Wilhelm Slawata—who was thrown from the window of the Castle at Prague along with his colleague Martiniz, an incident which was the signal for the Thirty Years' War—was also the bitter and secret author of the fall of the Duke of Friedland and the blackening of his memory. Whether by this book the debate regarding Wallenstein is settled the sequel will show. Since the State and family archives of Austria have been thrown open to historians, the sources of the story of the great struggle, so far as it was waged on Bohemian soil, have grown numerous, as the huge work which has this year reached its fourth volume, the 'History of the Thirty Years' War,' by Gindely, and the monograph of the same author on the Bohemian revolt and the battle of the White Mountain, prove.

Our age of minute research is not favourable to the comprehensive histories of Schlosser and his school, the outcome of the philosophical century which preceded them. Only a patriarch like Ranke, who surveys the destinies of man with the impartial eye of a dweller in another world, is equal to the task. Instead of general histories we have monographs relating to special countries and definite periods. The principle of the division of labour has long worked well in the natural

sciences, and is also advancing historical knowledge. Of the monographs that have lately appeared the edition (finished with the second volume) of the 'Jahrbücher des Deutschen Reichs unter Heinrich III.,' and the 'Geschichte des Ersten Schlesischen Kriegs,' by Karl Grünhagen, are excellent. The former, issued under the auspices of the Historical Committee of the Bavarian Academy of Sciences, deals with the most brilliant period of the mediæval empire —of course in annalistic form, but with exhaustive thoroughness. The latter work is based upon extensive researches among the archives of London, Dresden, and Vienna; and in the last-named city the unexplored treasures of the records of the Ministry of War were liberally thrown open to the writer, who depicts in lively colours the change made in the condition of Europe by the appearance on the scene of the ambitious young King of Prussia. Among the cyclic histories, if one may so style them, the new 'Allgemeine Geschichte in Einzeldarstellungen,' under Oncken's editorship, and the renewed 'Europäische Staatengeschichte,' under Giesebrecht's auspices, proceed steadily onwards. To the former series, besides Dümichen's 'History of Ancient Egypt,' Justi's 'History of Ancient Persia,' Stade's 'History of Israel,' and Lefmann's still unfinished 'History of Ancient India,' has newly been added an excellent 'History of the Crusades,' by Bernhard Kugler, which is based upon Sybel's investigations. An extremely interesting 'Geschichte des Zeitalters der Entdeckungen,' illustrated with excellent maps, has been compiled by Sophus Ruge; while Alfred Stern's 'History of the English Revolution' is attractive through its clever descriptions of leading personages, although after the works of Macaulay, Guizot, and Dahlmann it is likely to be styled an "Ilias post Homerum." Martin Philippson, in his 'Age of Louis XIV.,' has paid particular attention to the intellectual and social side of the reign of the Grand Monarque. Alexander Brückner has shown much industry in his 'Life of Peter the Great,' a despot, in the sense of Frederick the Great, for the good of his people. Oncken, the editor of the series, has displayed much impartiality in his 'Age of Frederick the Great.' In the Giesebrecht collection the excellent 'History of Spain,' begun twenty years ago by H. Schaefer, has been worthily continued in the 'History of Castile in the Twelfth and Thirteenth Centuries' of Schirrmacher. The first part of Paul Hassel's remarkable history of Prussian policy from 1807 to 1815 forms the sixth volume of the "Publications from the Prussian State Records." It furnishes a number of documents throwing new light on the statesmanship which rescued Prussia from her deepest humiliation.

The *Historische Taschenbuch*, founded by the once celebrated historian Friedrich von Raumer in 1831, has this year under Maurenbrecher's editorship entered on the second half century of its existence. As usual it is full of matter, and its articles contain a great deal of acute criticism. Harry Bresslau's paper on the genuineness of the Casket Letters attributed to Mary Stuart will attract English readers. The writer considers the most important letters forgeries.

Wilhelm Scherer's 'History of German Literature' has this year reached its sixth part, which brings it down to Lessing's time. Karl Goedeke's 'Introduction to the History of German Poetry,' "aus den Quellen," has at length terminated with the seventh part of the third volume. The former has this advantage over other voluminous works of its class, that it is not merely, as they are, learned, but it is free from æsthetic, religious, and national prejudices, and its style is easy and tasteful; the latter contains a mass of biographical and bibliographical matter collected with truly German industry.

The centenary of the death of Lessing called forth a deluge of new publications and republications. Of the latter the most important were the new editions of the exhaustive biography of Lessing by Danzel and Guhrauer, and the Lessing Lectures of Kuno Fischer. "The worship of genius," which manifests itself in Germany by numerous celebrations, monuments, and commemorative tablets, is, comparatively speaking, a recent phenomenon. Lessing, Goethe, and Schiller did not in their early years lack opponents and even bitter enemies. The judgments of their contemporaries with regard to works that now rank as classical were at the time of their appearance anything but unanimous. Julius Braun's book, 'Goethe und Schiller im Urtheile ihrer Zeitgenossen,' is an attempt to collect the verdicts of their contemporaries on the first productions of the two poets. Schiller's youthful revolutionary dramas, 'The Robbers' and 'Intrigue and Love,' could boast of an enthusiastic reception at the hands of the younger part of the theatre-going public, but provoked the passionate hostility of the elder portion. Even a professional critic like Goethe's friend Karl Philipp Moritz considered "Herr Schiller" a man of talent, but not "anständig." The poet Maltitz was quite justified in writing in the album of the Schiller monument at Stuttgart that it was the lot of Schiller, as of all classical writers, to be stupidly praised and stupidly blamed.

Goethe said, "Shakspeare und kein Ende"; in his most recent rectorial address at Berlin Du Bois-Reymond has said, "Goethe und kein Ende." One and the same year has produced, exclusive of the essays in Vischer's collection of articles entitled 'Old and New,' three commentaries on Faust. One of these, that of Max Bergedorf, has sought to bring Faust nearer to the popular Christianity; the second, Schreyer's, defends the unity of the Faust poem against the historical criticism of Scherer and Loeper; while the third, Schroeer's, is almost entirely panegyrical, and contents itself with explaining the obscurities of the poet and his use of words. 'Goethe's Letters,' by Fr. Strehlke, undertakes to catalogue, according to recipients, place, date, and opening words, the whole of the poet's correspondence, which consists, according to the compiler's estimate, of about 7,500 printed pieces and about 2,000 probably which have not been printed. Düntzer and Schoell furnish their little offerings to the master's shrine, the one in the form of explanations of 'Wahrheit und Dichtung,' the other in the shape of personal reminiscences and literary excursuses from the golden age of Weimar.

In a more adequate manner does Heinrich Bulthaupt treat of the 'Dramaturgy of the Classics,' less from an æsthetical point of view than from that of practical stage management. In this book Heinrich von Kleist figures for the first time by the side of Lessing, Goethe, and Schiller. It is a pity that the writer has made no mention of Grillparzer, whose plays were composed under the direct influence of the first theatre in Germany, the Vienna Burgtheater, and rank next to the work of the three great masters. A second part, of which the manuscript is finished, is devoted entirely to Shakspeare. Shakspearean literature has been this year enriched not only by the *Jahrbuch* of the German Shakspeare Society, which is full of philological and dramatic details, but also by the elaborate work of Fritz Krauss, 'Shakspeare's Confessions.' The author, who unfortunately died last year, adopts the view originally put forward by Gerald Massey, that the dark woman of the sonnets is Lady Rich, Philip Sidney's Stella.

Although not a native of Germany, G. Brandes, the clever Danish critic, originally published in German—"for Europe," as he himself says—his literary sketches of the nineteenth century, which he has collected under the title of 'Moderne Geister.' Among these delineations the portraits of Paul Heyse and Gustave Flaubert are particularly distinguished by delicacy and precision, while those of his Scandinavian brethren, Andersen and Paludan-Müller, the Swedish Tegnér, and the Norwegian Björnson, have for the greater part of the European public the charm of novelty. Among recent collections of letters the correspondence of Dorothea von Schlegel with her sons, and that of Caroline Schlegel with her friends, are important, independently of the light they throw on the history of literature. The former, the daughter of the Jewish philosopher Mendelssohn, was divorced by the Berlin merchant Veit, and became the wife of the younger of the Schlegels; the latter, the daughter of the Göttingen professor Michaelis, was divorced by the elder of the Schlegels, and became the wife of Schelling. Both played a leading part among the German Romanticists. Dorothea, the original of the famous 'Lucinda' of Friedrich Schlegel, in later years passed with him over to Rome, and carried with her into the communion of the Catholic Church her sons by her first husband, Johann and Philipp Veit. Caroline, in her youth an ardent adherent of the French Revolution, and involved in the troubles of the Mayence Clubbists, became in after years the soul of the Romantic opposition to the Classicism of Weimar, and was styled by its adherents in confidential intercourse "Frau Satan." The letters now published show the passionately religious Dorothea in her relation to her sons, who shared her religious feelings, but were differently gifted. They had settled at Rome as painters in Overbeck's neo-German or Nazarene school. The letters of the friends of Caroline form a supplement to the spirited and bold letters of the most remarkable woman who has figured in German literature. They were edited some years ago by George Waitz under the title 'Caroline.'

From the numerous books of travel I may select for mention the instructive work of the agreeable poet and editor of the *Deutsche*

Rundschau, Julius Rodenberg, upon 'Belgium and the Belgians'; the handsome volume of F. Bodenstedt, 'From the Atlantic to the Pacific'; and 'Pictures of Transatlantic Society,' by Karl Knortz, interesting on account of the information they supply about the German element in America. Of works regarding the South, which, since we now travel not only over but under the Alps, come into being at express speed and are forgotten as quickly, I may mention the masterly description of Corfu by F. Gregorovius, and the 'Sketches and Pictures of Italy,' by Woldemar Kaden, which, like the young writer's 'Italienische Gypsfiguren,' published last year, is distinguished by truth and impartiality.

Few art collections in or out of Germany can boast of an owner like Graf von Schack at Munich, who combines the endowments of a poet with a liberal and intelligent patronage of the arts; few literatures an artist who, like the recently deceased Anselm Feuerbach, understands how to wield the pen and pencil with equal skill. The former, as the history he has himself written of his gallery shows, has in ordering his pictures had in his eye not only the best of art, but the advantage of the artists, and has thereby not merely assisted men who were undeservedly neglected by their contemporaries, but rescued for the benefit of posterity two of the most important—Bonaventura Genelli and Anselm Feuerbach. The latter was the youngest scion of a family renowned for three generations—which produced the jurist Paul Anselm von Feuerbach, the grandfather of the painter; the philosopher Ludwig Feuerbach, his uncle; and the archæologist Anselm Feuerbach, his father. Besides producing works which, like 'Hafiz at the Fountain' and 'Iphigenia at Tauris,' will preserve his name in the annals of art, the painter has, in his subtle description of his life which he styled "a legacy," left a literary memorial which shows him to be an author worthy of his ancestors.

Political testaments, like legacies, generally are destined for posterity. Few statesmen have been so fortunate as the Iron Chancellor of the German Empire, who has become the executor of his own political last will. Poschinger's piquant collection of documents, 'Bismarck at the Diet,' shows the representative of Prussia at Frankfort towards the end of the fifties, already in despatches, memorials, and letters busy giving, as

seiner Weisheit letzten Schluss,

the same counsels which as Minister of Foreign Affairs he afterwards carried into effect by driving Austria out of the Federation and winning for Prussia the hegemony of Europe. That profound and radical work on social politics, the 'Testament of a German,' published by the æsthetic philosopher Köstlin from the posthumous papers of the Suabian *savant* Karl Christian Planck, and the latter's 'Gospel of Humanity,' written to promote the termination of the influence of wealth, will long remain on his executor's hands unless the man who administers the German Empire and has taken the social problem in hand understands how to be, instead of the instrument of the world's history, the organ of the world's wisdom.

German philosophy, which since the collapse of Hegel's school has been in danger of spending itself in unconnected monographs and historical inquiries, has lately resumed its natural endeavour of systematically delineating the totality of knowledge. However, there is this weighty difference, that the immediate successors of Kant, Fichte, Schelling, Hegel, and Krause — some "krause" æsthetic has just been published from the posthumous papers of that thinker — began with such an endeavour; the younger men, Lotze, Hartmann, &c., end with it. Lotze's too early decease has deprived the German philosophy of our day of its most important and most original thinker, and he has left unfinished the concluding 'Zusammenfassung' of the system which he began in his 'Logic' and continued in his 'Metaphysics.' Originally a medical man, he in his 'Universal Pathology' and his 'Physiology of the Bodily Life' showed himself a decided adherent of the mechanical theory of nature, and an opponent as keen-sighted as he was successful of the hypothesis of a separate organic life-force. As a philosopher he had been mainly influenced by the realism of Herbart, the monads of Leibnitz, and above all by the ethico-theistic standpoint of Hegel's quondam disciple Weisse. In his 'Medical Psychology' he defended the existence and immortality of the soul against the assaults of the materialists; and in his chief work, 'Mikrokosmos,' which by its brilliancy and excellent style reminds the reader of Herder's celebrated 'Ideas for the Philosophy of the History of Mankind,' he arranged the mechanism of nature under teleology, metaphysic under ethics, and in his 'History of Æsthetics' the beautiful under the good. The sum and substance of his doctrines, so far as can be judged from the fragments of his exposition of his system, is an ethical theism which, through the final dissolution of all finite divisions in the infinite and undivided God, becomes pantheism. An explanation at once clear and affectionate of his relation to the philosophy of the present has been given by his former pupil Otto Caspari in the historical and critical monograph 'Hermann Lotze.' At the same time other pupils have tried to fill the gaps in the exposition of the system by the editing of the notes taken by students who attended his lectures on ethics and the history of philosophy. Eduard von Hartmann, on the other hand, has been more fortunate than Lotze, and has worked out his entire system in his own lifetime. His third chief work has appeared this year, 'The Religious Conscience of Mankind in the Sequence of its Evolution,' and forms a supplement to his 'Phaenomenologie des sittlichen Bewusstseins,' which contains the author's moral philosophy, and is the counterpart of 'Philosophie des Unbewussten,' which is devoted to metaphysics. It contains in essentials, like L. Feuerbach's 'Lectures on the Essence of Religions,' a history of religions from the primitive forms which the author styles henotheism, fetichism, and polytheism, down to future forms following upon the dissolution of the present Christianity. The history of the development of the religious conscience is according to Hartmann, who uses words reminding us of Hegel's pantheism, nothing else than the process of the gradual "Zusichselberkommens des Geistes in religiöser Hinsicht."

Side by side with the tendency to monism, which, derived in the case of Lotze from Leibnitz, and of Hartmann from Schopenhauer, leads back to pantheism, two movements make themselves felt, one of which may be called a renaissance of Kant's sceptical 'Critique,' the other a sensualistic or spiritualistic dogmatism. The former necessitates the exact editing of the texts of Kant's writings, as a complement to which a similar issue of the works of Herbart has been begun by Kehrbach. The most important production of this school has been an elaborate commentary on the 'Critique of Pure Reason' by Hans Vaihinger, of which a further instalment has appeared this year, containing a complete and thorough survey of all questions and writings belonging to the Kantian literature.

The other school of thought, which, like English empiricism, generally owes much to Darwin and Spencer, is represented this year by Fritz Schulze's methodical 'Philosophy of the Natural Sciences.' Schulze endeavours to show that even Kant agreed with Darwinism. The necessity of a philosophy is keenly felt among men of science, as the book just mentioned and other works, such as Stricker's exact anatomical 'Studien über die Association der Vorstellungen,' show. Only crass materialism imagines that all riddles are solved by the natural sciences. An investigator fully abreast of the latest results like Du Bois-Reymond, in his most recent lecture, 'Die Sieben Welträthsel,' sees, exactly as Kant saw, that man is surrounded on all sides by unsolved and, within the world of phenomena, insoluble problems. The Königsberg philosopher took refuge in the hypothesis of a "Ding an sich" as the last and only remnant of the metaphysic that his 'Critique' had robbed of its content.

A knowledge through the channels of experience of the world lying outside all experience, such as spiritualism professes to possess, and which since the decease of Zöllner, who lived too long for his reputation, is maintained seriously by only one man, Baron Hellenbach, the original author of the 'Diary of a Philosopher,' was long ago disposed of by the shrewd Kant as the "dream of seers."

Robert Zimmermann.

GREECE.

I have several works to mention this year that have interest not only for my countrymen, but also for those foreigners who care about Hellenic literature, although it must not be supposed that they have made a deep impression or created anything like an epoch. Few such books are written in Greece. Masterpieces are scarce, and very seldom does any book find its way to the hearts of the people and become really popular. I have not space to set forth the causes of this; I must content myself with mentioning the fact. Our literary productions mostly resemble hothouse plants: reared in the quiet of the study, they quickly wither in the open air of publicity. Most of those I have to mention, especially in *belles-lettres*, are more remarkable for the care of the gardener than the beauty of their flowers.

To begin with poetry, I must mention some volumes of lyrics by young writers: 'The Cranes of Ibycus, and other Poems,' by Stam. Balbis; the 'Verses' of Tsakassiáros, a promising beginner from Zante; 'The Old Sins' of Dem. Kambúroglus, and 'The Stalactites' of G. Drossinis, the last two of whom I mentioned in my article of 1881. Plays are scarce. Dem. Koromilàs has published a one-act comedy, 'Evil Hours.' Ant. Antoniádis, who with one and the same pen writes elementary books for schools and dramas for the library shelf, has again produced three tragedies (named 'Pantheia,' 'Kÿra Phrosyne,' and 'The Klepht's Daughter'), and a comedy, 'The Mother-in-Law.' A peculiar place is taken by the 'Euphrosyne' of Dem. Bernardákis, to whom our literature is already indebted for several beautiful tragedies. This popular poet, who is Professor of History at the University, has chosen for the subject of his most recent work the tragic death of the lovely Greek girl of Janina, who, on account of her relations with Muktar, the son of Ali Pasha, was drowned in the lake of Janina by order of the jealous tyrant. She has long been the theme of popular ballads, and her fate was bewailed in a long narrative poem by one of our eminent writers, Arist. Valaoritis, who died three years ago. Her death is also the subject of the tragedy by Antoniádis mentioned above, 'Kÿra Phrosyne.' Bernardákis in the development of his play has followed the account given by A. Beauchamp in his 'Vie d'Ali Pacha, Visir de Janina' (Paris, 1822).

Few tales or novels have appeared this year, the demand for fiction being chiefly supplied by translations of foreign novels, not always the best.

In history and cognate studies some works of great value have appeared. Const. Sathas has brought out the third volume of his 'Documents Inédits relatifs à l'Histoire de la Grèce au Moyen Age.' It contains 509 documents from the Venetian archives which belong to the period between 1312 and 1440. Two maps are supplied: one of Constantinople, after a drawing by the Italian traveller Cristoforo Buondelmonte; the other, depicting the Greek territory, is a map of the sixteenth century, by Giacomo Gastaldi. The Κερκυραικὰ Ἀνέκδοτα of the writer of this work contains unpublished documents touching the mediæval history of Corfu, collected from the libraries of Munich, Mount Athos, and Corfu. A letter of the Bishop of Corfu, Basilius Pediaditis, written at the close of the twelfth century, is taken from the only Greek manuscript, which is in the library of the Fitzwilliam Museum. I have also brought out a translation of the 'Athenais' of F. Gregorovius. Under the title of 'Studies and Speeches' the Finance Minister, Paul Calligas—one of our most distinguished authors, and formerly a law professor in the University—has published several essays on historical and legal subjects, some of which had already appeared in the newspapers, and the orations which he has of late delivered in the Chamber on important questions. This thick volume is one of the most interesting publications of the year. The historical essays deal with such subjects as the Council of Florence, the position of the peasantry under the Romans and Byzantines, the Nika insurrection, &c. Excellent is the first instalment of a history of the Greek nation by Prof. Const. Paparrigopulos, favourably known by his history of Greece in five volumes and other works. The second edition of his larger book promises, through the author's clever use of the latest results, to be more original than the first edition, in which he closely followed Grote.

An interesting book is the work of Nicolas Moschovákis on the public law of Greece under the Turkish rule. The author holds that the Greeks must place their public law on a national basis, and he endeavours to reconstruct the history of Greek institutions under Turkish rule by comparison with the Ottoman law. He is a decided advocate of self-government. Although he has not had the opportunity of enriching his volume by a study of the archives of Venice, which would have supplied him with new facts, his book is welcome, and we shall expect of him still more interesting work in the future. A little *brochure* by Andrulidákis deserves mention on account of its subject, the taxation of Crete during the first years of the Turkish domination. It is founded on documentary sources. The 'Kythniaca' of Ant. Vállindas deals with the topography and history of the island of Kythnos from a local standpoint. Anast. D. Kyriakos, Professor of Theology at the University, has published a work in two volumes on Church history down to the present day. The book is based on the latest researches, the most original part being that which deals with the fate of the Greek Church after the fall of Constantinople. Milt. Bratsános, the director of the Normal School at Athens, has published a short historical account of popular education in Greece since the war of independence. Neocl. Kasásis, a *Privatdocent* at the University, has devoted the first volume of a work which he is bringing out, on 'The Law of Nature,' to a history of the development of the idea of law and the state among the ancients and the moderns, from the Greeks to the newest developments of Socialism. In his historical inquiries he has followed no settled system. As he himself says, he has adopted Feuerbach's axiom "No authority is my authority." A publication of the Home Office, the statistics of the population of Greece in 1879, edited by the former head of the Statistical Department, Alex. Mansólas, should be mentioned here as affording much information about the state of the country.

In philology I may notice the monograph of Dragátsis on the theatre of the Piræus and the Kophos Limên, and the edition of the important Piræotic inscription regarding the arsenal of Philo by its discoverer, A. Meletopulos. Both scholars have done good service to the archæology of the Piræus. I have further to mention a little tractate by G. Pagidas on the topography of the sevengated Thebes; a monograph by Nic. Politis, a *Privatdocent*, on the sun in popular legends; and a book on the church music of the Byzantines by Joh. Tzétzis, a gymnasium teacher who has made of this music the study of his life, and has examined most of the European libraries in which Byzantine music is preserved. Two books deserve special mention: a posthumous work of Coray's, and one by a highly gifted professor, Const. Cóntos, a friend and pupil of Cobet of Leyden. The latter volume, 'Grammatical Remarks on Modern Greek,' contains, under the guise of corrections of the mistakes of the modern Greeks who most pride themselves on their purity of style, a number of valuable remarks on certain words as well as on grammar. All is worked out with the scientific accuracy and exactness which characterize a master of language. Coray's work contains valuable materials for a French-Greek dictionary and interesting MS. notes on the dictionary of the French Academy. They form the first volume of a new edition of the works of the celebrated scholar undertaken by a committee at Marseilles. A countryman, Andreas Mámukas, has prefixed a long and interesting biography of the philologist.

These are the chief productions of the year, δόσις ὀλίγη τε φίλη τε.

Spyr. P. Lambros.

HOLLAND.

It often happens that when the crops are still standing in the fields the farmers expect a bad harvest, and when the corn is brought into the barns there is much more than they had looked for. This frequently happens in literature too. In the first six months of the year I wondered what I should have to record in December, and now the corn is housed I must acknowledge that the harvest is respectable.

To begin with the novels. Mrs. Zwaardemaker has chosen for her 'Ada Bermudas' a background of Israelite life, which cannot fail to interest people in our days of Semitic and anti-Semitic movements. Her personages have to struggle against the egotism and prejudices of others, and to fight their inward battles between love and duty. It has been observed that Mrs. Zwaardemaker has more knowledge of law than most of our authors display. Miss van Rees pays her tribute of admiration to the greatest composer of the past by a very long and not quite satisfactory biography of Beethoven. She has written a readable novel too, 'Zoo Zÿn Er' ('Such People Exist'), in which a girl of masculine tastes, but who is truth and sincerity personified, is beautifully contrasted with her ladylike, hypocritical aunt. Van Nievelt has collected some of his agreeable sketches under the title of 'Chiaroscuro.' One of them, 'Love is the Land of Sunshine,' really brings some Italian sunshine into our rain and fog. In 'Cyriacus' Mrs. Quarles has given us a sequel to 'Clebitius' Nightingale.' She has found the material for her historical novel (1563–64) in the archives and the library at Frankfort. Mr. Huf van Buren, who made such a good impression some time ago with his 'Kroon van Gelderland,' has tried his hand at short historical novelettes, entitled 'Grootheid en Val' ('Greatness and Ruin'). This is a *genre* which requires as much knowledge as the historical novel and certainly much more talent, and very few authors succeed in it; so it is not wonderful that his sketches are inferior to his novel. Another author, using the pseudonym of "Willem van Amstel," has written, in a careless style, an historical novel, 'Marie Touchet,' in which the romantic element predominates over the historical.

Perelaer, in his 'Nederlandsch Indië,' tells us in an entertaining way a great many things about our possessions in India,

of which no Dutchman can know too much in these days of trouble. He gives here the real story, too, of the four heroes of his 'Borneo,' which I announced last year. It is a book written with knowledge and conviction. Mr. van Rees's 'Wynanda' is an improbable story, written with the obvious purpose of increasing our acquaintance with what is going on in Atjeh.

Among the dramatic works I must mention those of Rosier Faassen, published now for the first time. Many of the shorter pieces, less melodramatic than 'Anne Mie,' show that the author knows the human heart as well as the stage, of which he is an ornament.

Jan Holland, whose satirical works I have often mentioned, has published three new books. In the first two he points out, with much exaggeration, some of the blunders in modern education. In the third, 'The Book of Monkeys,' he attributes all our folly, weakness, and degradation to the "monkey" in us, which we must crush and conquer before we are worthy of the name of "men."

A new edition has been published of Hofdÿk's 'History of the Dutch,' a book to be consulted by every one who cares more for the facts related than for the style, more for the contents than for the form. All the friends of Gouverneur are glad that the old poet, who has so often amused them in an idle hour, has lived to witness the publication of his complete works. Oltmans's novels, too, are being reprinted—respectable old-fashioned novels, of the sort to be read late at night and to make young people shudder. Schimmel's 'Mary Hollis' and 'Sinjeur Semeyns' are republished; the latter can now be enjoyed across the Channel too in an English translation. I may close this list of reprints with 'Snikken en Grimlachjes' and 'Braga'—the former as clever a parody on spleen and "Weltschmerz" as ever was penned. 'Braga' was a periodical, entirely in rhyme, which appeared about forty years ago, but did not last long. It was the organ of some young men of talent, who obstinately set their faces against sentimentality. It is interesting to us to see the people whom we know as the sober, elderly poets of to-day pour out the exuberance of their youthful spirits in the jovial poems and witty satires of the 'Braga' of '46. In the notes Winkler Prins gives at once too much and too little. He mentions the dates of birth and death of the best-known authors, but keeps from us the details requisite to understand the allusions of a poem written in the forties.

In the learned book which bears the learned title of 'Philosophical Investigation: Critical Prolegomena of Æsthetics,' Prof. Pierson successfully attacks neo-Kantianism, represented in our country by Prof. Spruyt. Prof. Pierson has also just published a volume of poems. Some of these owe their existence to the impression made on the writer's mind by the reading of Vondel, the Koran, and Pindar. The poet whom I spoke of last year, and who persists in calling himself "Fiore della Neve," has written a new poem called 'Liana.' Mr. Coens, whose verses often appear in periodicals, has published a volume, 'Tithes of the Harvest.' Some of the verses are distinguished by feeling and originality, though, as in every harvest, there is chaff among his corn. Burgersdÿk is going on with his translations from Shakspeare. 'The Taming of the Shrew' and 'Macbeth' are now finished. "Soera Rana" (Mr. Esser) has introduced Otway to our public by a careful translation of 'Venice Preserved.' Vosmaer's hexameters and other foreign metres are very harmonious in his new idyl, 'Nanno'—a charming Grecian story of the love of a princess and a poet. Through the whole runs an under-current of deep thought. The Dorian girl is taught by her lover that physical courage and strength are not the most desirable of things; that mind is superior to force, and the poetical mind superior to all. Between Vosmaer's hexameters and Hofdÿk's in 'The Heart of Java' there is a great difference. Hofdÿk's lines are sometimes mere prose. His subject is the rise of Dutch rule in the East Indies at the time of the government of Joan Maetsuicker.

Half way between the works of fiction and those on the history of literature stand the sketches of W. Otto, who gives us in the shape of stories the results of his literary studies. The thirty-third number of the "Bibliotheek voor Midd. Ned. Letterkunde" has brought us the 'Fergunt,' by the late Eelco Verwÿs. The first part of a 'Midd. Ned. Woordenboek' has been carefully edited by Verdam, who has also brought before the public the old legend of Theophilus. Mr. Haverkorn van Rÿsewÿk has compiled from old archives the history of the Rotterdam theatre. Vosmaer has completed the first series of 'Our Modern Painters.' The last number is one of the finest, as the subject, Rochussen, was one of the most attractive. A contemporary of this amiable painter is the subject of the first instalment of a book which may be considered as a parallel to Vosmaer's 'Painters'; I mean Ten Brink's 'Our Modern Authors.' The gifted woman whose biography rightly opens the series is Mrs. Bosboom-Toussaint. In the autumn of this year she completed her seventieth year, and her many friends and admirers celebrated the day with enthusiasm. Her latest novel, 'Het Kasteel Westhoven,' shows clearly that she is herself still. One of her oldest friends, her brother in faith, Prof. van Oosterzee, died this year. The book which his son is publishing now, 'Uit mÿn Levensboek,' is a short autobiography, destined for the friends of the deceased author. It is touching in its simplicity, the more so as most of Van Oosterzee's writings are more or less disfigured by redundancy and false pathos. The first number of the book will fill the reader with sympathy for the man who expresses so simply his gratitude for his success in life; the second volume will inspire him with pity for one who was driven by circumstances to undertake more than he could easily perform.

In Boissevain's 'Van het Noorden naar het Zuiden' are related to us all the impressions he received during his tour in America. He agrees with Gautier that "in a six weeks' tour you cannot penetrate into the character of a nation"; but his book proves the truth of the other half of Gautier's saying, "that the newness of the scenes produces a certain freshness which would be effaced by a longer sojourn."

The first part of the third series, or the eleventh volume, of Fruin's 'Bydragen tot de Vaderlandsche Geschiedenis en Oudheden' ('Contributions to Dutch History and Antiquities') has appeared, and a new edition of his instructive 'Ten Years of the Eighty Years' War.' In the five numbers of the new volume of the sequel to Arend's history, which treats of our history between the treaties of Utrecht and Aix-la-Chapelle, Van Vloten brings us to the year 1731. Ten Brink is writing a popular history of the 'First Years of the Revolution' (1555–1568). The subject is always interesting, though not quite startling in its novelty. Mr. ten Brink has consulted the best authors, rejects many a partial judgment of Motley's, and keeps to our own authorities, Fruin, Van Vloten, and Bakhuizen van den Brink. He even quotes them too often. It is as if he put them in front to make us feel sure that he is a safe guide in the field of history, though we are more accustomed to meet him in the paths of fiction and *belles-lettres*. This is, however, a book I should like to gain popularity.

The first volume has appeared of Prof. Kern's 'History of Buddhism in India.' In a clear style this great scholar relates the legends about Buddha; he traces the history of the mythical and the historical Buddha, and treats of Buddha's place in the world. The next volume will contain information on his dogmas, the mysticism of the Buddhists, and their doctrines concerning the world, the nature of man, and his salvation.

Among the few authors who combine productivity and originality may be counted Busken Huët, of whose literary 'Fantasiën en Kritieken,' written between 1857 and 1876, the fourteenth volume has just been published. Huët is a shrewd observer, but fond of paradox. He is sometimes inconsistent and a pessimist, but he always captivates, and he is exactly the man to show old things in a new and striking light. This he intends to do in his 'Land van Rembrandt,' of which the first volume has appeared. In a few pages of introduction he heaps fact upon fact to prove that in culture and civilization we have always been in the rear of other nations. This startling and unpatriotic assertion does not seem to promise much, but in the period he intends to describe (1572–1718) he wishes to show how passionately our people has loved what is good and noble, and has sacrificed much to gain real culture. In this first volume he describes some remarkable events to characterize the centuries before 1572, beginning with the thirteenth, and some very remarkable persons who lived in those dark ages. The chapter on Thomas à Kempis is written in Huët's best style, and the well-chosen specimens from the 'Imitatio' assist the author greatly to paint a good portrait of the pious and amiable monk. In the chapter on Erasmus the author contradicts himself by showing how much the civilization of Europe is indebted to our great countryman. If the second volume, which will treat of the seventeenth century, appear next year, and answer the expectations excited by this one, I shall be happy to count it among the best fruits of our literary soil.

E. van Campen.

HUNGARY.

It is with the melancholy news of death that I have to begin my report of the literary movement of the past year. John Arany, the greatest Hungarian poet of recent times, died on the 28th of October after a long illness. Hungary has lost her most eminent poet, the unrivalled master of the Magyar tongue, the many-sided and highly learned writer, the typical representative of the true national spirit, and at the same time a patriot of the purest character and a most ardent lover of his country. The pain caused by this loss becomes intenser when we ask ourselves who will replace him in this age of mediocrities. John Arany (born March 2nd, 1817) came forward as a writer in 1847. His masterpieces are the 'Toldy' trilogy and an Hungarian translation of the comedies of Aristophanes and of several dramas of Shakspeare, and he particularly excelled in ballad poetry. To his posthumous works belongs a highly interesting correspondence with his contemporaries, which will be edited by his gifted son M. Ladislaus Arany.

If we have any consolation at all for the loss of Arany it is in the delight inspired by a worker in another field of *belles-lettres*, Maurus Jokai, whose activity is as great as ever, and whose brilliant fancy does not show the slightest sign of decay in spite of advancing years. Of his productions during the past year I may mention the novels 'A kik kétszer halnak meg' ('Those who Die Twice'), 'Egy játékos ki mindég nyer' ('A Player who always Wins'), and the just published 'Bálványos Vár' ('Idol Castle'). In the novel last named the early period of Hungarian history is depicted with a truthfulness which really makes us believe that the author has discovered some hitherto unknown manuscript describing the social, religious, and political condition of that remote period, when the ancient Magyars still clung to the old Shaman faith brought from Asia to the banks of the Danube and of the Theiss. Similar remarks may be made upon his 'Targalyak' ('Leafless Branches'), a collection of stories in which M. Jokai exhibits that wonderful fancy so justly admired in Germany, France, and Russia, where he has become a favourite of the reading public. There are only two points in which he is open to criticism: his predilection for exceptional figures and an occasional carelessness caused by haste in the delineation of character. Still he is, like the late M. Arany, without a rival among his fellow writers. There is a great gap between him and the *dii minores*, able young men, the promising *littérateurs* of the future. To these belongs M. J. Acsády, whose 'Fridényi Bankja' ('The Bank of Fridényi') shows the author to be a shrewd observer of daily life, well versed in the ways of the financial world, and a tolerably good narrator. M. Kornél A'brányi has by his novel 'Egy Modern Apostol' ('A Modern Apostle') convinced us again of his eminent talent in depicting motives, but he is sometimes careless. M. Emil Kazár shows unmistakable signs of progress in his recent novel 'Oesök és Unokák' ('Ancestors and Grandchildren'), for hitherto he has evinced more cleverness in short tales than in novels. M. Ludovic Tolnay, one of our best writers of fiction, has come forward with a well-conceived novel, 'A Nemes Vér' ('The Noble Blood'), and the only faults which critics can find is his praising living persons or those recently dead, and introducing foreign elements injurious to the production of a harmonious piece of art.

If there is any prose writer who comes near M. Jokai it is M. Koloman Mikszáth, whose second collection of tales, issued under the title 'A jó Palóczok,' has surpassed the one mentioned in my report of last year. Mikszáth undoubtedly shows brilliant talents in sketching the peculiarities of individuals and fractions of his nation. He is an excellent narrator, and able to raise even the most trifling incident, through his power of conception, his humour and style, to the dignity of a literary masterpiece. His favourite form is that of Bret Harte; but considering the originality of his ideas, his finish, and his command over the language, it is almost certain that he will apply these faculties to the production of larger works. He has made his reputation in Hungary, and is also acknowledged as an able writer in Germany. Speaking of the younger generation, I cannot omit M. Béla Tóth, the son of the late excellent poet M. Koloman Tóth, whose 'Tollhegygyel' ('With the Point of the Pen'), a collection of sketches, has attracted the attention of the reading public.

In the field of lyric poetry I have to mention new editions of Paul Gyulai, Joseph Kiss, and John Vajda. M. Julius Rudnyánszky has come forward with a collection of lyric verses full of deep feeling and marked by literary finish, but wanting in knowledge of life. Not over rich in original thought, our lyric poets have been busy in transplanting the works of the great European authors. We have already a complete translation of Shakspeare, and we shall shortly have also an Hungarian edition of Molière. The *répertoire* of our national stage has been enriched with two works of importance. One is 'A Stomfai Család' ('The Stomfa Family'), by Gregor Csiky, which has achieved popularity through the happy combination of broad humour with touching scenes; whilst the second, 'Marianne,' by Kornél A'brányi, depicting Hungarian aristocratic life, although full of spirit, has been only a partial success. The Hungarian original opera 'Atala,' the music of which has been composed by M. Francis Schauer, whilst the libretto is adapted by M. A. Várady from the well-known work of Chateaubriand, has met with general approval.

M. Paul Gyulai's 'Katona Jozsef és Bánk-Bánja' has earned the respect due to this author, who has again proved to be the best critical writer of his country. Katona was misunderstood by his contemporaries, but his merits have been acknowledged by posterity. Gyulai accounts for this by giving a full account of the shortcomings of 'Bank-Bán,' and showing why that tragedy had not the effect it should have exercised upon its contemporaries. In his analysis he refers to a similar work by Prof. Gustav Heinrich, entitled 'Bank-Bán a Német Irodalomban' ('Bank-Bán in German Literature'), based upon an entirely independent study and a thorough investigation of the literature of the subject. The same Prof. Heinrich has published this year 'Boccaccio Élete és Müvei' ('Life and Works of Boccaccio'). He has shown the influence of Boccaccio upon Hungarian writers of the sixteenth century. If I add to the above Z. Beöthy's 'Szinmü Irók és Szinészek' ('Dramatic Writers and Actors'), being a valuable contribution towards the history of Hungarian dramatic poetry, I have pretty well exhausted my notes on the *belles-lettres* of Hungary during the past year.

As I have frequently said in previous reviews, of all branches of literature the Hungarians cultivate history most eagerly. Not only the archives of their country, but those of foreign countries, are being continually searched by Hungarian *savants;* and although many of the documents collected or copied hitherto have been used only for the compilation of monographs, there is no doubt that they will yet serve as valuable material for a complete general history of Hungary. Amongst the publications of this year I may mention in the first place Prof. Marczali's 'Hungary during the Reign of Josef II.,' a book of deep erudition and vigorous description. Only the first volume has come out, and the second is anxiously waited for. A portion of the same period is treated of by M. Eugen Szentkláray in his 'Hundred Years of the History of South Hungary,' in which the period beginning in 1779 is described by the light of many documents hitherto unknown and unused. In M. Aladár Ballagi's 'The Croatian Carabineers of Wallenstein, 1623-26,' interesting light is thrown upon the events of the Thirty Years' War. The book is full of solid information gathered from many hitherto unknown documents. Further, there is Frederic Pesty's 'The Hungarian County Governors in the Thirteenth Century,' and last, but not least, Dr. Theodor Ortvay's 'Hydrography of Hungary in the Twelfth Century.' Turning to another period of Hungarian history, I have to note M. Ludovic Szádeczky's 'Michael, Voyvode of the Subalpine District of Transylvania, 1599-1601,' in which the pretensions of the Roumanians to make of this leader a national hero are refuted; and M. Alexander Szilagyi's 'Gabriel Bethlen and Swedish Diplomacy,' a carefully written book, in which the part this great Transylvanian prince played in the Thirty Years' War is for the first time brought into relief.

Sociology and national economy are most zealously cultivated, and I am happy to say the views of English philosophers are gaining more and more ground. M. Beksics, who has personal knowledge of the social and political condition of England, is one of the most promising workers in this line, as his book 'The Hungarian Doctrinaires' shows. The efforts of Eötvös, Csengery, Trefort, and other statesmen to introduce modern parliamentary life into Hungary are cleverly described. Speaking of these heroes of our present political life, I cannot omit to mention that the last named, who is now Minister of Public Instruction, has just published his minor writings on politico-social questions, which have been well received by the public. M. Leo Beöthy's 'Beginnings of Social Development' shows familiarity with the literature of the subject,

ingenuity of view, a spirited style, and a real love for the theme.

And now allow me to correct a mistake which I made last year when I spoke of the third volume of M. Francis Pulszky's memoirs as being the concluding portion of that highly interesting book. This is not the case, for M. Pulszky has most agreeably surprised us with a fourth volume. Here we find many valuable hints concerning the political negotiations between M. Kossuth and Count Cavour, as well as a sketch of the autobiographer's life in Florence, which may be still in the memory of many Englishmen who visited the pleasant town on the Arno at that time. In this fourth volume, as in the preceding ones, M. Pulszky maintains his reputation as a narrator full of wit and sagacity.

I am puzzled how to conclude, for the space allotted to me is not sufficient to satisfy the demands of my literary countrymen, who are not at all indifferent to a notice in your paper. Therefore I can only mention *en passant* M. Szinnyei's book on Finland, called 'The Country of a Thousand Lakes'; Prof. Fodor's hygienic studies, a book much valued also in Germany; M. Guido Schenzel's work on the meteorological conditions of Hungary; and Prof. Aurel Török's volume on anthropology. If I have totally omitted to mention philology, it is simply because—my own book on the origin of the Magyars having become the book of the year—I should have to speak of myself, which I can hardly do, keeping in view the Oriental proverb, "To speak of oneself is only the business of the Shaitan."

A. Vámbéry.

ITALY.

Those who are alarmed from time to time at detecting something like a generalization may calm their fears as far as Italy is concerned; we shall not for the present be the disturbers of the world. Notwithstanding the efforts of a few authors and publishers to popularize science and spread literary culture; notwithstanding the excellent scientific manuals of Hoepli, the Milan publisher, the "Biblioteca Classica" and the "Biblioteca Universale" of Sonzogno of the same city, and the scholastic publications of Paggi, Barbera, and Le Monnier of Florence, and Paravia of Turin; notwithstanding the number of periodicals continually cropping up in Italy for the education and amusement of the young—the fact remains that what is called in France *le grand public* is still very small in our country. The attempt to popularize all branches of human knowledge remains with us not only an inglorious but also an unremunerative task. Fortunately, as Italy is united, we no longer study our literary history by provinces and as it were geographically; yet if physical divisions no longer exist, literary coteries remain, whose members busy themselves with some speciality and rest satisfied with a single success. Serious though such work may be, I do not think it can ever be very productive, and it is apparent to me that young men who are forced into specialism immediately upon leaving school and entering the university are generally wanting in breadth of view, chiefly through possessing a far too limited though minute erudition. A student who enters an Italian university (often with an imperfect knowledge of Greek and Latin) is met by professors who ask him, "To what speciality do you intend to devote yourself?" To which the undergraduate, himself often quite undecided, makes a hurried and haphazard reply, or sometimes, in his anxiety to please, declares that he has fixed upon that very branch of which his interlocutor is professor. His questioner receives the announcement with a smile, and at the end of a fortnight asks his pupil what theme he has chosen for his thesis, in compliance with a law established by the minister Bonghi that all students in philology shall present a thesis after two years' study. The student begs the professor to point out a subject to him; the professor, who sometimes wants to make special researches on a subject he happens to be studying, seizes this opportunity of making his young pupils clear and prepare the ground for him, thus sparing himself arduous and often tedious work in libraries and amongst archives, where the student spends half the time of his university career in trying to understand documents which he often cannot even read. In such conditions what time has he left for study, for learning to write, for storing his mind with such general information as should form the basis of all special culture and make it productive? The student collects some materials and constructs his thesis, introducing into it some unpublished document (whether important or not), and work of this sort is called science and method. When the young man produces his essay he is proclaimed a model student, and a brilliant future is predicted for him. I own frankly that I profoundly mistrust the apparent erudition of a great number of our young university men, and I should not be sorry to see them return to some extent to the much decried methods of past days. Doubtless there was in the past too much rhetoric; the attention was unduly absorbed by form and construction; but to-day we have run into the other extreme. If some respect is still paid to elegance, no trouble is taken to acquire it, so great is the fear of being thought superficial. People write before they know how to write, they copy in libraries, and pass at once for scholars by publishing these copies with commentaries, the dryness of which is considered their chief merit. It sometimes happens that our improvised specialist is a youth of talent, who breathes a little warmth and life into his subject, and succeeds in making it interesting; but these precocious *savants* rarely go far, or they are succeeded by men who in no way justify the hopes excited by their predecessors. The young men of to-day are lacking in that general culture which alone can show the relationship which connects a special subject with universal science. Often they never get beyond the thesis of their graduateship. This, in fact, seems to me one of the serious dangers of the day, and I mention it in the hope that some one in Italy may read these lines and seriously consider whether it is right to encourage our youth in the path into which it has somewhat imprudently been led. In order to make a *savant* of the student all his time is taken from him, he is forced into researches about details of subjects too often of no significance, and he is led to believe that these are the embodiments of science. Specialization seems to me in no way suited to young minds. Before one concentrates one's faculty one should have acquired and reflected much, otherwise one may in the end grasp only at shadows. I shall make no special mention of any of the university dissertations of the past year; some of them are doubtless remarkable, a few even treat of curious and interesting topics; but what I combat here is the custom of occupying young students in erudite compilations when they should be studying and learning to write.

Nobody in our day would like to pass for an encyclopædist, but many imagine they can acquire fame for learning by signing newspaper articles on curious or so-called learned subjects. A new journal has just appeared in Padua which will, doubtless unintentionally, encourage this tendency to improvisation on learned matters. It is called *Giornale degli Eruditi e Curiosi*, and has great resemblance to your *Notes and Queries*, which it avowedly takes as its model. I fear that it will encourage dilettantism, but I have otherwise no fault to find with a publication of this kind, which may from time to time furnish history, philology, and literature with valuable notions by the answers it receives. I merely note as a sign of the times the fact that such a journal can make a start and even promise to live in a country like Italy. The subscribers themselves keeping up the interest of the journal, it is natural to suppose that Italy can furnish a sufficient number of curious and erudite readers for that purpose.

I have had occasion in preceding years to mention several publications of a special tendency which have appeared in the domain of history and philology. In the last number of the *Curiosità e Ricerche di Storia Subalpina*, published in Turin under the direction of Nicomede Bianchi, I remark a very interesting article by M. Vayra on the autographs of the house of Savoy. By the side of the *Rivista di Filologia Romanza*, directed by Prof. Monaci, and the *Rivista di Filologia Classica*, directed by Profs. Comparetti, Flechia, and Müller, will soon appear in Turin a *Rivista Storica della Letteratura Italiana* and a review of Italian archæology under the name of *Museo*, the direction of which will be entrusted to Prof. Comparetti. MM. Pitrè, Sabadini, and Severino Ferrari are carrying on their interesting publications of Italian folk-lore. I may take this opportunity of informing an English correspondent who asked me whether the song of 'Lisabetta of Messina' was published that it is contained in the volume of 'Cantilene e Ballate, Strambotti e Madrigali dei Secoli XIII. e XIV.,' published in Pisa in 1871 by Prof. Carducci. Prof. Francesco Berlan has just brought out a volume which possesses a certain interest even for foreign readers. It forms the first chapter of a history of printing; three hundred pages are filled with facts relating to the following subject, 'La Invenzione della Stampa a Tipo Mobile Fuso rivendicata all' Italia.'

Many valuable additions have been made this year to literary biographies; among the best are an essay on Alessandro Manzoni by Cesare Cantù, full of personal recollections of the author, and a magnificent monograph on Galileo and the University of Padua by Prof. Favaro. A curious work is that of

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Prof. Morandi, entitled 'Voltaire contro Shakespeare, Barretti contro Voltaire.' It is well known that Barretti during his sojourn in England had become almost English, but it is nevertheless curious to see an Italian of the last century defending the great English poet against a Frenchman. At the beginning of this century Pietro Giordani was known in Italy as the "principe de' prosatori Italiani." The greater number of the readers of the *Athenæum* have, probably, never heard of this prince, but those who wish to make his acquaintance can read with pleasure and profit the work of M. Ildebrando della Giovanna, entitled 'Pietro Giordani e la sua Dittatura Letteraria.' The publisher of this book, Dumolard of Milan, has also issued an Italian translation of Vernon Lee's work on the literature, drama, and music of the last century in Italy, and a small volume of biographical notes on the Leopardi family with a preface by Prof. Aulard. A host of interesting notes on Italian literary history of the early part of this century are to be found in the first volume of the correspondence of Manzoni, collected by Signor Sforza; in the two volumes of the letters of Guerrazzi, published, at Leghorn, by Prof. Carducci; in the book entitled 'Eustachio Degola, il Clero Costituzionale, e la Conversione della Famiglia Manzoni'; and in the first volume of the letters of Gino Capponi, published by Alessandro Carraresi. Arturo Linaker has given us a sufficiently detailed and affectionate biography of the novelist Ruffini. While Signor Bonghi continues to issue his translation of Plato's dialogues, Prof. Carlo Cantoni pursues his studies on Kant; and Prof. Trezza, a powerful thinker, who above all others commands the art of bringing out with renewed power the ideas which he has assimilated, gives us a new edition of his fine work 'Epicuro e l'Epicureismo.' Prof. Mestica is about to give to Barbera, the Florentine publisher, a manual in two volumes of Italian literature in our century, from which he has excluded living authors.

Novelists are rapidly increasing; besides Farina, Barrili, and Verga, who occupy the first rank, two new writers have appeared on our horizon—G. Rovetta, author of a novel called 'Mater Dolorosa,' which has been spoken of in most flattering terms, and Signor Ciampoli, author of pleasantly told tales of the Abruzzi. Signor Capuana has momentarily left the school of Zola and taken up a totally opposite style in a rehandling of popular tales, somewhat after the manner of Perrault, under the title 'C'era una Volta.' Poets of the new school continue to attract a certain degree of notice. Gabriele d'Annunzio and Giovanni Pascoli are two small but graceful ornaments of this new Parnassus, who combine their effects with intelligence, but they have but one string to their lyre, and, young as they are, they are already giving signs of exhaustion. In a small burlesque poem called 'Job,' "Marco Balossardi" (the *nom de plume* of a well-known poet) makes a few pointed thrusts at the living poets of Italy. Olindo Guerrini allows his muse to slumber and furnishes literary criticism with prose articles. Carducci, our first living poet after Prati, instead of convincing and conquering by song, is taking endless trouble in collecting under the head of 'Confessioni e Battaglie' all his causes of complaint against his opponents.

Autobiography is a lure to many writers. In order to give satisfaction to the former contributors to the *Fanfulla della Domenica*, Ferdinando Martini, himself giving the example, invited his former collaborators (amongst whom were Carducci, Guerrini, Bersezio, D'Ancona, and Bartoli) to write their own early biography, or, more correctly, describe their entrance into public careers. This curious little book is called 'I Primi Passi.' M. Pizzi, our learned Orientalist, who is about to publish in Leipzig an excellent manual of the Persian language, has in the meanwhile given us a translation in blank verse of an episode from the 'Book of Kings' of Firdousi, entitled 'Avventure di un Principe di Persia.'

Italians are once more beginning to travel. We visit the Alps with Signor Giuseppe Corona in his 'Aria di Monti,' we revisit the two Niles with Count Pennazzi, we go through Spain with Signor Pojero Varvaro, and we travel through Japan and Siberia with Count Luchino del Verme in the handsome volume published by Hoepli.

But this is not all. We have this year the third volume of Prof. Villari's 'Machiavelli,' the third volume of the works of the late Bernardino Zendrini, and the letters of Cavour, published by Chiala. Novels, poems, lectures, positively rain down, and pamphlets appear by thousands. To console the authors of some of these who have sent me their works in the hope that I may mention them in this catalogue, I may tell them that I do not intend to speak of my own books. Neither can I speak of the magazines, which are too numerous. If I venture to remark that the *Nuova Antologia* remains our best periodical, people will perhaps overlook the real merits of that review, and remember only that I am one of its contributors, and have, therefore, some interest in advertising it. But for this year at least a review of Italian literature will be more easily dispensed with, a French writer, M. Amédée Roux, having just brought out, through Charpentier, a history of Italian literature of the last five years. It contains a number of notices, skilfully grouped as a whole, and it is written in an impartial and amiable spirit which will find much favour in Italy; but it is well to remember that works of this kind compiled in foreign countries are never wholly satisfactory: the relative value of authors is not thoroughly understood, so that a mediocre writer may have the good fortune of finding himself ranked amongst the first contemporary authors, while others highly appreciated in their own country may be overlooked, or at least undervalued.

The essential point for Italy is, after all, to maintain her ardour for work, and in this I observe no abatement. In the domains of history, philosophy, literature, and philology, excellent results are obtained through the classes of Profs. Flechia and Graf in Turin; Cantoni and Barzellotti in Pavia; Ascoli and Reina in Milan; De Leva in Padua; Carducci in Bologna; Villari and Bartoli in Florence; D'Ancona in Pisa; Monaci and Lignana in Rome; D'Ovidio, Zumbini, and Kerbaker in Naples, &c. Thus is kept up an intellectual movement of a truly scientific nature, though I maintain that people are generally too much absorbed by details, and do not sufficiently grasp the *ensemble* of a discipline. But I have already given my opinion of this excess of specialization. It has its good side, of course, in that it reacts against the old Italian vice of rhetoric, but rhetoric must not be confounded with the ideal. If we learn new sciences without that higher feeling which is ideality itself, we shall be, as it were, aimless wanderers through an intricate vegetation. If it be necessary for all men to work, it is still more so for them to know why they work, and we can only obtain this knowledge by placing all branches of learning in their proper relationship. Our literature can no longer cheat itself with words, it must be founded on science; an enlightened pedagogy teaches not only the method of directing a school, but the far more difficult method of directing thoughts, feelings, the way of living and acting, and the manner of expressing oneself. We possess very few real pedagogues, but we discern certain tendencies in the large-minded teaching of Profs. Angiulli, Barzellotti, and Siciliani (who all three have felt the influence of your great philosopher Herbert Spencer), which lead us to hope that before long we may have a science of education. If the exponents of this science are able to maintain themselves on the high level of their teaching, they will render greater services to our country than all our politicians put together. After that we shall have to wish that our scientific men may become also eloquent.

ANGELO DE GUBERNATIS.

NORWAY.

YEAR by year the literary productiveness of Norway increases, and the increase would be satisfactory if it were not characterized by a fall, rather than a rise, in the standard of literary excellence—a result which may be ascribed mainly to a deterioration in the tastes, requirements, and critical judgment of the public. We may perhaps find another explanation of the preponderance of inferior literary productions in the want of harmony existing between the best Norwegian writers and the community at large, the former having for the most part assumed a literary standpoint a generation in advance of the latter. And this is the more important, seeing that the period separating the present generation from the last has been marked in Norwegian literature by a powerful reaction from idealism to realism, from Conservatism to Radicalism, and from pietism to free thought. It is satisfactory, however, to have to record three exceptions to the general deal level, for which Norwegians are indebted to their old favourites Henrik Ibsen, Jonas Lie, and Alexander Kielland.

In a so-called family drama of five acts, entitled 'En Folkefiende' ('A National Enemy'), Ibsen has, to a certain extent, protested against the storm raised by his 'Gjengangere.' The hero, a Dr. Tomas Stockmann, medical superintendent of a bathing establishment in a little Norwegian town, is presented to us as occupying a position analogous to that occupied by the author a year ago. The general verdict on the piece is made sufficiently manifest by the eagerness with which the managers of our leading Scandinavian

theatres have sought permission to bring it out on their boards, and I believe that at the new year 'Folkefiende' will be simultaneously represented at Christiania, Stockholm, and Copenhagen.

Besides Ibsen the only contributors to this year's dramatic productions are Magdalene Thoresen, whose 'Opgående Sol' ('Uprising Sun') has not met with much success, and the writer of the present notice, whose comedy entitled 'Löse Fugle' will be brought out in Christiania early in 1883.

Among genuine works of fiction, which, in point of fact, constitute the mass of the year's literature, Jonas Lie's latest tale, entitled 'Gå På' ('Go On'), takes the lead. The tone of the book is alike sound and animated; and while the author, with his usual vigour, assails special points of social controversy, 'Gå På' is in many respects in advance of his previous works, and more in harmony with the sentiments of our best authors. Although, like its predecessors, 'Gå På' consists of a series of loosely connected incidents, it supplies us in the first hundred pages with so strikingly realistic a picture of actual life during the winter term of the herring-fishing season in Western Norway that we seem in this new work to find the best of all literary solutions to some of those social questions of national importance which earlier writers thought could be solved by approaching them by the less direct method of 'Gå Udenom' ('Go Roundabout').

Alexander Kielland's new novel, 'Skipper Worse,' like his former productions, 'Arbejdsfolk' and 'Else,' is remarkable for the grace and finish of its style and diction, while it is wholly free from the mannerism and superficiality which led his warmest admirers to fear that he was becoming a slave to mere tricks of manner. Happily, however, Kielland's 'Skipper Worse' is much in advance of his former productions, for it possesses greater consistency of plot, and shows more force in its delineation of character, and greater vigour in its style. The scene is laid at Stavanger, the author's native town, and the time chosen is that of the last generation, when a strong pietistic spirit was suddenly brought in contact with a newly awakened craving to participate in the industrial enterprise of the times. Being thus far removed from the burning questions of our own day, Kielland's work has met with a more favourable reception than its predecessors, and counts already a larger number of readers than any other novel by the same author. In addition to 'Skipper Worse,' A. Kielland has brought out a volume containing two tales, the scene of which is laid in Denmark, where the author has for the present taken up his abode. Here, too, we may mark the skill with which he wields satire, and the success with which in the limited space of a novelette he is able to present us with the complete picture of a life's drama.

Next in order I have to mention Johan Paulsen's collection of travelling adventures, brought out under the title 'På Vandring,' and a novel by him named 'The Family Pehrsen,' which in some respects indicates a marked advance on his previous efforts. The veteran author Marie Colban has also given us a new tale, whilst another lady named Aubert, who has hitherto written anonymously, has produced a fiction entitled 'Dagny,' to which I may add a new collection of L. Dilling's small tales, a humorous tale by Johan Vibe, and an anonymous political romance, 'Til Statsrådstabouretten' ('The Town Councillor's Seat'), which has not hitherto attained much popularity.

The most interesting of the various reprints of older authors which have appeared in the course of the year is a selection of the poetic and journalistic remains of the late A. O. Vinje, an ultra-Norsk democrat, and the contemporary of Björnson and Ibsen, whose sharp and witty pen betrayed the strong influence which H. Heine had exerted on the writer. Next in order I may mention a collection of the popular tales of the late H. Schulze, a man of a far different character from the impulsive Vinje, while it only remains to be stated that the present writer has lately completed a critically annotated edition of the best of the late Maurits Hansen's novels, which forty years ago enjoyed great popularity, and which even now can boast of no inconsiderable number of readers.

In lyrical poetry there is nothing to show in the past year but a small collection of the poems of the late Bernt Lund and an imitation of Welhaven's well-known polemic anthology 'Norges Dæmring' ('Norway's Dawn'), to which the compiler, a young clergyman, has given the title of 'Norges Dag' ('Norway's Day'), but which will not bear comparison with the favourite of the past generation.

Under the head of scientific literature, besides various works on natural history and a continuation of the reports of the Polar Expedition, I must direct attention to a description of the Viking ship which was found two years ago near the Sandefjord. The author, Herr N. Nicolaysen, one of the most eminent Norwegian archæologists, has enriched his work, which is specially well printed, with numerous admirable illustrations. And lastly, among works of a more popular character I would draw attention to a narrative of the times of the emperors Tiberius and Nero by Dr. Weisse, Professor of Latin in the University of Christiania.

Henrik Jæger.

POLAND.

Quite lately an interesting scientific dispute has cropped up among the young Cracow historians regarding the earliest history of Poland. It was begun by Dr. Piekosinski, who started the theory that Poland owes the beginning of its definite existence to a foreign conquest effected by a Slavonic race, which originally inhabited the extreme west of the Slavonic territory. This assumption was disputed by Dr. Bobrzynski and Dr. Stanislaus Smolka, and the consequence of this difference of opinion is a considerable number of historical pamphlets and even books which discuss the subject from various points of view. Many of the hypotheses put forward may eventually be proved to be false and untenable, but it is not to be denied that this discussion has thrown light on sundry obscure periods of our earliest history. In his historical narratives Prof. Szujski has taken the fourteenth and fifteenth centuries for his subject, and the same period has been worked by Prof. Smolka, whom I mentioned just above, in the first series of his historical sketches, and also by Anton Prochaska in his 'Last Years of Prince Witold.' The able historian Jarochowski and Dr. Rollè (who possesses a peculiar talent for dealing with the history of manners and making out of minute details an atractive historical picture) have devoted their pens to a subject with which they are familiar—the eighteenth century. An episode in the reign of Sigismund III. has been depicted by A. Sokolowski in his book 'Before the Civil War,' and Dr. Albert Kentrzynski has published the results of exhaustive researches regarding the condition of the Polish population in old Prussia under the rule of the Teutonic knights. Also worthy of mention is the laborious work of Korzon, 'Internal History of Poland in the Days of (the last king) Stanislaus Poniatowski,' in which is given a picture of the social and financial condition, hitherto little known, of the period. The two volumes containing the biography of the Polish *savant* and publicist Sigismund Anton Helcel, by H. Lisicki, supply many facts relating to the recent history of the country, and plead warmly the cause of the old conservative ideas.

The celebration next year of the two hundredth anniversary of the raising of the Turkish siege of Vienna, in which Poland and her heroic king played the chief part, has given rise to several historical works both in Polish and in German. At the head of them must in justice be placed the great publication of the Academy of Sciences of Cracow, which fills several volumes and contains a collection of documents and materials for the history of the times of Sobieski. In the books of our Western neighbours the spirit of fairness that this history displays is, unfortunately, not always found, although it might be reasonably expected in handling a theme so remote.

In fiction only well-known names occur. The indefatigable J. I. Kraszewski has again this year issued about twenty volumes of historical romances and pictures of contemporary manners. One of the latter, the novel 'Without Heart,' has been printed simultaneously in Polish and in German (in the *feuilleton* of the *Neue Freie Presse* of Vienna). Madame Orzeszko and Madame Morzkowska, the former in her peculiar way, have given new proofs of their abilities both in stories and also in longer narratives. Wilczynski, with his humorous *genre* pictures; Bykowski, who is successful in historical novels; the witty Lam, Rogosz, "Hodi" (a pseudonym), and Sienkiewicz (he has written a beautiful story of a Polish peasant who served as a Prussian soldier in the French campaign), together with some less remarkable writers, pretty well complete the list of our novelists. Magazines as well as daily papers consume a good deal of such work. Numbers of translations from all European languages are also through these channels brought before the public.

In lyric and narrative poetry there is little to speak of this year. Besides the 'Patriotic Rhymes' of the popular song writer T. Lenartowicz, I may mention a collection

of lyric poems by H. Merzbach and one by W. Gomulicki, whose verses show real poetical inspiration. All the rest is translation. Part of Byron's 'Don Juan' has been translated by Count Baworowski and E. Porembowicz; and versions of Béranger and the 'Æneid' have also appeared.

In drama popular pieces are the fashion in which the contrasts of town and country life or the collision of different ranks in society are depicted. The best of these are 'The Poor' of Swiderski and 'The Common Faults' of Galasiewicz. 'The Family,' a play in five acts by Kraszewski and Zalewski, has obtained a *succès d'estime*. Count Koziebrodzki published a collection of comedies in one act, which are specially liked by those who get up amateur theatricals. Short pieces by M. Gawalewicz have also been applauded. An historical play by A. Belcikowski has lately made its appearance—'Boleslaus the Bold'—which has for its subject a bloody conflict between one of the old Polish kings and a Bishop of Cracow afterwards canonized. English readers may be interested in learning that Shakspeare's works, at least the so-called histories, have been produced in an abridged narrative form with extracts by St. Kozmian.

In other branches of literature I may name the following: 'Spinoza's Ethic,' by Raciborski; 'The History of Universal Literature, with Illustrations,' of which the first volume, dealing with ancient literature, has come out; a 'Cyclopædia of Education,' edited by Prince Lubomirski; a narrative of travel by St. Belza, couched in the form of letters, and called 'In and Out of Denmark'; a tractate on the Jewish question, by the well-known lady novelist Madame Orzeszko; and an admirable biography of Chopin by Karasowski.

It is pleasant to observe that translations are serving to make Polish literature better known abroad. A great deal of Mickiewicz has been translated into French and German; his 'Konrad Wallenrod' into English by Miss Biggs; and his 'Books of the Polish Pilgrimage' into Hebrew by Dr. Mosco Ascarelli. But it is more particularly among the other branches of the Slavonic race, especially among the Bohemians, that a knowledge of our literature is spreading. Although at present Panslavism may be a dream, it is undeniable that the Slavonic nations are becoming more curious about the literary movement in the different branches of their race, and are growing, to their mutual advantage, better acquainted with its intellectual treasures. The knowledge of Polish poetry and thought is in this respect of much importance. A 'History of Polish Literature' has been published at Leipzig in German by H. Nitschmann, a writer already known by his excellent versions from the Polish poets. Poles should be grateful to him for his book. From it, as it contains a rich anthology of our poets and prose writers, foreigners can now obtain a good knowledge of our literature, and can convince themselves of its real value.

Adam Belcikowski.

RUSSIA.

In reviewing Russian literature for the past year we must take into account the abnormal condition under which the Russian press has laboured. Of course it was never (with the exception of the first years of the reign of Alexander II.) in a very brilliant state, but ever since the melancholy catastrophe of the 13th of March its position has grown considerably worse. The authorities have manifested remarkable zeal during the present year, and have been continually showering rules, prohibitions, and punishments from their cornucopia. The worst of all is that no fixed code exists, and that all these regulations are entirely arbitrary; for what is forbidden to-day may be permitted to-morrow, and again forbidden the day after. Worn out by this struggle with a suspicious and arbitrary censorship, many honest voices have voluntarily chosen silence, in the hope that better days are in store. This course has been adopted by several newspapers, the *Poryadok*, *Zemstvo*, and others. Those Liberal organs which have stuck to their colours and have determined to fight to the last have the sword of Damocles hanging over them, and are frequently reminded thereof. A very moderate journal, published in Moscow under the title of *Russkaya Myssl*, has been particularly unfortunate in this respect. Nearly every number of this periodical appears behind its time because some article or other has been ruthlessly cut out by the scissors of the relentless censor. Thus the May number of the *Russkaya Myssl* was disfigured by having an article of Count Leo Tolstoy's cut out and burned. In this article he had related the history of his religious views and experiences with a candour and a talent hardly surpassed even by Rousseau.

As might be expected, the influence of this reaction is strongly felt by the lighter and more artistic literature, which, probably owing to this arbitrariness, is distinguished for little that is remarkable. Tourguénief has presented us with a novelette entitled 'Despair,' written with the wonderful simplicity and artistic finish which readers always expect of works from his pen. Another famous novelist, Count Leo Tolstoy, has devoted himself lately to religious speculations, and has only produced a single short fantastic story, which has been translated into English, and has appeared in *Fraser's Magazine* under the title of 'What makes People to [*sic*] Live.' Another novel must not here be forgotten. It is remarkable for depth of thought and the knowledge of peasant life which it reveals. This is Gleb Ouspyensky's 'Power of the Soil.' The author shows admirably how strongly the peasant is tied to his corn-growing mother earth. As long as he remains in his village, surrounded by his country neighbours and relations, the peasant performs his daily duties and lives a virtuous and useful life; but as soon as he is taken away from his native soil and transplanted into a town he loses his self-control, his industry forsakes him, and he gradually degenerates into a dissipated and drunken loafer.

Of novels there has been no lack, as usual, but only a few are above mediocrity. The book that caused most sensation and called forth much lively criticism was a novel by R. Boborykin, entitled 'Kitai Gorod' (the name of part of the business centre of Moscow). Mr. Boborykin is one of our most productive and cultivated *literati*. He has remarkable powers of observation, possesses the knack of telling a story well, and his plots are generally original and good, abounding in amusing incidents; but his works are wanting in artistic finish and analysis of character. The latter defect may perhaps be explained if we remember that Mr. Boborykin has lately become a convert to the naturalist school of M. Zola, which has not a few disciples in Russia. In 'Kitai Gorod' Mr. Boborykin has endeavoured to describe the new Russian *bourgeoisie* in all its phases. This new class plays a most important part in Moscow, and is trying hard to supersede the old and impoverished nobility. Mr. Boborykin has acquitted himself fairly well, but superficially, of his task. He has carefully studied the external appearance and physiognomy of the rising class, but he has altogether failed in the details; for he has not given himself the trouble to dive into the heart of the Russian merchant of the new school, nor has he succeeded in showing how the external European veneer and polish cover moral depravity and Asiatic self-complacency. Entirely opposite in its tendency is a novel by Count Valluieff, entitled 'Lorin,' which was loudly heralded by the puff preliminary, and which had some success in the upper circles of St. Petersburg society, owing chiefly to the high position which the noble author had formerly filled—that of Minister of the Interior. If Mr. Boborykin appears as the representative of the naturalist school of Zola, and even as his legate *in partibus infidelium*, Count Valluieff, on the other hand, is an idealist, and has taken Tolstoy's 'Anna Karenina' for his model; but though the former has partly succeeded in coming near his master, the latter has only justified Lessing's celebrated dictum, when referring to imitators of Shakspeare, that the club of Hercules was too heavy for ordinary mortals to wield. Besides the above, the following novels are worthy of enumeration: 'Collected Tales,' by Vsevolod Garshin; 'Poverty,' by Mikhailoff; 'The Evil Spirit,' by Avséenko; 'The Village Tale,' by Zlatovratsky; and several sketches and shorter pieces by the gifted lady who still hides her identity under the pseudonym of "Krestoffsky." These are all the works of fiction of any pretension that have been published.

But if the present state of affairs is unfavourable to fiction, it offers rich material and a golden opportunity to the satirist; and Stchedrin may be credited with having fully availed himself of the peculiar circumstances of the time in his 'Letters to my Aunt,' which have lately appeared in a separate form. In my last article I entered minutely into the character and importance of Stchedrin's satirical works; it will, therefore, be sufficient praise to say that 'Letters to my Aunt' are in no way inferior to his other productions, and show no signs of falling off in vigour or in acerbity. They are full of protest against the servility, hypocrisy, and mystification which characterize contemporary Russian society.

The present year began with a good omen for Russian poetry by the discovery and publication of a juvenile poem of Lermontoff's, 'Sashka,' which was evidently influenced by Byron's 'Don Juan,' and is written in the same metre. It gives strong

signs of the presence of that poetic genius in the lad of nineteen which eventually built up Lermontoff's fame. Our veteran poet Maikoff has given the public a beautiful dramatic poem, 'The Two Worlds,' thus repaying us with interest for his long silence. In this new production, forming a continuation of his 'Three Deaths,' Maikoff, with the artistic perfection peculiar to him, has represented the collision of two worlds, or rather of two ethical systems or cosmical philosophies—the pagan Roman and the Christian which superseded it. The most remarkable lyrical production of the year is certainly a collection of 'Patriotic Songs' by Minsky. Such deep, sincere notes, wrung from the very heart, and coming so evidently from a breast pining under the melancholy impressions of the present, our Russian muse has not given out for many a long day. This youthful poet wants nothing but form and smoothness, in which particulars he does not compare to advantage with Maikoff, to take no mean place on the Russian Parnassus. The same sad and morbid note is touched by another young poet, Mr. Nadson, who with Minsky may be regarded as the minstrels of the rising generation, the interpreters of its ideals, sorrows, hopes, and disenchantments.

We have been particularly rich in translations this year. Besides a considerable number of minor verses by foreign poets scattered in journals and magazines, we have had two translations of 'Faust' by Fett and Trounin, and a graceful translation of Shelley's 'Queen Mab' by Minsky; also two translations of portions of 'King Lear,' very conscientiously executed by Mr. Yourieff, and 'King John,' admirably translated by Prof. Min, a Scotchman by extraction, and already known for his translation of Dante's 'Divina Commedia' and many English ballads and poems. The drama, however, has not been so fruitful. Of the numerous original plays and adaptations put on the stage this year Ostroffsky's 'Talents and Admirers' (his forty-fourth) alone is worthy of any notice. This, indeed, testifies to the unfading freshness of our great dramatist's genius. Forsaking for once the mercantile classes which he holds so dear, Ostroffsky has this time taken the provincial theatrical world for his subject. The heroine is a girl of noble aspirations and artistic feeling, but is not possessed of sufficient force of character. The result is that she succumbs to her surroundings, and yields in the struggle against the temptations, intrigues, and troubles of life.

On turning to archæology the most important work of the year will be found to consist of Prof. Inostrantzoff's book on 'Prehistoric Man of the Stone Age on the Shores of Lake Ladoga,' which is founded on researches conducted on the spot. With a view to making his work at least partially accessible to foreigners, the author has translated the headings of his chapters into French, and added a *précis* of the contents in that language.

A valuable contribution towards the history of Russian literature has been made by Mr. Alexander Vyesseloffsky, who has issued the fourth number of his 'Russian Popular Religious Songs.' Especially interesting is the chapter on the history of mediæval *jongleurs* and *Spielleute*, and the Byzantine maskers and mummers, and their *répertoires*. A work by a youthful scholar, Mr. Shdanoff, 'On the Literary History of Popular Poetry,' is remarkable for the novelty of its method. The author belongs to that school of critics which seeks to discover the prototypes of Russian popular heroes of the so-called Vladimir cycle in literary sources, but he carries his method too far. Thus, for instance, having proved the identity of the Biblical Samson with the Samson in our *builinas*, he endeavours to show that one of the ancient heroes, a certain Svyatogor, to whom the *builinas* ascribe deeds somewhat similar to those ascribed to Samson, must have the same origin, which is certainly a bold inference.

Prof. Arkhanhelsky, of the University of Kazan, has made the antiquarian world a present of an exceedingly pleasing character by investigating the life and writings of the celebrated ascetic monk of the sixteenth century, Nil Sorsky, who strongly protested against the right of possession exercised by monasteries over domains colonized by them, and was celebrated for the remarkable toleration of his religious views, in which respect he was far in advance of his times. Mr. Alexis Vyesseloffsky has devoted a brilliant essay to the investigation of the influence of Western European literature on that of Russia. The same subject has been treated, though from a more special point of view, by a young critic named Kolmatcheffsky in an excellent treatise on 'The Animal Epic in the West and among the Slavs.' He is the first to bring the wealth of Slavonic popular legends to bear on the study of this vexed question.

Works on modern Russian literature have been nearly all confined to biography. An 'Attempt at a Biography of Lermontoff,' by Prof. Viskovaloff, has appeared; Pushkin has found a new biographer in Nezelonoff; and a delightful life of Shevtchenko, the Burns of Little Russia—quite as gifted a poet, though infinitely more unfortunate—is also one of the achievements of the year. Besides these, the seventh volume of the collected works of Prince Vyazemsky (once a celebrated poet, and a contemporary of Karamzin and Pushkin), the sixth part of Prof. Soukhomlinoff's 'History of the Russian Academy,' and several other less important works, have appeared in the course of the year.

A few interesting additions have been made to history. The Historical Society has published vols. xxxii.–xxxiv. of its *Transactions*, containing, as usual, much curious and valuable historical material; among other things, the letters of Baron Grimm to Diderot and the Empress Catherine II., and documents relating to the sojourn of Peter the Great in France in 1717. The State papers in the Moscow archives of the Foreign Office have supplied a basis for the two following works, one by Troussévitch, entitled 'The History of the Diplomatic and Commercial Relations of Russia with China,' and the other by Mr. Oulyanitzky, on 'The Dardanelles, the Bosphorus, and the Black Sea in the Eighteenth Century.'

I must not forget to mention a new work by our eminent historian Kostomaroff on Mazeppa, which is also mainly based on documents in the Moscow archives of the Foreign Office. The thoroughly scholarly manner in which this mysterious subject has been investigated, and the masterly description of Mazeppa's character, amounting to a psychological study, will without doubt make this book take rank with the best works of Kostomaroff. The enigmatical character of the Emperor Paul—that mixture of generous impulses and attacks of tyrannic despotism bordering on madness, who reminds one strongly of Herodotus's Cambyses—has found an expositor in Mr. Kobeko, who, in his work entitled 'The Cæsarevitch Paul Petrovitch,' has represented the terrible emperor in an entirely new light. He endeavours to show to what circumstances the intelligent and sympathetic young prince owed his gradual deterioration into a moody and passionate despot. The reign of Alexander I. has been brought out into strong relief by the very naïve memoirs of Mr. Belyaeff ('Experiences and Impressions of a Decembrist'), who took part in the conspiracy against Nicholas I., and had to atone for his rashness by a thirty years' sojourn in Siberia. I may also mention a collection of essays written at various times by the late Prof. Solovyeff, Spasovitch's 'Life and Politics of the Marquis of Vieliepolsky,' a series of biographical sketches by Prof. Besteuzheff-Ryoumin, and the eleventh posthumous volume of 'The History of the Russian Church,' by the Metropolitan Makari.

This year philosophy has been enriched by but two works worthy of notice. The first of these is a bulky treatise by Prof. Troytsky 'On the Science of the Soul,' in two volumes. Judging from the fact that the author treats here merely of the general characteristics and laws of psychology, it may be safely supposed that this is but an introduction to a more bulky work, which will doubtless prove one of the most important additions to our philosophical literature. The other is the work of a talented young philosopher, Mr. Grot, and is entitled 'A Contribution to the Question of the Reform of Logic.' It contains a history of logic, and endeavours to identify all logical processes with reasoning by association of ideas.

Several remarkable books on politics and ethics have appeared this year, but the most noteworthy of these is by Prof. Yanzhull, entitled 'Historical Outlines of the Development of the Idea of Open Competition and Government Non-interference.' In this work the professor gives a graphic picture of the social tension in England during the forties, connecting this with the Free Trade agitation, and acquainting the Russian public with a number of prominent English economists hitherto unknown in this country. A clever work, though somewhat one-sided, is Mr. Daneffsky's 'Systems of Political Equilibrium and Legitimism, and the Origin of Nationality,' in which he tries to prove that the principle of nationality will at no distant future become the foundation of all international relations. I will pass over the curious investigations of Mr. Likhatcheff into the subject of 'Suicides in Western Europe and in Russia,' and Prof. Martens's work on 'International Law,' the only systematic handbook of international law yet published, and will go on to consider

two curious works which, notwithstanding their paradoxical nature, are read with avidity by our young men: I mean 'The Fate of Capital in Russia,' by Woronzoff, and 'Sociological Studies,' by Youzoff. In the former of these works the author endeavours to prove that capital does not increase in Russia, and that it is quite unnecessary for us to have recourse to the cumbrous machinery of capitalization as an incentive to production. The fundamental idea underlying the other is that social forms should be reconstructed in conformity with the views and necessities of the masses. The mayor of Moscow, Tchitcherin, until lately a professor at the university, has published a work entitled 'Property and the State'; but this is only political in name, and is really philosophical in treatment, or rather Hegelian, for the author is one of "the last of the Mohicans" of Hegelian philosophy in Russia.

In conclusion, I must not ignore the books of travel which 1882 has added to Russian literature. Prof. Kondakoff's 'Journey to Sinai' is interesting from an archæological point of view, and contains a curious account of the monastery of Sinai and its relics, consisting chiefly of mosaics, Greek MSS., &c. No less interesting, though in quite another respect, is the 'Diary' of Dr. Yavorsky, who accompanied the embassy of General Stoletoff to Afghanistan in 1879. A translation of this work will shortly appear in English by Mr. C. Marvin. Of great ethnographical value is Mr. Yadrintzeff's 'Siberia considered as a Colony.' The author is a native of Siberia, and knows his country well. He pays particular attention to the internal history of Siberia, its ethnographical characteristics, and especially its social circumstances. To any one desirous of making himself acquainted with this remarkable country Mr. Yadrintzeff's work is absolutely indispensable.

Nicholas Storojenko.

SPAIN.

In Spain this year the movement both in letters and science, though decidedly progressive, has not been so active as might have been anticipated, publications by the Academies and other scientific bodies having been comparatively few and unimportant. To begin with the Royal Academy of History, with the exception of one volume, the ninth, of its 'Memorias,' containing remarkable essays by some of its members—Count Clonard, Caveda, and Amador de los Rios, all deceased; of another, the fourth, 'Cortes de Castilla y de Leon'; and lastly, of a paper on the life and exploits of a celebrated Spanish *condottiere* of the fifteenth century (Don Rodrigo de Villandrando, Count of Rivadeo), read by Don Antonio Maria Fabié at the anniversary meeting of that body in May, nothing has been done to justify its admitted reputation for activity and zeal. As to the other Academies, the Española, Fine Arts of San Fernando, and Moral and Political Sciences, though each of them has published its annual *Bulletin*, they have not otherwise given signs of life. Indeed, the Real Academia Española de la Lengua, whose object and rules are exactly the same as those of the Académie Française, has long since announced as ready for the press the celebrated 'Cantigas,' or book of songs, by Alfonso X. What may be the cause of the delay it is not easy to say; certain it is that the public in general, and scholars in particular, are much disappointed at not seeing in print one of the most remarkable productions of the thirteenth century.

The Sociedad Geografica, on the other hand, has not been idle. Besides the usual monthly numbers of its *Boletin*, containing papers by Lasso de la Vega, Eduardo Saavedra, Arrangoiz, Beltran, Vilanova, and others, it must be owned that the impulse given to historical geography, and particularly to that of the Spanish colonies in South America, has during the present year furnished us with several works, old or modern, which otherwise might not have been published. Among the former it is but just to mention 'Historia del Descubrimiento de las Regiones Austriales [*sic*], hecho por el General Pedro Fernandez de Quirós,' the third volume of which, by Don Justo Zaragoza, made its appearance three months ago. This, which is to be the last of the work, and most probably also of the "Biblioteca Ultramarina," is a useful appendix to the former two, as it contains biographical notices of all and every one of the navigators mentioned therein. Of the 'Relaciones Geográficas de Indias,' a work splendidly printed at the expense of the Government, to be distributed among the members of the Congreso de Americanistas in 1881, no other volume, I regret to say, has yet been published; but in the "Coleccion de Documentos Inéditos para la Historia de España," which has already reached the seventy-eighth volume, a history of the Philippine Islands, by Father Rodrigo de Aganduru Moriz, has been issued. Another of Guatemala in the seventeenth century, by Capt. D. Francisco Antonio de Fuentes y Guzman, has been edited by the above-named Señor Zaragoza from the original manuscript. Of modern works relating to the Spanish colonies in America or in the Asiatic archipelago, I am able to mention 'Memoria sobre Filipinas y Joló,' by the late Escosura, edited by Cañamaque; 'El Archipielago de Joló,' by Garin; 'Escenas Filipinas,' by Vila, and 'El Progreso de Filipinas,' by Sancianco; 'Cuba Indígena,' by Fort; and 'El Rio de San Juan de Nicaragua,' by Peralta; besides two more works on Africa, namely, 'Marruecos,' by Muñiz Carro, a translation from the Italian d'Amicis, and 'Africa en 1881,' by Beltran. The editors of the collection entitled "Documentos Inéditos relativos al Descubrimiento, Conquista, y Organizacion de las Antiguas Posesiones Españolas de America y Oceanía," have likewise published vol. xxxvi., many tracts and papers on the subject—at present, as it would seem, a favourite with us.

Reprints or reproductions by the photo-lithographic process of works belonging to our ancient literature have not been wanting this year. Among the latter a very scarce one, first printed at Coria in Estremadura in 1489, in the castle of the Duke of Alba, the only copy known of the 'Blason y Ciencia Heráldica,' by Gracia Dei, the herald or king-at-arms of Ferdinand and Isabella, deserves particular mention. A similar reproduction of 'El Libro de las Tablas,' or game of chess, composed, as it is said, by King Alfonso the "Learned," has likewise been published, though not for sale. The treatise on hunting and hawking by Don Juan Manuel, the celebrated author of 'Conde Lucanor,' hitherto inedited, has come to light in one of the volumes of the "Biblioteca Venatoria"; and Señor Sbarbi has committed to the press a hitherto unpublished, nay unknown, collection of apothegms (1606?) by Luis Rufo, the son of Juan, to whom we owe the 'Austriada' and other works in verse. Of those works of St. Theresa which have likewise been reprinted or reproduced in autographic facsimile from the copies preserved in the Escurial more will be said hereafter.

With the exception, however, of the above-mentioned works, and some others of minor importance, few additions have been made this year to our store of national history, since 'Nueva Luz y Juizio Verdadero sobre Felipe II.,' by Father Montaña, can only be regarded as a vindication of that monarch's character and political views, rather than as a faithful and impartial account of his government and administration. We could hardly expect from a reverend canon of the metropolitan church of Toledo anything approaching the critical spirit of our modern times, and therefore the author's principal aim has been, as he informs us, "to refute the slanderous assertions of that king's political enemies." A history of the Knights Templar, derived, as stated on its title-page, from original sources by Matheo Bruguera, Apostolic Prothonotary and well-deserving clerk (*clerigo benemerito*) of the Holy See, is but a meagre compilation from what Count Campomanes and others wrote about the middle of last century on that now almost forgotten subject. As to the "original sources" from which the Apostolic Prothonotary's work is said to have been derived, I must own my inability to discover them, unless two or three deeds of the thirteenth century relating to the Order of the Temple, and preserved in the archives of Barcelona, which, by-the-by, have been printed in several ancient as well as modern historical collections, be meant. This remark, however, cannot be applied to the late publication by a learned professor of the University of the Arabic text of Ibn Bashcuwál, a Hispano-Mohammedan historian of the thirteenth century. The first of its class printed in Spain since the beginning of the present century, it also bids fair to be introductory to a series of Arabic works on the history of the Spanish Mohammedans. At present only the Arabic text has been printed; let us hope that, for the benefit of scholars not acquainted with that language, and yet wishing to sound the depths of Mohammedan culture as well as reconstruct national history, a faithful translation will be given one of these days.

'Casamientos Regios de la Casa de Borbon' ('Royal Marriages of the Bourbons from 1701 to 1789'), by Pineda, is, as its title implies, a compilation from the writings of Flores and others on the intermarriages of the Bourbons of Naples and Spain, from the Duke of Anjou (Philip V.) down to Charles IV. of Spain, that is to say, eighteen years later than the 'Reynas Cathólicas de España,' by that Augustinian friar. 'Medallas de las Proclamaciones,' &c., by Herrera; the second part of 'Episodios Nacionales,' by Perez Galdós; the fourth volume of 'La Guerra de la Independencia,' by General Gomez de Arteche, a highly

esteemed work; and lastly, a summary account, by the Marquis de Mendigorria, of the expedition sent to the relief of Rome in 1849, will in time prove valuable contributions to national history.

But if works relating to the general history of this country have not been so numerous as might have been anticipated, considering the progress visibly made in all branches of literature, it must be owned, on the other hand, that those on local history, far from diminishing in number, have lately considerably increased. It is an ascertained fact, and one that needs no comment on my part, that the various provinces constituting the old Spanish monarchy are still far from being melted into one compact nationality, the peculiar characteristics of each race having been preserved among us in Spain more effectually, perhaps, than in any other European country. Whoever happens to glance at Muñoz's very perfect 'Dictionary of Topographical Spanish History' (1858), in which several hundred titles of works are alphabetically recorded, will wonder at the great number of those published since that date. In this manner we have within the present year a history of Guadalajara by Catalina-Garcia, which has already gone through a second edition; another of Liebana, in the province of Santander, by Llorente Fernandez; of Saragossa, by Cosme Blanco (the first volume); of Zamora, by Capt. Cesareo Fernandez Duro (the first volume); of Valladolid, by Ortega, in two volumes; and of Madrid, by Fernandez y Gonzalez, also in two volumes. The well-known writer Victor Balaguer, to whom the reading public is already much indebted for an excellent history of his native province, Catalonia, in several volumes, as well as for another of the Provençal troubadours, has lately published a graphic description of the celebrated Monasterio de Piedra, near Calatayud, in Aragon. Not to say anything of 'Las Llaves del Estrecho' ('The Keys of the Strait'), by Navarrete, with a preface by General Lopez Dominguez, in which the long debated political question about Gibraltar has again been revived, I am able to record within the present year one more 'History of the Province and City of Badajoz,' on the borders of Portugal, though it has already been described by two native historians—one in the sixteenth century, Dosma Delgado; the other in the seventeenth, Suarez de Figueroa. 'Recuerdos de un Viaje á Santiago' ('Recollections of a Journey to Santiago de Compostella'), by two well-known Royal Academicians—Father Fita, a Jesuit, and Fernandez Guerra—is an agreeable and learned sketch of that part of Galicia where, according to a pious tradition, James the Apostle is said to have lived and died. Our knowledge of the Basque provinces—a sort of *terra incognita* for most of us Spaniards—is likely to be improved by the publication last summer of several works relating to them, such as 'Corografia de Guipuzcoa,' by Father Manuel de Larramendi, the well-known author of 'El Imposible Vencido' and other works on the Basque language. Written about the middle of last century, the work of the learned Jesuit remained unpublished until six months ago, when it came out in Barcelona in vol. xix. of a cyclopædia published in that city under the title of 'La Verdadera Ciencia Española.' In a like manner we have 'Norte y Sur, Recuerdos Alegres de Vizcaya,' by José Navarrete, and lastly 'Los Ultimos Iberos,' by D. Vicente de Arana, a work in which elegance of style and vivid pictures of mountain scenery are happily blended with high patriotic feeling, perhaps too exuberantly expressed. If to this be added the 'Euscaratik Erderara Biurtzeco Iztegia,' or Basco-Spanish dictionary, by the late D. Francisco de Aizquivel, of which two parts have already appeared at Tolosa, and the recent treatise on Basque proper names ('Los Apellidos Vascongados') by Irigoyen, there is a good chance for us Castilians to penetrate into the mysteries of a language which is said to be the same that Noah and his sons spoke within the Ark, and has hitherto been, and will most likely continue to be, a puzzle to European philologists.

If the above hasty review of works more or less connected with the history of the Peninsula is not full, the list of those appertaining to light literature, such as poetry and novels, will be found to be comparatively long. 'La Prodiga' and 'Narraciones Inverosimiles,' third series, by Alarcon, and 'Doña Luz' and 'Cuentos y Dialogos,' by Valera, are valuable additions to the already lengthy list of novels of two of our most popular writers. 'El Capitan Satanas' and 'Los Baños de Manzanares,' by Escamilla; 'Las Estraviadas,' by Rodriguez Solis; 'Historias Contemporáneas,' by Selgas; 'La Venganza de un Esclavo,' by Moreno Fuentes; and 'De Flor en Flor,' by Trueba, are a few only among the numberless works of fiction published in Madrid, Barcelona, Seville, and other cities. It may perhaps be necessary to add that, owing to the spread of your Folk-lore Society, considerable attention has lately been paid to that class of popular literature. Several works—such as 'Cantos Populares Españoles,' by Rodriguez Marin, to consist of five volumes; 'El Fauno y la Driada,' by Ortega; 'Cuentos Vivos,' by Alegre; and one or two more of the same kind—have already been published at Seville by members of the Folk-lore Andaluz. An edition—the sixteenth or seventeenth in order, as we are told—of Le Sage's 'Gil Blas de Santillane,' translated by Father Isla, the Jesuit, would hardly be worthy of notice were it not that on its title-page we read the oft-repeated statement that it was originally stolen from Spain, and that the 'Bachiller de Salamanca, Don Querubin de la Ronda,' a novel by Antonio de Solis, and other similar works unnamed, served the French author for the compilation of his most entertaining book. So deeply rooted is this belief among us that it will take time to eradicate it entirely. Meanwhile, without further entering on the subject, the editor adheres absolutely to the general opinion, and, without adducing further proofs, stoutly declares without hesitation that the story was purloined, &c., by Le Sage. Cervantes, however, has been allowed to rest comparatively in peace during the present year, since, with the exception of an edition with plates of his 'Exemplary Novels,' and another of his 'Don Quixote,' in two small volumes, also with plates, besides a learned essay on his works by Capt. Vidart, his slumber has not been disturbed. True it is that the "Cervantistas" have been considerably excited of late by the announcement in one of the daily papers of this capital of a copy of the very first edition of 'Don Quixote' having been found at Palencia in Old Castile, studded with marginal notes in the hand of its immortal author! an announcement which, by-the-by, has not, that I am aware of, been confirmed, and yet has had its echo on the other side of the Pyrenees, for I find it reproduced in the first number of *La Bibliophilie*, a periodical published in Paris, as follows: "On a découvert à Valencia [*sic*], en Andalousie, l'édition primitive de 'Don Quichotte,' annotée et corrigée par Cervantes lui-même"!

Poetry is equally flourishing, and in much demand, to judge from the number of verses with which our papers are daily filled, and the almost countless works published by our bards. Besides the third volume of the works of the Marquis de Molins, those of Ayala and Hartzenbusch, in course of publication, the 'Doloras' and other poems by Campoamor, some detached pieces by Zorrilla, and a poem on the conquest of Teneriffe, two columns of the *Athenæum* might be filled with the names only of those who nowadays are ready to rhyme on any occasion, however trifling. Much of this ephemeral poetry was issued three months ago on the occasion of a centenary celebrated with great pomp and solemnity at the city of Avila, twenty leagues from Madrid. The second centenary of the death of Calderon, the dramatist, having been solemnized here at Madrid in May, 1881, it was to be expected that the inhabitants of some other town in Castile would bestir themselves in favour of some recognized hero, male or female, military or ecclesiastic, no matter whom, provided it was a national one. The choice fell on St. Theresa, whom pious Philip III. elevated in 1618 to the rank of lady patroness of Spain, and Pope Urban VIII. canonized in 1622. Her death, or rather "glorious transit"—since, according to Ribadeneyra, no less than ten thousand martyrs assisted at her bedside, our Saviour himself coming down in person to convey his bride to heaven—happened on the 1st of October, 1582, and on that very day three centuries after the decayed and decaying city of Avila del Rey, with its castellated walls, its ruinous monastic buildings, and its fine cathedral, half church, half fortress, swarmed with pilgrims from all parts of the Peninsula desirous of witnessing the pageant in honour of the patroness of Spain. Of course the festivals—which, naturally enough, were ecclesiastical rather than civic — left nothing to desire; they were, moreover, the cause of several works relating to the saint or to her native place, Avila, being printed, not, indeed, in that city itself (for though the capital of a province it possesses no printing press), but at Madrid, and possibly at Valladolid. Besides the original work of the saint in two volumes quarto ('Vida Interior'), which, though several times printed, has since been reproduced by photo-lithography from the holograph manuscript in the Escurial Library, we have now 'Manual del Peregrino para visitar la Patria, &c., de Santa Teresa de Jesus,' and 'Libro de las Fundaciones,' both edited by Don Vicente de la Fuente, a Royal

Academician and professor at the Madrid University, well known in literary circles as the author of a new 'Ecclesiastical History of Spain.' Reprints have likewise been issued of the life of the saint written by Father Julian de Avila, her chaplain, and 'Rasgos Biograficos,' in octavo. Lastly, D. José Maria Sbarbi, in his 'Album Teresiano,' has collected all the poems, romances, and songs written in honour of the saint.

Dramatic art in its highest branches—that is tragedy and comedy—has produced nothing important within the present year. Here, as well as in France, and, indeed, almost everywhere, the taste of the public seems to have undergone great change, and our national stage is daily fed by *zarzuelas*, or musical operettas, by *juguetes cómicos*, as they are called, *saynetes*, and so forth, more calculated to amuse than to affect or interest the spectator; and although such models as the dramatic works of Martinez de la Rosa, Ventura de la Vega, Zorrilla, Rivas, and Hartzenbusch are daily set before our eyes, principally in the first and second volumes of the collection entitled 'Autores Dramáticos Contemporáneos,' all efforts made to reconstruct the national drama seem to be unavailing. Hence it is that—with the exception of 'Parientes Lejanos' ('Distant Relations'), by Vital Aza, and 'Carta Canta,' by the same; 'De Confianza' ('Familiarly'), by Estremera; 'Soledad,' by Hernandez; and 'Los Verderones,' by Sanchez de Castilla and Manuel Gomez de Cadiz, all belonging to the above class of *juguetes cómicos*—very little has been done towards reforming the taste of the public, unless 'La Justicia del Acaso,' by Ferrari, in three acts; 'El Alcaide de Toledo,' also in three, by Olavarria; 'Dicha y Fortuna' and 'En Busca de un Corazon,' both by Luis Oneca; and lastly, 'La Tempestad,' by Miguel Ramon Carrion—all of which were acted with applause in the theatres of this capital—be considered as having approached a higher school of art. A new edition (the third) of Balaguer's 'Tragedies,' and 'Teatro Selecto de D. Ramon de la Cruz,' with etchings by Cubas, besides a biographical notice of the author by Roque Barcia, are well worthy of notice; but I must not omit Macpherson's spirited translation of 'Richard III.,' which, joined to others by the same author, and to those already made by the late Mr. Clark, will in effect give us a Spanish Shakspeare. Indeed, the knowledge of English seems to be making rapid advance among us, for we have this year translations from Milton, Macaulay, Walter Scott, Fenimore Cooper, Thackeray, Hawthorne, Gladstone, and others.

The physical and mathematical sciences, as well as botany, natural history, and medicine, have had likewise a fair representation, whilst translations from the Greek and Latin classics have not been wanting.

Besides the above I am bound to mention a good number of works and pamphlets relating to the statistical and social sciences, such as political economy, industry, trade, &c., and likewise a higher class of school-books destined for colleges and universities, of which there was great want. Indeed, it can be safely asserted that through the efforts already made to secularize completely the education of the people and render it more independent and free, the lower classes in Spain are sure to enjoy in future the benefit of a more liberal and gratuitous system of teaching than hitherto. On Spanish statistics we have 'Cause and Origin of Emigration in the Canary and Balearic Islands,' by Diaz Perez; 'Cartas sobre Emigracion y Colonias,' by Conrado; and 'El Comercio Español y la Cuestion de Africa,' by Costa. 'La Esclavitud,' by Vera, and 'El Cepo y el Grillete' ('The Stocks and the Shackles'), by two Cuban members of the Abolitionist Society at Madrid, are, as their titles imply, intended to deprecate slavery; whilst Doña Concepcion Arenal, a stout champion of the rights of her sex, in her 'Instruccion del Pueblo'—a remarkable pamphlet, which obtained one of the prizes at a late contest (*certamen*) before the Academy of Moral and Political Sciences—has pointed out in a clear manner the advantages to be derived from a well-directed and liberal system of education.

To conclude this review of Spanish literature in 1882, a fact closely connected with the above paragraph must be recorded, though, to say the truth, I am almost inclined to omit it. Just at the time that efforts are made to improve the education of the lower classes, no less than three different works on bull-fighting have made their appearance and have had a rapid sale, namely, 'Ensalada Taurina,' by el Tio Pepe, 'Curiosidades Tauromaquicas,' by Velazquez, and 'Manual de Tauromaquia,' by Sanchez, the former two relating to the history of that "sport," and the third actually prescribing the rules to be observed in the arena! Thus, notwithstanding the efforts made by your Society for the Prevention of Cruelty to Animals, which has lately made proselytes in this capital, and is striving to put down that "barbarous exhibition," it is to be feared that some time will elapse before "Pan y Toros" ceases to be the accredited motto of the Spanish nation. J. F. Riaño.

LITERATURE

The English Scholar's Library.—George Joy's Apology to W. Tindale. Edited by Edward Arber. (Birmingham, privately printed.)

Everybody knows, or ought to know, the closing sentence in John Fox's account of William Tyndale:—

"He was a man without any spot or blemishe of rancor or malice, full of mercy and compassion, so that no man living was able to reproove him of any kinde of sinne or cryme, albeit his righteousnes and justification depended not there upon before God, but onely upon the bloud of Christ and his fayth upon the same."

When men devote themselves wholly to the pursuit of some high object they are apt to become forgetful of the minor moralities; too often they assume a dictatorial tone, and are sadly wanting in respect for the feelings of others. Tyndale would have been more than human if he had succeeded in completely freeing himself from this besetting fault of greatness. An exile from his native land, the victim of ceaseless persecution, having ever before his eyes the expectation of a violent death, he could not fail to experience moments of bitterness. But in his polemical writings, hard hitter as he was, he always preserved a dignified demeanour, and never exchanged the sword of the warrior for the bludgeon of the ruffian. Simple and straightforward, consistent and logical, he refused to be hoodwinked by rhetorical flourishes or paradoxical subtleties. Sir Thomas More, the most accomplished man of the age, finding himself no match in argument for the plain-spoken scholar, took refuge in abuse.

No one had ever a more thorough command of simple, fluent English than William Tyndale. His words are faultlessly chosen; there is nothing which one could wish to add or take away. His translation of the New Testament, published in 1525, is substantially the translation read to-day by Englishmen all over the world. In the language there is a perennial freshness which even our revisers were unwilling to mar to any serious extent. We may be sure that Tyndale's power of "fitting aptest words to things" was not less the result of ceaseless industry than of happy spontaneity. His writing appeals at once to the most learned and the most ignorant. The scholar can admire and envy its suppleness and strength; to the merest child it is intelligible. Words could not be more weighty and impressive than these from the address "yet once more to the Christen reader" in the 1534 edition of his New Testament:—

"Moreover I take God (which alone seeth ye heart) to recorde to my conscience/ beseching him yat my parte be not in ye bloude of Christ/ if I wrote of all yat I have wrytten thorow oute all my boke/ ought of an evell purpose/ of envie or malice to anye man/ or to stere vp any false doctrine or opinion in the churche of Christ/ or to be autor of anye secte/ or to drawe disciples after me/ or that I wolde be estemed or had in pryce above the least chylde yat is borne/ save onlye of pitie and compassion I had and yet have on the blindnes of my brethren and to bringe them unto the knowledge of Christ/ and to make every one of them/ if it were possible as perfect as an angell of heaven/ and to wede out all yat is not planted of our hevenly father/ and to bring doune all that lyfteth up it selfe agaynst the knowledge of the salvacion that is in ye bloude of Christ."

The single-hearted student had thrown all his heart into his work. Without hope of present reward or future fame he had constantly laboured in the cause of truth. With pathetic earnestness he protests that he is willing and anxious to receive suggestions and emendations from any and every quarter:—

"And where they fynde fautes/ let them shew it me/ if they be nye/ or wryte to me/ if they be farre of: or wryte openly agaynst it and improve it/ and I promyse them/ if I shall perceave that there reasons conclude I will confesse myne ignoraunce openly."

But he was naturally indignant that an incompetent hand should tamper with his work and publish, without his authority, a copy bearing his name and professing to be "dyligentlye oversene and correct." Of such an offence his fellow exile George Joy had been guilty. Joy and Tyndale differed on some doctrinal questions, and Joy had been at the pains to alter Tyndale's language throughout on these points, at the same time withholding his own name and allowing the public to believe that Tyndale was responsible for the alterations. With perfect dignity, more in sorrow than in anger, Tyndale reproved his associate for his

disingenuous dealing. Joy defended himself in a somewhat intemperate apology, which Mr. Arber has reprinted from the unique copy in the Cambridge University library. As a piece of invective this tract is not without value for its rough vigour; but it is still more interesting as showing the personal influence exercised by Tyndale over those with whom he was associated. Even in his most violent moments Joy cannot help betraying the admiration which he entertains for his leader. He feels the inequality of the contest in which he is engaged; he is stung by the grave, quiet tones of reproval, and retorts angrily with gibes and taunts. But his language throughout is that of a manwho. is conscious of the honesty of his motives. At least he had not been spurred to his unfortunate undertaking by hope of gain, for he tells us the precise sum—and a miserably small sum it is—which he received for his corrections and for seeing the sheets through the press. There is a touch of ge uine pathos in the closing words of the 'Apol gy':

"But had it bene my enimye that thus had vniustely revyled and vexed me/ I coulde have borne him/ And yf my hater had thus oppressed me/ I coude have avoyded hym. But yt was thou my nowne felowe/ my companion in lyke perel and persecucion/ my familiare/ so well knowne/ vnto whom I committed so lovingly my secretis/ with whom gladly I went into the house of god."

Joy made at least one palpable hit when he twitted Tyndale with his excessive addiction to marginal glosses:—

"But in good faithe as for me I had as lief put the trwthe in the text as in the margent and excepte the glose expowne the text (as many of theirs do not) or where the text is playn ynough: I had as lief leue sich fryuole gloses clene out. I wolde the scripture were so puerly and plyanly translated that it neded nether note/ glose nor scholia/ so that the reder might once swimme without a corke."

This short extract will suffice to show that the 'Apology' is not such a "contemptible work" as it has been hitherto supposed to be.

The Letters and Memorials of William Allen (1532–1594). Edited by Fathers of the Congregation of the London Oratory. With an Historical Introduction by Thomas Francis Knox, D.D. (Nutt.)

For the credit of those who during the last ten years have helped us materially to obtain a better knowledge of a period of English history heretofore unduly neglected and imperfectly studied, it is sincerely to be wished that this volume may be the last of the series which has been advertised. The market has been flooded with memoirs, more or less valuable and interesting, illustrative of the hard measure dealt out to conscientious Catholics during Queen Elizabeth's reign, and all reasonable men whose judgment was not blinded by sectarian hatred have arrived at the conviction that a strong case has been made out, and that "our Catholic forefathers"—to use a phrase of Mr. Morris's—were the victims of much ruffianly cruelty and injustice, and were barbarously persecuted for conscience' sake by the queen and her myrmidons. There the subject might have been left, and there, indeed, such astute advocates as Mr. Morris were content to leave it. The Jesuit knows how far to go and when to stop, and there is good reason to believe that we have seen the last of those volumes of 'Troubles,' which have effected all that they were intended to effect by their projectors. Less cautious and less skilful adventurers in a game that requires no little delicacy have determined to play for higher stakes, and the Oratorians, ostensibly in perfect harmony with the Jesuit fathers, have got the lead into their own hands at the cost of trumping their partner's best card. For finesse they have substituted recklessness, and the result will scarcely justify the change of tactics.

While we were invited to listen to harrowing tales of suffering and wrong which brought out in bold relief the stubborn heroism of men and women in our own towns and villages three hundred years ago, we were captivated spite of ourselves by the romantic narratives which yet were grimly true, and we could not help feeling pity and admiration for the unfortunates, whom we were yet persuaded were wrongheaded enthusiasts. But when he is carried across the Channel and asked to give his sympathy to very different actors—asked to excuse the plots and treasons of political agents and Englishmen born who had sunk to become pensionaries of the Pope or the King of Spain — asked to condone the mad extravagances of a pirate like Stukely or a soldier lost to honour like Stanley — nay, asked to justify the insane attempt upon Ireland by Sanders, the vile plots to assassinate the queen, and the monstrous infatuation which suggested the Armada—the reader can hardly repress a feeling of scorn for those who have so low an opinion of his understanding.

Regarded as a merely literary performance the publication of Cardinal Allen's letters may be pronounced to be a highly creditable piece of work. Dr. Knox was a man of some eminence, his degree at the University of Cambridge was a sufficient guarantee of his accomplishments when a young man, and his life of quiet study among the Oratorian brotherhood was calculated to confirm his scholarly habits of mind. He lived long enough to prepare his work for the press, and it is evident that he did not spare himself. If travelling from library to library in search of any small scrap of writing that could be discovered—if minute comparison of manuscripts of the same document, laborious examination of all available sources of information, and patient study of the history of the times—could ensure perfection for any book, Dr. Knox was not the man to be found wanting. As a scrupulous and conscientious editor of the text he set himself to offer to the world he has left nothing to be desired. Nearly two hundred letters and papers are here printed for the first time, a large number of which were not even known to exist till Dr. Knox unearthed them; and if it can hardly be said that the new evidence thus brought forward will tend to alter the popular opinion of Allen, and of those who worked with him, and of those for whom he worked, it may at any rate be affirmed with confidence that we have now before us as much information as we are ever likely to get, and a great deal more than Allen himself would have wished posterity to become conversant with.

When Dr. Knox brought out his earlier volume of 'Records of the English Catholics,' which contained little or nothing that did not concern the English Colleges of Douay and Rheims which Allen founded, we welcomed with cordiality the appearance of a work that had a distinct value as a contribution to our knowledge of history. Few except Catholics or specialists knew anything about Cardinal Allen or his colleges, and so much bitterness had been excited by the question of the guilt or the sincerity of the Catholic martyrs, as we were required to call them, that we were glad to receive from an undeniable Roman convert so temperate and calm a statement of facts and so appreciative a biography of Allen as the historical introduction contained. Have the editors of this second volume become intoxicated by the reception awarded to the first? Have they mistaken generous literary criticism for approval of their religious views? One thing is certain—that if the introduction to the first volume was pure history, the introduction to the second is almost pure polemic. Readers with any bias towards Protestantism, with any lingering fear and suspicion of Popish plots and Jesuit guile, if they read this wonderful brief for the defence, will inevitably rush to the conclusion that the crafty reticence of the earlier work was part of a deliberate plan for getting a hearing for the special pleading of the later volume. The transition from one to the other is assuredly startling. And yet how was it to be avoided? It is just possible that the Oratorians, when they undertook to make known to the world the whole truth with regard to the English Colleges and their founder, were as little aware as other people how complete the record was by which he would be tried. Research has succeeded in producing a weight of evidence which there is no gainsaying. The editors had to choose between printing their materials without note or comment, and taking up the defence of their hero regardless of consequences. They have chosen the latter alternative, and thrown in their lot for good or evil with Cardinal Allen. This man is proved beyond dispute to have been a traitor to his country, to have leagued himself with cutthroats and hired assassins, to have written in defence of the basest criminals, *therefore* the reader is invited to open the shameful questions that he fancied no honest man would ever be troubled with again, and to resort to the wretched casuistry which the conscience of our forefathers denounced as abominable. Once more the public is gravely invited to discuss, as though they were still open questions: "Can a sovereign be lawfully deposed by the Pope?" "Were there valid reasons for Queen Elizabeth's deposition?" "What is to be thought of the proposed assassination of the queen?" and so absolutely ignorant of the moral convictions of their contemporaries are these modern propagandists that they apparently believe the time has come for Papal dialecticians to move the clock back to where it pointed in the days of Hildebrand.

What is to be thought of the state of mind that a cultured gentleman and a Christian priest has brought himself to when he enters into an elaborate discussion of the justifiableness of secret murder at the bidding of the Bishop of Rome? When a man assures his readers that "there is nothing wrong in rejoicing at the death of a great persecutor

or heresiarch . . . . nor is it immoral to desire and *pray for* the death of such an one," they are fain to leave him where they find him, sure that for himself and them there is no common ground; but when he adds that St. Paul is an example of one who offered such a prayer, because he wrote to the Galatian Christians, "I would they were even cut off that trouble you," we know not which amazes us more, the weakness of the argument or the badness of the scholarship. Is it forbidden to a devout Catholic to read his Greek Testament? or, if he reads, may he translate the words ὄφελον καὶ ἀποκόψονται only as the Vulgate or the Douay version has interpreted them?

Hitherto the public has been more than lenient to the modern school of Catholic historians; they have had a fair hearing, and no one has grudged them the praise which their industry, earnestness, and candour have well earned for them; but it is to be hoped that the 'Records of the English Catholics' are not again to be issued under the guise of historical apparatus, though in fact utilized for purposes of proselytizing the unwary. If this be what we are to look for next, the series, it may safely be predicted, will not be continued long.

LOCAL HISTORY.

A Short Chronicle concerning the Parish of Croydon. By J. Corbet Anderson. (Reeves & Turner.)—Mr. Anderson's former work, 'Croydon Church, Past and Present,' published about twelve years ago, won him much deserved praise for the care and industry he bestowed on his subject, and the present volume, which we presume may be taken as a supplement to it, will not lessen his reputation for painstaking and accuracy. It is not the lengthened history which might have been written of a parish so large and so important that its population exceeds that of many county towns, but it is as long and as complete as an author can be expected to put forward at his own expense, not backed, as he ought to be, by the local society, and is written in a pleasant and easy style, with just enough gossip in it to make it readable. The author takes a sensible view of the derivation of the name of the place, which he reads "crooked valley," the old spelling having been Croydene, and not Croydon. Curiously enough, a detached part of the parish is still called Croydon "crook." As, however, there is still "Croham-hurst" close by, it may be that Croydon is only a shortening of a "Croham-don," now forgotten. Mr. Anderson is not so happy in supposing the hamlet of Waddon was called from Woden, to whom he presumes a temple to have been erected here, the obvious derivation of woody-hill escaping him. The hill was no doubt that now known as Duppa's Hill, immediately above the present farmhouse. When keeping to matters within his own knowledge Mr. Anderson is very interesting and correct, so it is the greater pity to see the Druids' wicker image full of victims reappearing in his pages, and to be told that Queen Victoria is "lineally" descended from King Alfred. Indeed, his weakest point would seem to be his genealogy, for at p. 141 we read that Bishop Wake was descended from the same noble family whence sprang the Saxon Hereward, and at p. 221 the Kentish Scot-Baliol fiction is as flourishing as ever.

We have received *A List of Collections on Briefs from the Registers of the Parish of High Melton, West Riding of Yorkshire*, which has been communicated to the *Yorkshire Archæological Journal* by Mr. F. Royston Fairbank. The Melton list of briefs does not begin so early as some others we have seen. It extends from 1671 to 1702. It is much to be wished that a complete catalogue of briefs should be formed. Mr. Fairbank's paper will be found serviceable by any one who undertakes such a work. Such a list as this is capable of almost any amount of annotation. There is hardly a line of text which might not bear a long commentary. Mr. Fairbank has not been sparing in his notes. In 1686 and again in 1688 there were collections for the French Protestant refugees, and in 1689 for the Irish Protestants. Most of the briefs were for the repair of churches and for fires. In 1699 there was a brief for Drury Lane. Whether this was for the theatre we are not informed. Probably it was, for we are told in a note that in 1673 there was a brief "for rebuilding the Theatre Royal in London." This Yorkshire list does not contain so many briefs for prisoners as we have seen elsewhere. In 1700 a collection was made for captives in Morocco.

Les Fiefs du Comté de Namur. Par Stanislas Bormans. (Namur, Wesmael-Charlier.)—The precious collection of documents published late in the last century by Galliot, who, with all his faults of editing, rendered great service to history, and the more recent publications of Grandgagnage and the Baron de Reiffenberg, do not exhaust the stores of information contained in the archives of Namur. M. Bormans has founded upon them a clear and concise account of the feudal court of the counts of Namur, its history, constitution, and powers; and the Archæological Society of that city may be congratulated on this interesting and useful publication. The feudal customs prevailing in various districts present no very remarkable points of difference; but an authentic statement of the incidents of tenure in a particular county is certain to be of value. The heredity and independence of the fiefs can be shown to have commenced in the early years of the tenth century, and by the first half of the fourteenth century the subordinate fiefs in the county of Namur were as many as three hundred. Long before this, however, a system of feudal law had been established; in 1154 the laws of Namur are referred to as being well known, and Lodenoet wrote in 1483 that they had been "used in all times." Under these, a high criminal jurisdiction, with appeal from inferior courts and sole authority in all feudal cases, was assigned to the court of the count, called "sovereign bailliage." This court was presided over originally by the counts in person; but when the absence of the counts in Constantinople rendered that impracticable, a deputy called "sovereign bailiff" was appointed, from whose office the court derived its name. The first bailiff known is Lambert (1229). By the end of the fourteenth century the bailiff had come to be sole president of the court, the counts having ceased to attend, and still later the bailiff himself appointed a deputy or "lieutenant bailiff." The twelve peers of the castle had a separate jurisdiction, with appeal in some cases from the sovereign bailliage, as appears from a "privilege" of Mary, Duchess of Burgundy, in 1477, which describes the successive appeals, "as has been done and used so long that there is not memory of man to the contrary." The other members of the court were the homagers, who are named as being consulted by the count as early as 1152; the allodial holders; and the "men of law and of lineage," who must be born of knight and lady, are sometimes called judges, gave their decisions "by right, by law, by judgment, and by full assize of men," and sat sometimes with the homagers and sometimes apart. A greffier of the court at the close of the fifteenth century, up to which time it continued to be the supreme tribunal of the county, thus describes the form of doing homage:—"The homager comes bareheaded, without defensive knife, and without cloak. He joins his two hands in sign of humility, and places them between the two hands of his lord, or of the sovereign bailiff or lieutenant, in sign that he promises and vows all faith to him, and the lord also receives him; and thus the homager promises to keep faith and loyalty to him, and says the following words: 'Sire, I come to your homage and in your faith, and become your man of mouth and of hands, and swear and promise to you faith and loyalty towards all and against all, and to keep your right to my power, and to assist you to do good justice to your issue or to the issue of your bailiff according to my sense and understanding, and promise to hide the secrets of your court and keep them secret.' This done, the lord receives him and answers in like manner: 'And also I receive you as my man of fief, saving my right and the right of others, to such usages and customs as the fief you now relieve should owe and be held to according to the usage and custom of my court and of the country'; and in confirmation of this, and in the name of faith and of true lord, the lord kisses the man on the mouth."

Mr. W. Brown, of Edinburgh, has sent us the *Historical Memoirs of Rob Roy and the Clan Macgregor, including Original Notices of Lady Grange, &c.*, by K. Macleay, M.D., which is stated in the preface to be the third edition of that work, but must surely be the fourth, as the third edition (of which, and not of the second, this is a reprint) appeared in 1819. In fact, it is too close a reprint, for on p. 28 we are referred to a "Note, p. 193," a reference that does not correspond with the pagination of the present issue, but with that of the edition of 1819. The reproduction, as regards paper and printing, is highly creditable to the publisher. The work consists of (1) a sketch of the condition of the Highlands prior to the year 1745; (2) historical memoirs of the clan Gregor, with a brief allusion to Gilderoy (Patrick Macgregor), and a sufficiently interesting description of the famous duel of Glenfruin between the clan Gregor and the Colquhouns; (3) as *pièce de resistance*, a memoir of Rob Roy Macgregor and some branches of his family, which we suppose to be simply an expansion of the two papers by "Dicaledon" published in *Blackwood's Magazine* in 1817; (4) "Notices regarding the Mysterious History of Lady Grange," a narrative of the most sensational type, but having nothing in the world to do with Rob Roy or any other member of the Macgregor clan. By this memoir one feature of Rob Roy's character, merely alluded to in Scott's introduction to the novel, is amply illustrated, namely, his generosity to the poor and weak. The author, indeed, looks on "blackmail" as an "indispensable usage," and regards the greater number of Rob's errors as venial (he asserts that there is no proof of his being a freebooter); and as for his wife Mary, the author protests against the calumny of Scott, informing us that she was "a woman of an agreeable temper and domestic habits, active and economical in the management of her family, and though steady and resolute, yet far from being the inhuman virago she is represented in the late novel of 'Rob Roy.'" The story of Rob's default as a cattle-dealer, as told by Dr. Macleay, throws no discredit on him, and is utterly discordant with the narrative given in the Montrose papers ('Historical Reports,' iii. 381), where the blackest roguery is attributed to him and he is even accused of having attempted to escape "beyond seas" with large sums of money he had obtained on credit in the Lowlands. As to the matter of Killearn's capture, we are told in the Montrose papers (published by Scott) that the "rogue" entered at the door with six men with cocked pistols, while a number of others presented their guns at the window; but here we are treated to the less alarming picture of Rob marching up in romantic and friendly style behind his piper to the door of Chapellaroch inn. Dr. Macleay further states that the factor was confined on an island in Loch Katrine "for a considerable time," the fact being that he was marched about from place to place from Monday till the following Sunday. While we are bound to commend this reprint—a reprint without

note or comment—as a storehouse of entertaining stories about the Robin Hood of Scotland, for our part we should have deemed it a fairer enterprise to have furnished also some account of the material that has since come to light, and perhaps even to have added 'The Highland Rogue,' which, although justly denounced by Scott as "a catchpenny publication," has a peculiar interest from having been issued during the life of the freebooter, even in spite of the fact that its author, confessedly after the manner of Josephus, fabricates a "dispute with a Scotch parson upon predestination." Doubtless there are letters of Rob himself still unpublished—one we know of, written from Portnellan in 1707 in a clear schoolboy hand, of an interesting nature; and only three years ago the descendant of a cottar near Duchray Castle was said to have still in preservation as heirlooms the stool that often served Rob Roy for a pillow, a formidable dirk he once left behind him in bed at Duchray Castle, and a gigantic purse nearly six inches long and six deep, not unworthily conjectured to be the veritable limbo into which he consigned the rents of the duke's factor. In the "Notices of Lady Grange" there is a curious paragraph on the alleged virtue of St. Fillan's Pool in cases of insanity, which finds an extraordinary parallel in Pennant's account of Loch Maree.

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Paterson's (H. S.) In Defence, the Earlier Scriptures, 5/ cl.

Law.

Peek's (F.) Social Wreckage, a Review of the Laws of England as they affect the Poor, cr. 8vo. 3/6 cl.

Fine Art.

Richter's (J. B.) Italian Art in the National Gallery, 4to. 42/

Poetry.

Parke's (W.) Lays of the Saintly, or the New Golden Legend, cr. 8vo. 5/ cl.

History and Biography.

Dictionary of Christian Biography, edited by W. Smith and H. Wace, Vol. 3, 8vo. 31/6 cl.

Murray's (E. C. Grenville) People I have Met, illustrated by F. Barnard, 4to. 16/ cl.

Wilberforce (Rt. Rev. Samuel), Life of, by his Son, R. G. Wilberforce, Vol. 3, 8vo. 15/ cl.

Geography and Travel.

Hunter's (E.) A Lady's Drive from Florence to Cherbourg, 5/

Philology.

Schiller's Maria Stuart, with Notes by M. Förster, cr. 8vo. 2/6

Science.

Harting's (J. E.) Essays on Sport and Natural History, illus. 8vo. 15/ cl.

Wake's (C. S.) Origin and Significance of the Great Pyramid, cr. 8vo. 2/6 cl.

General Literature.

Brewer (The), Distiller, and Wine Manufacturer, cr. 8vo. 6/6

Gesta Romanorum, the Ancient Moral Tales of the Old Story-tellers, cr. 8vo. 3/6 cl.

Hall's (F. T.) The Pedigree of the Devil, cr. 8vo. 7/6 cl.

Jennings's (H.) The Childishness and Brutality of the Time, cr. 8vo. 8/6 cl.

Meade's (L. S.) A London Baby, the Story of King Roy, 2/6

Middlemore's (Mrs. S. G. C.) Round a Posada Fire, Spanish Legends, roy. 16mo. 3/ cl.

Read's (T. B.) Christine, imp. 16mo. 3/6 cl.

Taylor's (H. L.) Out of the Way, cr. 8vo. 3/6 cl.

Wilson's (A. J. E.) St. Elmo, a Novel, 12mo. 2/ cl.

FOREIGN.

Theology.

Grisar (H.): Galileistudien, 7m.

Holsten (C.): Die Drei Ursprünglichen, noch Ungeschriebenen Evangelien, 1m. 60.

Fine Art.

Heydemann (H.): Terracotten aus dem Museo zu Neapel, 3m.

Drama.

Kruse (H.): Alexei, 2m.

Philology.

Philostratus: Apollonius v. Tyana, übers. v. E. Baltzer, 6m.

Science.

Heer (O.): Flora Fossilis Grönlandica, Part 1, 32m.

General Literature.

Anzengruber (L.): Kleiner Markt, Studien, Erzählgn. u. Gedichte, 3m.

Grimm (J.): Briefe an H. W. Tydeman, 3m. 60.

Heyse (P.): Unvergessbare Worte u. andere Novellen, 6m.

Lingg (H.): Von Wald u. See, 5m.

THE CONFERENCE OF HEAD MASTERS.

The annual Conference of Head Masters was held on December 21st and 22nd, in the Botanical Theatre of University College, kindly lent by the Council to the Head Master of University College School, who was the host on this occasion. Sixty head masters were present, and an unusually large number of assistant masters, not more than three or four of the schools on the list being entirely unrepresented. Mr. H. W. Eve, head master of University College School, presided. The subject of geographical teaching was introduced by Mr. Phillpotts, of Bedford, in a bright and suggestive speech, and an interesting paper on the same subject by Mr. Hale, of Eton, was circulated. The brief discussion brought out some of the many real difficulties attending a satisfactory solution of the problem. On the one hand, the elements of geographical knowledge are traditionally, and with good cause, a subject of instruction in the lowest classes; on the other, any approximation to *Erdkunde* implies some knowledge of several sciences, and has not unreasonably been looked upon as the final summing up of such scientific teaching as can be given at school. There is again the necessity of selecting from the enormous mass of geographical information a few facts likely to fix themselves on the memory, while the detailed study of one or more countries is equally important as a foundation for intelligent knowledge. On two points there seemed a general consensus—that the geographical work of the several classes of a school should be co-ordinated under the superintendence of a master who had made a special study of the subject; and that there was much room for improvement in the maps ordinarily used for teaching. Though, with the limited time at the disposal of the Conference, the treatment of so wide a subject is necessarily inadequate, we are disposed to think that the influence of the discussion in suggesting practical improvements to men who can *comprendre à demi-mot* is out of all proportion to the value of the debate if reported in full, and we should regret to see such general questions disappear from the programme.

Next came a proposal to urge examining bodies to substitute "unseens" for "set books" in all such public examinations as are not used as school examinations. The examinations affected would be the Matriculation of the University of London, the various professional examinations, such as that now conducted by the College of Preceptors on behalf of the College of Surgeons, and, to a certain extent, the Oxford and Cambridge Local Examinations. The certificate examinations, intended to work as school examinations, are *ipso facto* excluded. It was urged that the preparation of the various books set by different bodies seriously interfered with the normal course of school work; that boys of very different calibre must be put into the same class merely because they were desirous of passing the same examination, to the detriment both of the best scholars, who were kept down to the pace of the laggards, and of the laggards themselves, who must be crammed rather than taught. It was by no means uncommon to find boys who had passed examinations in set books incapable of construing a simple sentence at sight. "Unseens," it was added, could by a judicious examiner be set to any standard, and supplied a criterion of what a public examination was really intended to test, power rather than acquired knowledge. In reply to these arguments it was pointed out that the set subject was a guarantee of the methodical study of a single book, which under a *régime* of "unseens" only might be superseded by disjointed teaching and an effort to get up "tips"; that the power of getting up a subject was one in itself to be cultivated; and that the apparent difficulties of preparing for an "unseen" would be a serious discouragement to many boys whose early education had been neglected, as well as to their teachers. After an interesting discussion the committee was requested to collect written opinions on the subject.

Attention was then called to the Society of Schoolmasters, an institution half provident, half charitable, with some funded property, but at present poorly supported by subscriptions, which only exceed by 60*l.* or 70*l.* the annual working expenses. The society is of old standing, it has done useful work, and it has on its committee the names of many eminent schoolmasters. It was generally felt that timely support, and possibly some changes of organization, might open to the society a career of renewed usefulness commensurate with the recent development of the profession, and a small committee was appointed to confer with the authorities. A kindred subject, the provision of retiring pensions for masters, was referred to the committee of the Conference, who were empowered to obtain professional opinions. Few schools are rich enough to offer pensions from their own funds; but it is the interest of all governing bodies to facilitate the retirement of superannuated members of the staff, and it is probable that a small contribution on their part, or some assistance in the management of funds, would do much to induce men to provide for the future, and enable them to look forward without anxiety to the time when their efficiency as teachers begins to fail.

The second day's proceedings commenced with a vote of sympathy to the family of the late Archbishop of Canterbury, and one of congratulation to his successor, both distinguished schoolmasters. Few who were present will readily forget the impressive and touching words in which Dr. Scott, of Westminster, spoke of the public character and private life of Archbishop Tait. The conference then passed to the discussion of a measure which, if judiciously worked out, may have far-reaching and beneficial effects. Years ago, at the Clifton meeting of the conference, a scheme for awarding scholarships at the public schools to promising boys brought out by the Junior Oxford and Cambridge Local Examinations was introduced by Dr. Jex Blake, partly at the suggestion of Mr. Wilson, then a master at Rugby. Last year the plan was revived, and a number of schools offered scholarships, so that five or six may be expected to be available annually. Communications were opened with the Oxford Delegacy and the Cambridge Syndicate, who entered heartily into the undertaking. They expressed their willingness to make the scholarships known, to select candidates, to institute the necessary inquiries, and to conduct correspondence with parents and schoolmasters. The scholarships are to be limited to children of parents who could not afford to continue their education, and no one is eligible from any school that habitually sends boys to the universities, or affords a reasonable hope that he could be prepared there for a university career. It was on the last point that the chief discussion arose. It was felt that while it was of great, even of national, importance to facilitate the advance of promising boys, it would be unfair to tempt them from rising schools which might offer them at least a fair preparation for the university, and which would be, in return, benefited by their presence. No formal resolution was adopted, but it was left to the committee, who are in communication with the university authorities, to frame their regulations so as to meet the difficulty.

The remainder of the sitting was occupied with questions relating to the certificates of the joint board. The present regulations, it appears, operate prejudicially to the study of mediæval and modern history by requiring both the general outline and the period studied in detail to be taken from the history of the same country. The schoolmaster who wishes to work through a short period of modern history with his sixth—and such lessons are among the most stimulating both to masters and to boys—is deterred by the corresponding outline, on which examiners are apt to expect almost as elaborate knowledge as on the special subject. He cannot afford to drop his Grecian and Roman history for a year, and he is therefore driven to select his

special subject rather from Mommsen or Grote than from Guizot or Hallam. A much wider question connected with the certificates was opened by Mr. Vardy, of Birmingham. The certificates were originally instituted with a view of affixing a university *imprimatur* to the result of school examinations. At present they tend to become rather an unbending public examination, dictating to the schools, than an elastic machinery for appraising their work and keeping up their standard while studiously following their lead. The universities and the schools are in such free communication, and their objects are so completely identical, that the problem ought not to be insoluble.

PRINCE'S 'WORTHIES OF DEVON.'

I fully concur in the "suggestion" made by Mr. Mathews of Exeter in your last number, in reference to the desirability of a new edition, as an *édition de luxe*, of old John Prince's 'Damnonii Orientales Illustres'; but I fear that it will be difficult to find an editor competent to the work who has at his command sufficient leisure time for the task. There is, however, one other thing that possibly might be done, viz., to print the portion of the work which the author left in MS., and which contains the biographies of some 115 persons not mentioned in the published work. This MS. was formerly at Ford Abbey, whence it was sold, in 1846, to the late Sir Thomas Phillipps, whose representatives might possibly be induced to allow it to be printed for the delectation of Devonians.

If this permission could be obtained, I, and I am sure many others interested in the history of our county, would willingly lend the necessary aid to see the MS. through the press, with the addition of illustrative notes.

W. R. Drake.

MR. COURTHOPE'S NEW VOLUME OF POPE.

After the article on Mr. Courthope's new volume of Pope which appeared in the *Athenæum* of December 16th, it seems almost presumptuous to write further on the subject. The remarks, however, which I have to make will be as brief as possible; and though I venture to differ from the reviewer's opinions, I am well aware that his views are shared by a majority of the literary men of the present day.

It is scarcely more than a year since the appearance of Mr. Courthope's previous volume, and great credit must be given to a writer who, in the midst of heavy official duties, is able in such a comparatively brief period to edit a work which undoubtedly requires deep study and research. It would have been better, perhaps, if the editor had kept us waiting a little longer for this new volume. The notes, both critical and explanatory, of the first three books of 'The Dunciad' are in every respect excellent. But the fourth book, by far the finest part of the work, is less carefully edited, and several points of interest are not alluded to which would scarcely have escaped the notice of such an intelligent critic as Mr. Courthope if he had allowed himself more time for the completion of his task.

The bibliography of 'The Dunciad' is a separate study, and has often more than a mere antiquarian interest. Nearly all the variorum editions differ more or less one from the other both in the text and in the arrangements of the contents, and though these differences are slight, they are seldom without design. There are even copies of the same edition which do not agree. These variations are not the result of accident. Sometimes, indeed, they occur from mere whim or caprice, but oftener they were employed to mark some quarrel or reconciliation. Sometimes the reconciliation was followed by a fresh dispute, and a name omitted in one edition is restored in the next. Another reason for these alterations was a wish to bewilder the public, and for this purpose the different frontispieces of the ass or owl were also used. These frontispieces are reproduced in the new edition; but they are wretched performances, and give a very poor idea of the original woodcuts, which, I suspect, were engraved by George Bickham the elder.

Mr. Courthope seems to have followed implicitly the text of Warburton's edition of Pope published in 1751. There are references in the editor's notes on the first three books to the various readings of the first edition and of Pope's MS.; but of the alterations and additions to the fourth book, which contains thirty-six lines more in Warburton's edition than when the poem was originally published in 1742, no notice is taken. In the lines on Sir Thomas Hanmer, who is satirized under the name of Montalto, verse 114 in the first edition stands:—

> Withdrew his hand and clos'd the pompous page.

In Warburton's separate edition of 'The Dunciad,' 1744, this is changed to

> What! no respect, he cried, for Shakespeare's page?

This is a decided improvement, for the word "pompous" is misleading. It seems to refer to Shakspeare, though, of course, it is only applied to Hanmer's edition of the plays. In the edition of 1751 Warburton restored the original line, which is also adopted by Mr. Courthope. "Verse 249 and the next five lines," we read in the editor's note, 3h, "stood originally in the first book as part of Tibbald's invocation of the goddess." This is correct; but in the octavo, 1743, the lines are omitted, and their place is supplied, not by six, but by four lines of asterisks, which probably indicates that some other verses were originally intended for this passage. There is no note in the first edition to verse 506:—

> Smiling on all and smil'd on by a Queen:

but in the edition of 1751 a foolish note is inserted by Warburton, stating that the queen referred to is the Queen, or Goddess, of Dulness. The lines, of course, refer to Queen Caroline's partiality for Lord Hervey, but no comment is made by the editor on the passage or note. Verse 601 and four following lines are given as in Warburton's edition:—

> And nobly conscious, Princes are but things
> Born for First Ministers, as Slaves for Kings,
> Tyrant supreme! shall three Estates command,
> And make one mighty Dunciad of the Land!
> More she had spoke, but yawn'd—All nature nods.

In the first edition the passage runs:—

> But here vain Icarus! thy flight confine,
> Forbear! nor hope to make that monarch thine
> Blind with ambition! To think Princes things,
> Made just for thee, as all beside for Kings—
> More she had said but yawn'd—All nature nods.

But before the small octavo was issued Pope had become nervous, and the verses are supplied by asterisks. The original lines are much the more vigorous, and should at least have been given in the editor's notes. The passage, as Mr. Courthope explains in a note, is a pointed attack on Walpole.

In verse 608 Gilbert's name is given as G——. In the first edition we find G—lb—t. In the small octavo of 1743 and in Warburton's own edition of 1749 the name is given in full. But in 1751 Warburton's "faint omens of the lawn" had become more distinct, and he was unwilling to affront a prelate beside whom he might perhaps soon claim a seat. The name accordingly shrinks back to G——, which is repeated in the present edition.

Mr. Courthope is, I think, justified in adding to his volume "Miscellaneous Pieces in Verse." Many of them are valuable from the insight they give us into the manners and social life of that age. In the poem of 'The Looking Glass' (page 450), on Mrs. Pulteney, better known as Miss Gumley, occurs the line

> Far other carriage grac'd her virgin life.

The allusion is to the caricature of 'The Writing Desk,' in which Miss Gumley figures. A full explanation of the story which gave rise to the caricature was formerly given in *Notes and Queries*.

The judgment passed by the reviewer on Pope's odes and epitaphs is not too harsh. The epitaphs are certainly as feeble as that class of composition generally is. But the estimate of Pope's famous satire is hardly just. The chief objections raised by the reviewer to the first three books of 'The Dunciad' are that they relate to obscure persons and insignificant squabbles, and that the individuals attacked are so little known that much of the poem is unintelligible without a special knowledge of the Grub Street authors whom the poet satirizes. But the reviewer must surely acknowledge that some of the finest satires are personal. The subjects of many of the poems of Catullus are unknown individuals. It is no longer possible, for instance, to identify Commodus, who is laughed at for his free use of the aspirate. Yet Catullus is styled by Niebuhr the greatest of the Roman poets. Martial wrote about 1,500 epigrams, many of them satirizing obscure individuals who have been forgotten for nearly 2,000 years, but the works of Martial are still found in every classical library. The reviewer surely does not mean to assert that the value of a poem depends on our knowledge of the persons to whom it refers. Horace's delightful verses to Pyrrha, Leuconoë, and Lydia are surely of greater merit than the courtly odes to Mæcenas and Augustus. The poet, the novelist, and, above all, the satirist, may select their characters from living contemporaries, but however faithfully they may be portrayed, they must be considered merely as types. The needy scribblers pilloried by Pope had their prototypes in the Augustan age, who were called Bavius and Mævius; and though the condition of men of letters is now vastly improved, it might still be possible to find in their ranks representatives of the heroes of 'The Dunciad.' Among our clergy it might not be difficult to name a successor to Orator Henley, and book collectors would probably be able to name a modern Curll. It seems to the reviewer preposterous that the names of Defoe and Gildon should be included in the same category. Recent discoveries, however, have shown that Defoe's quill was as venal as that of "meagre Gildon," though there is certainly no comparison between the talents of the two men. Gildon, however, was an inimitable satirist. His pamphlet written to ridicule the 'Rape of the Lock,' although coarse, is intensely humorous; and his travesty of 'Robinson Crusoe' may still be read with amusement.

The reviewer allows that Pope wrote the fourth book with a larger and more worthy purpose. I have always thought 'The New Dunciad' the finest of Pope's performances. The striking lines at the opening of the book, and the description (verses 297-312) of the foreign scenes, where the Goddess of Dulness conducts the gilded youth, have never been surpassed. In the attack on the Italian opera (verses 45-58) the satire is keen and pointed, and the poetry singularly melodious. And I cannot refrain from mentioning the lines at the close of the poem—those noble lines which Johnson loved to declaim, and which Pope himself, we are told by Spence, could never repeat but with a faltering voice. Pope's admirers are less numerous than they were, but I believe that a small remnant will always be found who, like the Colonel in 'What will He do with It?' still "prefer Pope and common sense." F. G.

A FRISIAN BIBLE.

It is about forty years since that, wishing to consult my kind and learned friend John Mitchell Kemble, the great Saxonist, I ran down to Addlestone, where he was then living.

After luncheon we started for Weybridge Common, and enjoyed a delightful stroll on that charming spot. In the course of our conversation I referred to our Anglo-Saxon progenitors, when Kemble, who spoke with great authority on such matters, proved to me that our ancestors came from Friesland. From that time everything Frisian has had a great attraction for me, and I have picked up a few curious Frisian books. I lately wanted to get a Frisian Bible, but I regret to find that the Bible Society have

not printed one in that cognate tongue. Surely with the large funds which the Society possesses it might do so. I am told, by one who speaks with full knowledge on such a subject, that several portions of the Bible have been translated into Frisian, copies of which are in the British Museum. William J. Thoms.

THE BECKFORD SALE.

Last week we gave an account of the first nine days of the sale of the second portion of this splendid collection at the rooms of Messrs. Sotheby, Wilkinson & Hodge, and now we conclude our report by quoting the prices of the principal lots sold in the last three days:—

Malherbe, Monographie des Picides, only eighty copies printed, 18*l.* Mandeville, Voyage de Jerusalem, an unknown edition, but slightly imperfect, 31*l.* Marcial de Paris, Vigilles du Roy Charles VII., 20*l.* Marcillac's Voyage en Espagne, on account of Mr. Beckford's caustic "Ce sot livre ne contient pas une seule remarque qu'il vaut la peine d'extraire," sold for 1*l.* 1*s.*, instead of, as usual, for sixpence. Marcolino, Sorti, purchased in Hibbert's sale for 6*l.* 15*s.*, brought 140*l.* Marguerites de la Marguerite, 26*l.* Marguerite de Valois, son Tombeau, two copies, 19*l.* 5*s.* and 18*l.* 5*s.* Marguerite de Navarre, L'Heptameron, second edition, but the first containing the seventy-two novels, bound by Ruette for Louis XIV., 400*l.*; the reprint at Berne in 1780, bound by Roger Payne, 46*l.*; a set of Freudenberg's illustrations, unlettered proofs, without the text, 49*l.*; two editions of her Memoires, printed in 1713 and 1715, the former bound by Padeloup, 12*l.* 10*s.*, and the latter by Boyet for the Comtesse de Verrue, 24*l.* 10*s.* Mariette, Pierres Gravées, bound by Padeloup, 29*l.* 10*s.* C. Marot, Œuvres, printed in 1543 by Dolet, 13*l.*; the edition printed in 1545 at Lyons, 29*l.*; that at La Haye in 1700, because uncut, 30*l.* J. Marot, Voyages de Genes et Venise, printed by G. Tory, 45*l.* Two copies of the 1501 Aldine Martial, 18*l.* and 12*l.* 15*s.*; Martial printed by Gryphius, with the crest of Henry II. as Dauphin, 75*l.*; the Variorum Martial, bound by Deseuil, 42*l.* Martyn, Des Isles Nouvellement Trouvées, 126*l.* Marulli Hymni, Grolier's copy, 275*l.* Massuccio, Novelle, 1541, Maioli's copy, 365*l.* Matthiæ I., Electio et Coronatio, 28*l.* Maximilian von Wied-Neuwied, Reise nach Brasilien, 45*l.* 10*s.* Meliadus de Leonnoys, 69*l.* Mellan's Select Works, fine impressions, 21*l.* Menagii Poemata, printed in 1663 by Elzevir, two copies, both uncut, 34*l.* 5*s.* and 31*l.* 10*s.* Mendano, Sylva de Romances, 27*l.* 10*s.* Mezeray, Histoire de France, large paper, 33*l.*; Abregé, 1682, bound by Boyet, 15*l.* 5*s.*, having been bought in Col. Stanley's sale for 5*l.* 7*s.* 6*d.*; another edition of 1688, on account of its beautiful binding, 68*l.*, another copy, although bound by Padeloup, selling for 9*l.* 10*s.* Middleton, Histoire de Ciceron, Louis XVI.'s copy when Dauphin, 15*l.* Minucius Felix, bound by Deseuil, 19*l.* Mirabilia Romæ, 1500, the celebrated guide-book containing the story of Pope Joan, which was subsequently rigidly suppressed, 5*l.* 5*s.*; the same in German, also printed in 1500, 9*l.* 9*s.* Mocenico, Guerra di Cambrai, covered with gold tooling in the Grolier style, with the monogram of Marquis de Menars, 395*l.* Mocquet, Voyages, De Thou's copy, 16*l.* Molière, Œuvres, 1739, with Punt's plates, and bound by Padeloup, 100*l.*; the 1765 edition, 16*l.* Montaigne, Essais, the last edition published in the author's lifetime, 120*l.*; the Elzevir edition, bound by Deseuil, 200*l.*; another copy of the same edition, but with Brussels title-pages, bound by Roger Payne, only 12*l.* 5*s.*; Voyage en Italie, Turgot's copy, bound by Derome, 22*l.* 10*s.* Montalambert, Merveilleuse Hystoire de lesperit qui cest apparu au Monastere des Religieuses de S. Pierre de Lyon, 62*l.* Montfaucon, Monumens de la Monarchie Françoise, 39*l.* Montgon, Memoires, Madame Victoire's copy, 22*l.* Montresor, Memoires, bound by Le Gascon, 79*l.* Moore's Fables of the Female Sex, with the original drawings by Hayman, 63*l.*, purchased in Baker's sale for 10*l.* 5*s.* Sir Thomas More's Works, 42*l.* Moreau, Prieres, bound by Le Gascon, 63*l.* Mornay, De la Verité de la Religion Chrestienne, Philip de Mornay's own copy, magnificently bound by Clovis Eve, 245*l.* Mystere des Actes des Apostres, bound by Derome, 26*l.* 10*s.*

The twelve days of this second portion of the library containing 2,732 lots, realized 22,340*l.* 3*s.* The first part contained 3,197 lots, and sold for 31,516*l.* 5*s.* The catalogue of the next portion, commencing with the letter N, is preparing, and when completed will offer to amateurs books equal in rarity and magnificence of the bindings to any contained in the first two portions.

MONSIGNOR THOMAS SING.

By the death of Monsignor Sing the English Catholics have lost one of the most learned of their clergy. Sprung from a Catholic family, he was born in 1808, and sent at an early age to Sedgley Park School, where, it is said, he attracted the notice of the excellent Bishop Milner. He went through the ordinary course at St. Mary's College, Oscott, and was ordained priest about the year 1833. After remaining as mission priest for two years at Bilston, in Staffordshire, he was transferred to Derby, where he continued to reside for twenty-three years. Derby enjoyed a bad reputation for turbulence when Mr. Sing first settled there. The famous Derby insurrection of 1818 must have been still fresh in the memory of many of the inhabitants, and as late as 1831, when the House of Lords threw out the Reform Bill, there had been a serious riot in the town, the gaol was stormed by the mob, the prisoners set at liberty, and several lives were lost before the military were called out. Mr. Sing lost no time in trying to civilize the people, and he had soon the honour of building St. Mary's, Derby, which remains as a monument of his zeal and energy. Almost at the same time he started a serial, the *Catholic Instructor*, which soon became an important organ in the Midlands; in 1847 he brought over a colony of sisters of mercy from Ireland, and established them in Derby, to carry on the work of education which he had much at heart, and he built the schools of St. Mary, which in those days were exceptionally handsome and commodious. While engaged on these works he was vigorously pursuing his issue of the "Derby Reprints," a series of Catholic books of devotion, biography, and history, which had an immense sale. Of one of these, Bishop Milner's 'End of Controversy,' more than half a million copies were printed and sold. When the hierarchy was re-established by the Pope in England in 1850—that measure which caused so much excitement—Mr. Sing was appointed Canon of Nottingham; and when his health had begun to suffer from continuous labour and self-denial he was removed, in 1859, to a smaller and less anxious sphere, at Market Rasen, in Lincolnshire. Here he continued enjoying comparative repose till 1864, when he was invited by Cardinal Wiseman to assist in preparing for the press a complete edition of the Cardinal's works. The scheme was never carried into effect, the Cardinal's death occurring in 1865. Shortly after this Mr. Sing was appointed to the charge of St. Mary, Grantham, where he continued his ministrations till death came upon him, in the seventy-fifth year of his age, on Tuesday, the 12th inst. In 1877 the Pope appointed him a *Camerière d'onore extra urbem*, which conferred the title of Monsignor, and he was further made Vicar-General of the diocese of Nottingham, an office which his weak health enabled him to hold only for a short time. Canon Sing's chief contribution to literature was a work on the Gunpowder Plot.

Literary Gossip.

The bust of Fielding which, as we mentioned some time ago, is to be put up in his native county, will be unveiled by Mr. J. R. Lowell.

A portion of the library and art collections of the late Dr. John Brown, author of 'Rab and his Friends,' is to be sold in Edinburgh at the close of January and the beginning of February.

About a fortnight ago we mentioned that the *Whitehall Review* had passed into the hands of a new proprietor. It will in future be edited by Mr. H. E. Watts, and, in addition to the ordinary features of a political and literary journal, it will contain tales and sketches by eminent hands, besides articles on the healthier country sports. A new paper, called *The West End*, which seems intended to be a combination of a "society journal" with a local paper, will appear next week.

Mr. T. Fisher Unwin informs us that the volume of 'Heroic Adventures' recently issued by him having been found to contain an amount of copyright matter from Schweinfurth's 'Heart of Africa' and other works, the property of Messrs. Sampson Low, Marston & Co., by the courtesy of those publishers a special arrangement has been made, by which he is enabled to continue the publication of the volume. It is needless to say that the insertion of copyright matter in the volume was entirely without the knowledge of Mr. Unwin.

Under the auspices of a committee, a memorial bust, in white marble, has been executed of the late Mr. D. Florence Mac Carthy, the translator of Calderon, &c., and placed in the City Hall, Dublin, where Chantrey's statue of Grattan is also preserved.

The Rev. J. H. Stanning has issued an announcement of the publication of the 'Registers of the Parish of Leigh, Lancashire.' The first volume, comprising upwards of 600 pages, will contain the records from February, 1558, to March, 1625. It will be illustrated by plates of arms, &c.

Another of the old county weeklies has perceived the wisdom of joining the "cheap press." The *Derby Reporter* will shortly commemorate the sixtieth year of publication by reducing its price from twopence to one penny.

We regret to learn of the death of Mr. John Bulloch, of Aberdeen, a working brass-finisher, whose acute 'Studies on the Text of Shakespeare' were favourably noticed in our columns on their appearance in 1879. Mr. Bulloch was in his seventy-eighth year. Many years ago he contributed occasional papers on decimal coinage and other subjects to the *Athenæum*.

A few weeks ago we stated that Madame de Novikoff ("O. K.") was engaged in writing a memoir of the late General Skobeleff. We now learn that, although Madame de Novikoff has been suddenly summoned to Moscow by the illness of her son, she has nearly completed the work, and its publication, therefore, is not likely to be long delayed.

The second "Congrès National des Professeurs de Français en Angleterre" will

commence its sittings next Thursday at Merchant Taylors' School. M. Tissot will preside at the opening meeting.

Out of fourteen candidates, eight of whom were ministers, Mr. Donald MacKinnon has been chosen to fill the new Celtic chair in Edinburgh University. He was distinguished during his university career as a student of unusual industry, and in more recent years he has made a close study of his native tongue. Prof. Blackie now advocates the establishment of a travelling fellowship in connexion with the chair.

Mr. Douglas, of Edinburgh, proposes adding to his pocket series of American reprints, in which Mr. Howells's novels have appeared, some of the works of Mr. Frank R. Stockton and Mr. John Burrough. The 'Rudder Grange' stories of the former and 'Winter Sunshine' by the latter will be published in January.

'Old Testament Revision: a Handbook for English Readers,' is the title of a new work by the Rev. Prof. Alexander Roberts, author of a 'Companion to the Revised New Testament.' It will be published immediately by Messrs. Hodder & Stoughton.

'Goblin Tales of Lancashire,' collected by Mr. J. Bowker; 'Old Norse Sagas,' edited by Miss Cappel; and a selection from the 'Gesta Romanorum,' form three new volumes of the "Illustrated Library of the Fairy Tales of all Nations."

The purchasers of Dr. Bickell's 'Carmina Veteris Testamenti Metrice' who have not as yet received the two supplements to that work ("Emendanda" and "Supplementum") may, we are asked to say, obtain them gratis from the publisher (Wagner of Innsbruck) by applying for them either directly or through their bookseller.

Mr. A. Smythe Palmer writes to us:—

"I observe in the 'Literary Gossip' of last Saturday a paragraph stating that the editing of the proposed 'Stanford Dictionary of Foreign Words and Phrases adopted into English' had been entrusted to me by the University of Cambridge. Will you please correct this statement in your next issue? It is quite incorrect. No appointment to the editorship of this work has yet been made by the Syndics of the Pitt Press." The Secretary of the Pitt Press writes to us to the same effect.

A new palæographical work of importance is announced, 'Exempla Scripturæ Visigoticæ,' edited by P. Ewald and G. Loewe. It is the result of a journey in Spain, undertaken at the expense of the Prussian Government. There will be forty plates.

We are compelled to defer the publication of Dr. Ahnfelt's article on the Swedish literature of 1882.

SCIENCE

The Wild Tribes of India. By Horatio Bickerstaffe Rowney. (De La Rue & Co.)

It was a happy thought which led Mr. Rowney to include in a handy volume of two hundred pages an account of the collective wild tribes, as separate from the civilized populations, of India, and he has treated his subject in a most attractive manner. There are, however, three great omissions he could easily have supplied which detract from the value of his book: he says nothing of himself, who he is, and what have been his opportunities of personally studying the wild tribes of India; he seldom, if ever, names their race; and he never gives their numbers. When the Vedic Aryas entered India about B.C. 3001–2, the arbitrary date from which the current Kali Yuga or "Black Age" of the Hindus is counted, they at first occupied the Punjab; and after they had been settled there for 1,500 years they began, about the time of the Exodus of Israel from Egypt, to overflow into the Doab between the Jamna and the Ganges, where the race of Brahmanical Hindus, as distinguished from the original Vedic Aryas of the Punjab, originated. In another thousand years they reached the delta of the Ganges. Mixed Aryan colonists also extended themselves later south of the Vindhyan ranges into Maharashtra, "the Great Country," on the west, and into Orissa on the east; but, strictly speaking, the Aryan pale in India has never exceeded the limits given in the Code of Manu, B.C. 500–200, namely, the Himalayas on the north, the Vindhyan ranges on the south, and the ocean on the east and west. The mixed Scythian or Turkman and Aryan tribes, indiscriminately called Aryas by us, who are the earliest traditional colonists of India, were not, however, its first inhabitants. Long before they invaded the country it had been occupied by its evidently intrusive Mongolian and Dravidian tribes, and apparently aboriginal Kolarian tribes, allied to the Nigritian races of the Indian Ocean. As the Aryas advanced eastward from the Sindh-Sagar-Doab to the Sundarbands they drove the Mongolian race into the Himalayas and beyond the Ganges, where they are still represented by the Thibeto-Burman tribes of Ladak and Baltistan, Garhwal, Nipal, Bhutan, Sikkim, and Assam, and of the maritime countries of Arakan, Pegu, and Tenasserim, numbering in all about 4,000,000, and for the most part Buddhists. Along the southern course of the Indus was apparently the primordial seat of the great Dravidian races of India, and south of the Ganges, in its lower course, that of the Kolarian races; and as the Aryas advanced southward, towards Saurashtra on the west and Orissa on the east, they would appear to have driven the Dravidas and Kolars before them into the fastnesses of the Vindhyan ranges, and beyond them into the Dakhan. The Dravidian and Kolarian tribes are strangely intermingled in the Vindhyas; whereas the Dravidian race exclusively supplies the population of the Dakhan from the Godaveri to Cape Comorin. The explanation probably is that as the Dravidas and Kolars retreated southward they converged in central India, where the comparatively weaker body of the fugitive Kolars was scattered right and left among the widespreading ranges of the Vindhyas by collision with the overwhelming mass of the retiring Dravidas, who passed on, almost unbroken by the shock, to people Southern India and the island of Ceylon. The Dravidas, or Andhra-Dravidas, who thus occupied the plains of Southern India, rapidly attained to their present state of civilization; but those who remained locked up in the Vindhyas, or were forced up into the mountains in the extreme south of the Dakhan, have always been more or less savage. Such are the Gonds of the Central Provinces, the Konds of the highlands of Gangam and Orissa, the Oraon and Rajmahalis of the wilds of Chutia Nagpur, the Kodagu of Kurg, and the few thousand Tudas, Kotas, and Veddhas of the Nilghiris, the Cardamoun hills of Travancore, and of Eastern Ceylon, numbering in all under 3,000,000.

The Kolars are all wild, and are represented by the Santals about Bhagalpur; the Karias and Mehtos of Singbhum and Chutia Nagpur; the Mundas, Larkas, and other Kols of Singbhum; the Mal-Paharias or Tuangs of Orissa; the Kurkus about the sources of the Narbada, in the very heart of the Satpura range of the Vindhyas; the Bhils of Malwa and Khandesh; the Kulis of Gujarat; the Mhairs of Rajputana; and others elsewhere, numbering in all about 4,000,000, for the most part heathens.

Besides these there are the wild Aryan tribes of the North-West frontier, who hold the passes through which India has always been invaded. They all left stragglers in these passes, where they were soon reduced to the primitive savagery fostered by the conditions of so inaccessible and unproductive a situation. The substratum of these wild tribes must be formed from the original Aryan emigrants from Central Asia, who stopped short in the passes on their way into India; and the Code of Manu tells us how rapidly they became separated by their abiding savagery from the Brahmanical Hindus of the valley of the Ganges. It denounces them as having gradually sunk among men to the lowest of the four castes, and stigmatizes them all as "Dasyus or plunderers, whether they speak the language of Mlechas [unclean ones, foreigners] or that of Aryas." Similarly they are denounced in the 'Tandya Brahmana' as heretics and outcasts, "living without Brahmans, without kings, and in perpetual warfare." In the 'Mahabharata' it is also charged against them that "they drink the intoxicating spirit of sugar and of rice, and eat beef and other flesh and impure vegetables; and that among them a Brahman passes into the rank of a Kshatriya, or Vaisya, or Sudra; and the Brahman may become a barber, and the barber a Kshatriya." There are the Aryan tribes of Kafristan and the Sulaiman Mountains, intervening between British India and Afghanistan, who are gradually, rather by the slow and sure operation of economic causes than any direct political action on the part of the Government of India, being brought under our sovereignty. Some of them are still pagans, some are Mohammedans, and their numbers are altogether, if one may venture at all to calculate them, under 1,000,000.

We have, then, in India the low alluvial plain of Hindustan, inhabited by its highly civilized Aryas, bounded on the west by the Aryan wild tribes of the Sulaiman Mountains and Dardistan, and on the north by the wild Mongolian tribes of the Himalayas, and separated from the upland plain of the Dakhan by the Dravidian and Kolarian wild tribes of the Vindhyan ranges. The civilized Dravidians of the Dakhan—the Tamils, Telugus, Kanarese, and others—amount to about 50,000,000; the Aryas of Hindustan, Orissa, and Western India to

well nigh 200,000,000; and the wild tribes altogether to about 11,000,000.

Of the last named the wild tribes of the Vindhyan ranges are, from the economist's point of view, the most important. They occupy an immense area of the greatest natural beauty and fertility, which the extension of roads and railways under our administration has made accessible in every part, while they are as a rule more amenable to English influences than any other people in India. It is true that many of them have embraced Hinduism, but very lightly, and none of them is either a Buddhist or a Mohammedan. Their country is the true "damned nigger" pale of India as distinguished from the Aryan pale of Hindustan, and presents an almost boundless field for the development of the English industrial type of civilization, and the extension of Christianity, as was long ago pointed out by the late Rev. Dr. John Wilson, the Free Kirk missionary at Bombay. A most able paper has recently been published by the Rev. George Pope, the late principal of Bishop Cotton's college at Bangalore, on 'The Six Canons of Missionary Work in India,' in which the conditions on which alone we can hope to make converts among the highly civilized Brahmanical Hindus of the Dakhan and Hindustan are clearly pointed out. But everywhere throughout the heathen tribes of the Vindhyan ranges there is an open field for our missionaries, the harvest of which would cast into the shade the transient triumphs of Xavier in Southern India.

Similarly this central highland region presents the most hopeful field in India for British industrial enterprise. It is in one word the Soudan of India, and only has to be intelligently tapped in all directions from the civilized plains below and above it, and exploited by wealthy Englishmen, to become an inexhaustible source of profit to this country. Unfortunately the leading English merchants in India confine themselves to the presidency towns, and are, for the most part, as ignorant of India beyond the Maratha Ditch at Calcutta, the Madras roads, and Bombay harbour as the natives themselves are of everything beyond Kala-Pani, the "black waters" which bound the Malabar and Coromandel coasts. If, however, they would only seriously set to work to bring into fruitful operation the immeasurable latent industrial force represented by the wild populations of India and the rich and vast territories they occupy, particularly in Central India, the effect would be felt all over the world, like the opening up of the Soudan to Western commerce or the discovery of a new continent. The Vindhyan tribes are in every stage of wildness, from the most abject savagery to patriarchal barbarism, and all that Mr. Rowney says of their social and religious state is deeply, if painfully interesting and instructive. Some are so savage that the individuals of the tribe lead perfectly solitary lives amid their native forest wilds. It would seem hopeless to turn such men to use; and yet the enterprising Parsi traders have managed to do so. They place spirit in their way. They drink it and like it, and gradually are taught to collect the gums and resins, and dyes and tans, and other natural productions of the surrounding forests, in exchange for it. The general degradation of the actual condition of the wild tribes of India can hardly be more forcibly illustrated than by the fact that even the introduction of intoxication among some of them is not an unmitigated evil.

The Santal is absolutely the best specimen of them. He is short, well made, beardless, and active. In dealing with men of superior race he is shy and cowardly, but confronted with wild beasts shows the highest courage. He is a good hunter, a good herdsman, and a good agriculturist. His skill, patience, and diligence are exemplary. He always reclaims the jungle he enters to inhabit, and carefully collects all its products, which he barters. But he does all this only for himself and his family, and will never work for any one else. He wears only a cloth between his legs, but his wife wears a *sari*. The chief ornaments of both sexes are flowers and feathers and cow-tail hair necklaces. The women also wear heavy brass and bell-metal bangles and anklets and torques. Mr. Rowney continues:—

"The Sonthal is an admirer of nature, and never fells down any useful or ornamental tree, which gives his clearings a park-like and unmistakable appearance; and he is Arcadian in practice, and enjoys life better than other people of the same grade, from being immensely fond of music and dancing. His flute is a simple instrument made of bamboo, but gives out deep rich tones; and every village has a dancing ground where the youths and maidens meet in the evening to dance and sing. This is the national custom and no harm is thought of it; and the maidens, decked with flowers and feathers, pair off with the young men, all blithely going round in a circle, with their feet falling in cadence, and singing responsive to musicians placed in their centre.....There is a covered platform besides in each village, where the head men meet to talk over and regulate village affairs and to award punishments where they may have been deserved. All marriages in the Sonthal country are said to be love matches, though it is considered respectable for the parents to mature the necessary arrangements, as if without the knowledge of the lovers. The selection is said to be preceded by a beastly festival named 'Bandana,' which is held in the month of January and lasts six days, when all candidates for matrimony, male and female, are assembled together and permitted to have promiscuous intercourse with each other, each lover selecting his future wife after the termination of this general carnival."

Their gods are Bagh-Bhoot, the "Tiger-Spirit"; Bora Mangi, the spirit of a deceased and canonized chief; and Sing-Bonga, the supreme sun-god. The moon is his wife and the stars are his daughters. Besides these there are numerous sylvan deities. The worship of them all is, as among the wild tribes of India generally, accompanied with bloody sacrifices and drunken and obscene debaucheries. Such is the terrible description given of the best and happiest of the wild tribes of India.

Mr. Rowney's book is the first popular account of them that has ever been published in this country. It should deeply stir up the national sympathy with them and arouse systematic and concentrated efforts for their redemption, particularly in Central India and on the North-West frontier.

A Treatise on Marine Surveying. By the Rev. J. F. Robinson. (Macmillan & Co.)—It is very fitting that this, the first elementary text-book, as we believe, that has been published on marine surveying, should be due to a professor at the Royal Naval College, which has done so much to promote science among those whom the author, with a rather curious use of capitals, styles "our Younger Naval Officers." The aim of the treatise, as frankly stated in the preface, is to do for marine surveying what the text-books of Todhunter, Routh, Goodeve, and others have done for the various branches of mathematics, pure and applied. In marine surveying, indeed, still more than in land surveying, the subject is mixed up with a great deal that can in no sense be called science, being either the practical handling of particular instruments, or the explanation of arbitrary rules of practice. Thus chapter i. of the present book is devoted to the symbols used in charts and the signals of lighthouses, and chapter ii. to the construction and use of scales. We have then chapters on laying out of angles, fixing positions by angles, and on charts and chart drawing. These contain a number of interesting geometrical problems, which are simply and clearly worked out. In chapter vi. we return to the description of instruments, the sextant, theodolite, level, &c. We have then chapters on the measuring of a base, triangulation, and levelling. These, of course, would be equally in place in a treatise on land surveying; they give, however, some interesting particulars about recent Ordnance surveys, especially as to the connexion of Spain with Algiers by triangulation in 1879, over a distance of 170 miles. Purely marine matters are returned to in the ensuing chapters on tides and tidal observations and on soundings. These are generally clear and good; but we may mention in passing a rather serious slip on p. 209, where the mean surface velocity in a river section is taken to be the same as the mean velocity for calculating the discharge. We have then a good account of chronometers and of the mode of determining meridian distances by them; and finally ample directions as to the methods of plotting a survey. The book is enriched by a large number of examples (some of them fully worked out, and the rest with answers) of the exact type which the younger naval officer may expect to meet with in his lieutenant's examination. Whilst, however, the book is well fitted for its purpose as a vehicle of "cram," it would be a mistake to suppose that it is nothing more. On the contrary, there is much to be found in it of value to all who are interested in marine matters, and the treatment and arrangement appear to be excellent. A specially commendable feature is the copious supply of definitions for the technical terms employed, although the wording of the definitions themselves, never an easy matter, is not always faultless. We may take as an example the definition of a projection, p. 81, as "a representation of a figure on a surface formed by the intersection of that surface by lines drawn from the observer's eye to every visible point of the figure." At first sight this is far from being intelligible. We would suggest as an emendation, "If from a given point lines are drawn through every point in the outline of a geometrical figure, to intersect a surface, the outline formed by the intersections is called a projection of the figure on the surface."

ASTRONOMICAL NOTES.

The sun will be in perigee this year about 10 o'clock to-morrow (Sunday, December 31st) morning.

Venus will be at her greatest brilliancy (as a morning star) in the second week in January, and in perihelion on the 9th of that month.

Mr. Stone feels confident, considering the success obtained in observing the transit of Venus at so many of the most important British

stations, the care which was taken to secure observers of skill, provided with excellent instruments and trained to observe the same kind of contact at all stations, and the means adopted to obtain an accurate knowledge of the positions of the stations, that the contact observations, thus so fully made available on this occasion, will fix the sun's true distance "without any greater error than 300,000 miles."

Prof. Langley, Director of the Allegheny Observatory, Pennsylvania, whilst observing the transit of Venus there, noticed a peculiar phenomenon on the planet. In addition to the faintly luminous line of light seen round a great part of the circumference by previous observers in 1874, both he and his assistant (Mr. J. E. Keeler) distinctly noticed a spot of light extending through nearly 30° of the circumference and from the periphery inwards for about one-fourth of the radius. The brightness of this spot appeared greatest at the outside, and faded away towards the centre.

SOCIETIES.

Royal.—*Dec.* 21.—The President in the chair.—The following papers were read: 'On the Normal Paraffins,' Part IV., by Prof. C. Schorlemmer and Mr. T. E. Thorpe,—'On the Connexion between the State of the Sun's Surface and the Horizontal Intensity of the Earth's Magnetism,' by Prof. B. Stewart,—'On a Method of Photographing the Solar Corona without an Eclipse,' by Mr. W. Huggins,—'On the Dark Plane which is formed over a Heated Wire in Dusty Air,' by Lord Rayleigh,—'On the Origin of the Hydro-carbon Flame Spectrum,' by Profs. Liveing and Dewar,—'On the Inversion of the Layers of the Blastoderm in the Rat and Mouse,' by Prof. A. Fraser,—and 'On the Electric Discharge with the Chloride of Silver Battery,' by Messrs. De La Rue and Müller.—The Society adjourned over the Christmas recess to Thursday, January 11th.

Numismatic.—*Dec.* 21.—Dr. J. Evans, President, in the chair.—M. A. Chabouillet and M. C. Robert were elected Honorary Members, and the Rev. G. F. Crowther an Ordinary Member.—Mr. R. A. Hoblyn exhibited a collection, almost complete, of the coins and tokens of the Isle of Man, forming a nearly perfect illustration of Dr. Clay's 'Currency of the Isle of Man.' The collection comprised Hutton's token, 1657, the St. Patrick pieces, the cast coins of 1709, patterns of 1723, currency of 1733, 1758, 1786, 1798, 1813, 1839, together with nearly all the known tokens from 1811 to 1831. The patterns of 1724 and 1732 were wanting, and Mr. Hoblyn thought were probably only to be found in Dr. Clay's collection. The original motto on the coins of the Isle of Man prior to 1733 was QUOCUNQUE GESSERIS STABIT. It was then altered to QUOCUNQUE JECERIS STABIT.—Mr. B. V. Head read a paper, by Dr. A. Smith, 'On the Human Hand as a Symbol on Hiberno-Danish Coins found in Ireland.'—Mr. H. H. Howorth communicated a paper in which he proposed various re-attributions of Greek, Roman, and British coins. The fine gold medallion of Diocletian from the Blacas collection, now in the British Museum (Grueber, 'Rom. Med.,' pl. lv.), Mr. Howorth, notwithstanding the inscription which it bears, proposed, on iconographic grounds, to attribute to Maximian. Mr. Howorth also called in question Prof. Gardner's attribution of a tetradrachm (B. M. Cat., 'Seleucidæ,' pl. iii. 2) to Antiochus I. This coin, both on account of the portrait and of the reverse type (Herakles seated), the writer preferred to ascribe to Antiochus II. Mr. Howorth next proceeded to dispute Mr. Evans's attribution of a British coin to a chief named Vossenos (Evans, pl. iv. 13), giving it instead to Dubnovellaunos.—In the discussion which followed, the President and Mr. Grueber supported the accepted attributions of the coins referred to.

Zoological.—*Dec.* 19.—Prof. W. H. Flower, President, in the chair.—The Secretary read a report on the additions to the Society's menagerie during November, and called special attention to a collection of reptiles from the Western States of North America, and to a young lynx from Ballistan, which was apparently referable to *Felis isabellina*, Blyth.—Mr. Sclater exhibited and made remarks on some photographs of a new zebra from Shoa, lately named *Equus grevyi*, by M. A. Milne-Edwards.—The Rev. H. H. Slater exhibited and made remarks on the skin of a shrike (*Lanius*, sp. inc.) obtained near Spurn Point, Yorkshire.—The Secretary exhibited, on behalf of Lord Lilford, the skin of a young male *Emberiza rustica*, which had been taken at Elstree Reservoir on the 19th of November last. Only one other example of this bird had hitherto been recorded as having been met with in Great Britain.—Dr. Günther exhibited, on behalf of Sir C. Orde, Bart., a specimen of a charr (*Salmo alpinus*), obtained in a loch in North Uist.—Mr. P. H. Carpenter exhibited and made remarks on some microscopical preparations of *Antedon eschrichti*, in which a nervous plexus derived from the fibrillar envelope of the chambered organ was visible at the sides of the ambulacra of the disc.—Papers and letters were read: by Prof. Flower, on the whales of the genus *Hyperoodon*, in which he pointed out that one of the most important points in the history of these animals yet unsolved was whether the large-headed form, with great development of the maxillary crests, called by Dr. J. E. Gray *Lagenocetus latifrons*, was a distinct species, or whether, as suspected by Eschricht, it was the adult male of the common form known as *Hyperoodon rostratus*,—from Capt. D. Gray, 'On the Characters and Habits of the Bottlenose Whale (*Hyperoodon*),' in which it was stated that he had killed 203 of these animals last season, and had traced in the males every gradation of development between the two forms, and had therefore conclusively proved that *Hyperoodon* or *Lagenocetus latifrons* had no existence as a distinct species,—by Mr. P. H. Carpenter, on the classification of the *Comatulæ*, in which he criticized the method of formulation recently proposed by Prof. F. J. Bell, and pointed out its disadvantages for the purposes of classification, owing to its being inapplicable to those *Comatulæ* which have irregular arm-divisions; he explained his own system of formulation and classification, and stated that he believed it to be capable of dealing with all possible variations of *Comatula* structure,—by Mr. F. Day, on the identity of *Arnoglossus lophotes*, Gthr., with *Pleuronectes grohmanni*, Bonap., and on some hybrids between salmon and trout,—by Messrs. Godman and Salvin, on some butterflies from New Ireland, received from the Rev. G. Brown and Mr. E. L. Layard; among these were examples of two new species, named respectively *Prothoe layardi* and *Danais adustus*,—by Mr. O. Thomas, on two new species of fruit-bats of the genus *Pteropus* from the Caroline Islands, which the author proposed to call *Pteropus phæocephalus* and *Pt. breviceps*,—from Major G. F. L. Marshall, on Asiatic butterflies: a species of *Amecera* was mentioned as new to the Beluchistan fauna, and three species were described as new to science,—by Mr. G. A. Boulenger, on a new species of lizard from Dacotah, based upon some specimens lately presented to the Society's collection by Mr. S. Garman, of the Museum of Comparative Zoology, Cambridge, Mass., and proposing to name it *Sceloporus garmani*,—by Mr. A. G. Butler, on a collection of spiders made by the Rev. D. Cowan in Madagascar, which, in addition to many interesting and singular forms, contained specimens of the curious tailed species *Arachnoura scorpionoides* from Central Madagascar: six new species were described,—by Mr. W. N. Parker, on some points in the anatomy of the Indian tapir,—and by Mr. H. Druce, on new species of moths, chiefly from Western Africa and New Guinea. Fifteen new species were described, as was also a new genus of *Chalcosiidæ* from New Guinea.

Chemical.—*Dec.* 21.—Dr. Gilbert, President, in the chair.—The following papers were read: 'On the Condensation Products of Œnanthol,' Part II., by Mr. W. H. Perkin, jun. The author has studied the action of nascent hydrogen upon œnanthol. When this substance is dissolved in acetic acid and acted upon by sodium amalgam, heptylic alcohol is produced, an aldehyde $C_{14}H_{28}O$, and an alcohol $C_{14}H_{28}O$. If the œnanthol is dissolved in ether, heptylic alcohol, a solid aldehyde, melting at 29°5 ($C_{14}H_{28}O$), and a second substance, $C_{21}H_{40}O$, are formed. By oxidizing the aldehyde $C_{14}H_{28}O$ with silver oxide, a small quantity of an acid, $C_{14}H_{28}O_2$, boiling at 300°–310°, was obtained. The author has also studied the action of nascent hydrogen upon the aldehyde $C_{14}H_{28}O$, and discusses the constitution of these new bodies.—'On the Behaviour of the Nitrogen of Coal during Destructive Distillation, with some Observations on the Estimation of Nitrogen in Coal and Coke,' by Mr. W. Foster.—'On the Absorption of Weak Reagents by Cotton, Silk, and Wool,' by Mr. E. J. Mills and Mr. J. Takamine. The reagents are sulphuric and hydrochloric acids and caustic soda. This paper chiefly contains tables with results calculated to five places of decimals.—'On Brucine,' by Mr. W. A. Shenstone.—'Researches on the Induline Group,' by Mr. O. N. Witt and Mr. E. G. P. Thomas. "Induline" is a term applied to all coloured compounds formed by the action of amidoazo compounds on the hydrochlorides of aromatic amines with elimination of ammonia. The authors have studied in the present paper the formation of amidoazobenzene and its action on aromatic hydrochlorides, and especially on anilin hydrochloride.—'Preliminary Note on some Diazo Derivatives of Nitrobenzylcyanide,' by Mr. W. H. Perkin.

Meteorological.—*Dec.* 20.—Mr. J. K. Laughton, President, in the chair.—Four new Fellows were elected, and Capt. J. de B. Capello and Mr. W. Ferrel were elected Honorary Members.—The following papers were read: 'Popular Weather Prognostics,' by the Hon. R. Abercromby and Mr. W. Marriott. The authors explain over one hundred prognostics by showing that they make their appearance in definite positions relative to the areas of high and low atmospheric pressure shown in synoptic charts. The method adopted not only explains many which have not hitherto been accounted for, but enables the failure as well as the success of any prognostic to be traced by following the history of the weather of the day on a synoptic chart. The forms discussed are cyclones, anticyclones, and wedge-shaped and straight isobars. The weather in the last two is now described for the first time. They also point out (1) that prognostics will never be superseded for use at sea and other solitary situations; and (2) that prognostics can be usefully combined with charts in synoptic forecasting, especially in certain classes of showers and thunderstorms which do not affect the reading of the barometer.—'Report on the Phenological Observations for the Year 1882,' by the Rev. T. A. Preston.—Mr. J. S. Dyason exhibited a series of typical clouds in monochrome, and also a series of sketches of clouds in colour, made in June, July, and August, 1882.

Institution of Civil Engineers.—*Dec.* 19.—*Annual General Meeting.*—Sir W. G. Armstrong, President, in the chair.—The Report of the Council was read.—After the reading of the Report, the premiums that had been awarded for papers disposed of during the session of 1881–82 were presented by the President.—The following gentlemen were elected to serve on the Council for the ensuing year: Mr. J. Brunlees, *President;* Sir J. W. Bazalgette, Sir F. Bramwell, Mr. E. Woods, and Mr. G. B. Bruce, *Vice-Presidents;* Mr. B. Baker, Mr. J. W. Barry, Mr. G. Berkley, Sir J. Coode, Mr. E. A. Cowper, Sir J. N. Douglass, Mr. A. Giles, Mr. H. Hayter, Dr. W. Pole, Mr. R. Rawlinson, Mr. A. M. Rendel, Dr. C. W. Siemens, Mr. D. Stevenson, Sir W. Thomson, and Sir J. Whitworth, Bart., *other Members of Council.*

Historical.—*Dec.* 21.—Mr. J. Heywood in the chair.—The following gentlemen were elected Fellows: M. L. Arrigoni, Don Cesar Gonzalez, Rev. E. Jones, Messrs. W. Bowen, A. J. McEwan, J. Stansfeld, and G. A. Wood.—Dr. Zerffi read a paper 'On Hungary under King Matthias Hunyadi, surnamed Corvinus.'—A discussion followed, in which Messrs. Hyde Clarke, T. Pagliardini, and the Chairman took part.

MEETINGS FOR THE ENSUING WEEK.

Mon. London Institution, 5.—'Tourists and Travelling in the Early Days of the Roman Empire,' Prof. J. P. Mahaffy.
— Musical Association, 5.—'Musical Æsthetics,' Mr. E. J. Breakspeare.
— Victoria Institute, 8.—'The Argument from Design in Nature, with some Illustrations from Plants,' Mr. W. P. James.
Tues. Royal Institution, 3.—'Light and the Eye,' Prof. Tyndall.
Wed. Shorthand, 8.—'Shorthand for Schools,' Mr. J. B. Rundell.
— British Archæological Association, 8.—'The Myth of the Week,' Prof. Hodgetts; 'Redstone Hermitage, Worcestershire,' Rev. J. P. Hastings.
— Society of Arts, 8.—'Inhabitants of the Ocean,' Prof. H. N. Moseley (Juvenile Lecture).
Thurs. Royal Institution, 3.—'Light and the Eye,' Prof. Tyndall.
— London Institution, 7.—'Thought-reading, True and False,' Prof. W. F. Barrett.
Sat. Royal Institution, 3.—'Light and the Eye,' Prof. Tyndall.

Science Gossip.

The question of ensilage and silo, which has been the subject of many recent letters in the *Times*, will be fully discussed in a forthcoming book upon this new method of preserving fodder for cattle during the winter months by Prof. J. E. Thorold Rogers, M.P. It will be issued by Messrs. Sonnenschein & Co. early next year.

Dr. R. Angus Smith, F.R.S., read before the Manchester Literary and Philosophical Society 'A Note on the Development of Living Germs in Water.' The process employed cannot be too generally known. About 2½ per cent. of gelatin well heated in a little water is mixed with the water to be tested, and the mixture forms a transparent mass. If any organisms are developed they do not fall to the bottom, but become visible as spheres of activity, which remain long and can be closely observed. It is suggested that photographs of these globules may be taken and become a visible report made by nature when the water has active organisms in it.

Mr. Henry F. Blanford, F.R.S., Meteorological Reporter to the Government of India, sends us meteorological observations recorded at six stations in India in the year 1881.

Dr. C. W. Siemens publishes in the *Comptes Rendus* for November 27th a paper 'Sur la Conservation de l'Énergie Solaire,' which is a full reply to the objections to his hypothesis raised by M. G. A. Hirn.

The *Bulletin* of the Académie Impériale des Sciences de St. Pétersbourg, No. 2 of Vol. XXVIII., is to hand. It contains four astronomical papers, and two physical and two chemical memoirs.

We have received from the Geological Survey of India 'Palæontologia Indica,' Vol. II., Parts I., II., III.: "Siwalik Rhinocerotidæ," supplement to "Siwalik and Narbada Proboscidia and Siwalik and Narbada Equidæ," by Richard Lydekker. The first fasciculus treats of all the more important remains of Siwalik rhinoceroses acquired by the Indian Museum since the publication of the second fasciculus of the first volume, and the second comprises notices of the remains of other Siwalik and Narbada perissodactyles belonging to the family Equidæ. These volumes are beautifully illustrated with fifteen lithographic plates of fossil remains.

We learn from America that Major Powell and some other zealous scholars have prevailed upon Congress to make a grant for the establishment of an Ethnological Bureau at Washington in connexion with the Smithsonian Institution. There is an array of young philologists engaged in collecting materials for the Bureau, and three or four volumes are actually in the press.

Mr. John Trowbridge and Mr. Charles B. Penrose, of the Physical Laboratory, Harvard, have been making experiments on "the Thomson effect," which shows that an electric current passing through a piece of metal, the ends of which are kept at different temperatures, carries heat with it in a direction depending on the character of the metal and the direction of the current. The above observers have included nickel and carbon in their tests. For nickel they find that the Thomson effect is negative, and for ordinary graphite it is the same. In trying whether magnetism produced any effect the experimenters obtained only negative results.

We have the Monthly Record of the Results of Observations at the Melbourne Observatory for October, November, and December, 1881.

FINE ARTS

ROYAL SOCIETY of PAINTERS in WATER COLOURS.—The TWENTY-FIRST WINTER EXHIBITION is NOW OPEN, 5, Pall Mall East, from Ten till Five.—Admission, 1s.; Catalogue, 6d.
ALFRED D. FRIPP, Secretary.

SOCIETY of BRITISH ARTISTS.—WINTER EXHIBITION NOW OPEN, from Ten to Five Daily, at the Suffolk Street Galleries, Pall Mall East.—Admission, 1s. THOMAS ROBERTS, Secretary.

SURREY SCENERY.—This Beautiful Series of Sketches and Drawings made by Mr. Sutton Palmer is NOW ON VIEW at Messrs. Dowdeswell's, 133, New Bond Street, two doors from the Grosvenor Gallery.—Admission Free.

NOW ON VIEW, at H. T. JENNINGS'S GALLERIES, 62, Cheapside, a COLLECTION of HIGH-CLASS WATER-COLOUR DRAWINGS of Swiss, Pyrenean, and other Scenery, by GEORGE BARNARD, of the Alpine Club. Open daily from Ten till Four o'clock.—Admission by Invitation or Address Card.

DORÉ'S GREAT WORKS, 'CHRIST LEAVING the PRÆTORIUM,' 'CHRIST ENTERING JERUSALEM,' and 'MOSES before PHARAOH,' each 33 by 22 feet, with 'Ecce Homo,' 'The Ascension,' 'Dream of Pilate's Wife,' 'Soldiers of the Cross,' 'A Day Dream,' &c., at the DORÉ GALLERY, 35, New Bond Street. Daily, Ten to Six.—1s.

Jahrbuch der Königlich Preussischen Kunstsammlungen. Vol. III., Parts I., II., III., IV. (Berlin.)

In this year's issue of the 'Jahrbuch der Königlich Preussischen Kunstsammlungen' the section to which the general reader will turn with most expectation is that devoted to chronicling the results of the second series of the excavations carried on at Pergamon. It contains three articles—the first by Dr. Humann, who had the general direction of the expedition; the second by Dr. Bohn, who directed specially the architectural explorations; and the third by Prof. Conze, to whom fell the task of selection, from the various objects brought to light, of such as he deemed it most desirable to remove to Berlin. It was hoped at starting that more portions of the Gigantomachia would be found, that further remains of inscriptions might be discovered, and, above all, that the site of the temple of Athene-Polias might be exactly determined. Entire success seems to have crowned the efforts of the party in all these respects. Nearly two hundred fragments of inscriptions (none of great importance) were collected; several hundred additional bits of the Gigantomachia were found, and—grievous to relate—not a few of the latter were discovered half burnt in a disused limekiln. Finally, in February, after industrious clearing to the extreme south, Herr Bohn succeeded in tracing the foundation of the Athene temple, and, later still, the site of the temple of Julia was also determined on the north. Full particulars of every point connected with these discoveries, together with reproductions of many of the inscriptions, are given in the text, which is accompanied by an architectural restoration of the buildings in question, by an excellent plan, and by a coloured map of the upper part of the Acropolis which enables us to master the results of both the first and second expeditions in the minutest detail. Nothing, of course, which has now been obtained from Pergamon can come to us with the same startling and original interest which attached to the discovery of the great altar and its stupendous series of reliefs. These recent excavations must be regarded only as the completion of the work previously undertaken, and deriving their importance from the fact that without them the results of the first expedition would have remained imperfect.

When shall we come to the limit of inquiry in the field of archæological research? It seems impossible that it should be carried on for many generations at the progressive rate which it has acquired in the present, and that, too, in every direction. The additions which each year brings to our knowledge of classical work are outrivalled by the quantity of new matter constantly coming in and requiring to be wrought into the history of more modern art. One of the foremost labourers in this last field, where labourers are legion, is Dr. Wilhelm Bode, for he yields to none in point of patient industry and conscientious exactness in the following up of minute investigations. The present numbers of the 'Jahrbuch' contain the continuation of a series of articles by him on the sculptors of the Italian Renaissance in the Berlin Museum. The two papers which he contributes this year both deal with works from the hand of Andrea del Verrocchio. These have been specially chosen by Dr. Bode to follow his valuable account of the 'St. John' of Michael Angelo, not because they can possibly rival the artistic value of that noble statuette, but because they have not yet, for the most part, been identified with the name of the master to whom they are due, and may afford us the opportunity of getting somewhat nearer to a correct estimate of one whose work is a many-sided puzzle. Of the two articles the first is devoted to Verrocchio as a sculptor, the second—and this is the more important—to his productions as a painter.

Dr. Bode in the first place recapitulates all the great sculptures positively known to be by the hand, or carried out from the designs, of Verrocchio—the Medici monument in San Lorenzo at Florence; the bronze statue of David as the slayer of Goliath, now in the Bargello; the winged figure of a boy astride a dolphin, now in the court of the Palazzo Vecchio; the silver relief in the cathedral at Florence, which depicts the beheading of John the Baptist, and which is the only authentic example we possess of his skill as a goldsmith; the bronze statue of St. Thomas in Or San Michele; the bronze equestrian figure of Colleoni at Venice; and the monument of Cardinal Forteguerri, of which our best record is the little clay sketch possessed by the South Kensington Museum. The character of each of these works having been carefully defined, Dr. Bode next goes at length into the claims of minor examples, and probably no one will be inclined to contest his attribution to Verrocchio of four, at least, out of the five terra-cottas now in the Berlin Museum, excellent reproductions of which accompany the text. As to the fifth, which he considers to be an original sketch by the hand of Verrocchio for the 'David' in the Bargello, it is not so easy to agree. The same reasons which induced Paris critics at the Trocadero in 1878 to refuse to accept this statuette as worthy of the name of the master must still hold good, unless, indeed, some incontestable piece of technical or documentary evidence is brought forward to give it a character.

As regards the paintings executed by Verrocchio, Dr. Bode has but one authentic work with which to compare all those others which he proposes to class under the master's name. This is, as every one will recollect, 'The Baptism of Christ' in the Academy at Florence. The legend which bids us believe that one of the two attendant angels was painted in by Verrocchio's great pupil, Leonardo, and that the master, confessing himself surpassed by his scholar's excellence, never again touched the brush, has given to this picture an extraordinary and fanciful interest. Of late competent critics have declared themselves unable to see in the execution of this picture any intrinsic evidence of the truth of the legend preserved by Vasari. Dr. Bode is of a contrary opinion. He dismisses from consideration the fabled effect on Verrocchio of his pupil's surpassing achievement, but he observes that the picture in question—which is still unfinished—has been carried out in two different mediums and at two different times. The first painting has been in tempera; then one of the angels (that attributed to Leonardo) has been wholly, and the remainder of the picture partly, repainted, but not completed, in oil. The portion of the work executed in tempera Dr. Bode assigns to Verrocchio, and suggests that when he was much pressed for time, or after his death, the unfinished work was confided to Leonardo, who worked upon it in oil and brought it up to the point at which we now see it. But the conclusiveness of his argument—of which he makes this hypothesis a main point—is in great measure weakened by the fact that many of the works the claims of which to be considered as from the hand of Verrocchio he next proceeds to urge are executed in a similar manner.

A certain group of Madonna subjects previously attributed to Pesello or Pollajuolo were noted by Messrs. Crowe and Cavalcaselle as more properly allied to the school of Verrocchio. This attribution has been contested by Morelli—of whom, by the way, Dr. Bode speaks alternately by his own name and by his *nom de plume*, Lermollief, in a way which, without explanation, must puzzle those who are unaware of the fact that Morelli and Lermollief are one and the same person. To Morelli's arguments Dr. Bode replies, and goes even further in respect of the group in question than Messrs. Crowe and Cavalcaselle, for he holds that they are all undoubtedly of the school of Verrocchio, and in part actually by his hand. They not only all resemble each other, and present points of character common to the group of reliefs of the Madonna and Child to which Dr. Bode refers in his first paper, but allied designs are to be found on leaves from the sketch-book of Verrocchio, both in the possession of the Duc d'Aumale and in the Louvre. All these pictures, however, are, according to Dr. Bode himself, painted, or at least grounded, in tempera, the effect being heightened by glazes of colour applied in a medium of varnish, or oil and varnish; and the Virgin with the Child on her lap in the Berlin Gallery (No. 104 A), the picture for which, if for any, he specially claims the honour of having been entirely executed by Verrocchio, is produced by exactly the same means as those employed in the 'Baptism of Christ' in the Academy at Florence. As far, therefore, as the proof of the two methods goes towards showing the co-operation of Leonardo in the 'Baptism of Christ,' we are once more reduced to a battle of subjective impressions, and are forced to call to our aid that test of "geistige wirkung" to which Prof. Herman Grimm is so ready to appeal, but which is, to our thinking, about the least satisfactory form in which evidence can be offered or received.

Two more papers on questions connected with the life and works of Raphael are contributed this year by Prof. Grimm himself. In the first he prints *in extenso* one or two documents of which we have hitherto had but fragments; in the second he notes the use made by Raphael of the groups of athletes with horses standing on Monte Cavallo in his 'Judgment of Solomon,' in his 'St. George,' and in a drawing in the Berlin Print Room. On the supposition that the last belongs to the early Roman epoch of Raphael's activity, Prof. Grimm bases an argument concerning the collaboration of Raphael in the frescoes of Siena, which we refrain from reproducing here, as the writer himself acknowledges that it rests but on supposition.

In Dr. Lippmann's 'Italian Wood Engraving in the Fifteenth Century' we find ourselves on quite different ground. Dr. Lippmann writes with precision of the different characteristics of early Italo-German, Upper Italian, Venetian, Neapolitan, and Florentine printing and wood-cutting. The text is a substantive addition to the literature of his subject, and the illustrations which accompany it, especially those from Florentine books, are of the greatest variety and beauty. All the illustrations are remarkable for their fineness of impression; the reproductions of the medals annexed to Dr. Friedländer's articles are specially noticeable for a delicacy due, we believe, to the fact that the skill of the printers employed on the printing of the Government money notes is placed at the disposal of the editor of the 'Jahrbuch.' Francesco Francia, Francesco di San Gallo, Petrus de Mediolano, Francesco Laurana, and one or two medalists of Lyons, are the subjects of Dr. Friedländer's last contributions. But there remain so many other articles in this year's issue which demand attention that it is impossible to do more than refer thus briefly to his valuable papers, and then pass on to give a cursory notice of the rest.

It will easily be seen that selection is difficult when every writer brings new matter to our stores; but we must not close this summary without at least naming Dr. Dohme's article on the 'Central-bauten des XVII. und XVIII. Jahrhunderts,' and Dr. Thode's paper on the use made by Dürer of the antique, nor must we omit to mention an exhaustive treatise on the collection of prints belonging to the town of Breslau, in which Dr. Max Lehrs notes, amongst other woodcuts, a remarkable and hitherto undescribed example of Cornelis von Bos. Jacob Cornelisz, of Amsterdam, too, who has hitherto been known to us only as a draughtsman, is revealed by Dr. Schiebler as the painter of four pictures in the museum at Berlin; and D. von Seidlitz adds some twenty or thirty new examples to our list of woodcuts by Hans Sebald Beham. Truly it may be said that the 'Art Year-Book of Prussia' for 1882 shows a sum of activity on the part of her officials which no other country in Europe, except, perhaps, France, is in a position to match.

A Manual of Sculpture: Egyptian, Assyrian, Greek, Roman. 160 Illustrations and Map. By George Redford, F.R.C.S. (Sampson Low & Co.)—This addition to a series of illustrated handbooks of art history of all ages deserves cordial recommendation to the full extent of its pretensions. These extend to no more than "to open out the principal paths which lead to the great mountain region that has to be climbed before any wide and comprehensive view can be obtained of ancient sculptural art." The purpose is well furthered by an arrangement of the subject under the sections of "Technic," explanatory of materials and method of modelling, carving, casting, and so forth; of "Æsthetic," dealing with the relation of natural to typical and ideal beauty; of "Historic and Descriptive"; and lastly of "Examples." The author proposes this plan of exposition with diffidence, but it is not only well suited for the instruction of the tyros whom the book more particularly addresses, but might well be adopted for a work on a more exhaustive and serious scale. It has the advantage of duly subordinating mere archæology to history, and the inevitably defective history to the more satisfactory appreciation of expressive art. A great work of art is not merely for its own age but for all time, and its relation to all time continues in the main unaffected when, as so often is the case with the sculptural remains of antiquity, the precise age of a work is not recoverable. Among the numerous illustrations we find certain distressing failures, but the majority are more than usually satisfactory both in selection and execution. Mr. Redford is far from putting himself forward as an original authority; but while deferring to others he does not renounce the exercise of independent judgment. Occasionally he defers too submissively. For example, he accepts the colossal bronze female mask in the British Museum as a work of the finest period of Greek art. Again, he adopts a representation of the Apollo Belvedere as holding out in the restored left hand no appropriate bow, but, left-handedly enough, a problematical scaring ægis. This change has for some time been urged as imperative, from comparison of an antique statuette, the Stroganoff bronze (a repetition of the figure), which grasps what was certainly no bow, and may just possibly be a fragment of the goatskin of the ægis. But the sculptor of the bronze was consistent in his adaptation of a type; in depriving Apollo of his bow he took away the useless quiver also, and had more sense of balance in composition than, while burdening the extended arm, to retain the confusing folds of the chlamys thrown over the forearm. On the other hand, the woodcut of the 'Laocoon' gives the well-established authentic restoration of the lost right arm of the sire as bent towards the back of his head, not, as in the Vatican restoration, stretched out and extending the coils of the serpent as if they were destitute of all power of constriction like so much elastic tubing. It is with surprise no less than regret that we observe that the article "Laocoon" in the recently issued volume of the 'Encyclopædia Britannica' does not even notice that there are two opinions on the subject, but so far countenances a finished engraving of the falsified restoration.

THE MARQUIS OF BUTE'S PICTURES AT BETHNAL GREEN.

(First Notice.)

Lord Bute has, with much liberality, collected at Bethnal Green nearly all the pictures belonging to his family from several country seats and the house in Pimlico, where the greater number have been deposited for several years. The collection, having been formed more than a hundred years ago, before the light of modern criticism had come to help amateurs, is of an extremely mixed character. The school best represented is that of the Low Country; for this the collection has long been renowned. There are also a few noteworthy Italian paintings. As no catalogue is yet available, we shall take the best works in their order on the walls, grouping examples of schools and masters, without regard to the numbers which have been temporarily attached to the frames.

The Italian pictures are attributed to Guercino, a 'Madonna and Child,' or 'Assumption'; Domenichino, 'A Landscape'; Guido, 'Venus and Cupid'; C. Maratta, a 'Holy Family,' which comprises a very characteristic head of Christ with elaborately curled hair, and deserves attention because it is a perfect academical example; and Tintoretto, by whom are, 1, an 'Allegory of Virtue crowning Merit' (?), being life-size figures of striking decorative quality (the leg of Virtue is badly foreshortened); 2, a second Allegory, which contains very little indeed of this master's work, although it may have been produced by a pupil in his school. Paul Veronese (or his school) produced the capital decoration of 'The Marriage of St. Catherine.' The saint's head has a certain charm of character and painting. Bonifazio's picture of the same subject gives with great felicity the head of a young Venetian lady as St. Catherine. There are potentialities of voluptuousness in her girlish face, and the picture is representative of Venetian art of the kind.

'A Portrait of a Senator' bears the name of Titian. The dress of black, trimmed with brown fur, is finely and broadly painted. The soft fusion of modelling and lightless carnations and the smooth surface make the picture unlike a Titian and very like a Tintoret, but it may be a late work of the former. The name of Velazquez was not dishonoured, although it may have been taken in vain, when applied to the superb 'Portrait of Pope Innocent X.,' Pamphilli, which is a masterpiece of force and character, solid and firm painting. It

follows the well-known type of Raphael, and shows the pontiff in his scarlet cape and cap seated in a chair. The energy of the resolute, astute, and masterful face, the craft of the hard, overbearing eyes and thin, set lips, are admirably rendered. By Claude there is a good 'Landscape with Figures,' which is very soft and luminous. Too soft it may be, but the golden twilight and warm trees are charming. A 'Virgin and Child, with Angels,' bears the name of Raphael, and is by a Ferrarese master, who worked after the Urbinate in the manner of Garofalo. It has been much repainted. Another Claude of a 'Seaport' looks as if it had not escaped restoration. Its foreground is a sunset effect of an intense glow.

The remaining pictures are by Dutch and Flemish masters. Nothing could be better than the Adrian Van Ostades, of which the chief is the famous 'Lawyer in his Study,' a single figure sitting at a table before a window, with his cheek on one hand, a black hat on his head, and intently reading through his spectacles the letter held by his left hand. Attention is admirably delineated on his dry and withered features. Finish, soundness, richness of tone, and fine if somewhat sad colour distinguish this picture: it has a broad and simple chiaroscuro, and great clearness in the deepest shadows. This example was No. 28 in the Royal Academy Winter Exhibition of 1870, and is dated 1671, the year after Mr. Addington's renowned 'Tric-trac,' which was at the Academy in 1880, No. 47. 'Schoolmaster and Boys' is another A. Van Ostade of unusual clearness and solidity, extreme finish and softness. The charms of verisimilitude and happy expression are not wanting. In the truly Dutch type of face this master affected the features are ignoble, but the expression is gentle and intelligent. It is to be seen in the boy, who looks at us from behind the shoulder of his comrade, to whom the master attends. The third Van Ostade is even more luminous in tone and bright in colour. It represents, with brilliancy and fine, soft purity of colour, the sweetest and richest tones, two boors playing at backgammon, while a third looks on. They are grouped at a window in a cabaret. The many-tinted jacket of the seated player goes well with his rubicund visage and black hat, and the russet jacket and blue sleeves of his standing antagonist. The lucidity of the shadows is an example for modern masters. This little masterpiece was much admired by F. Walker. Van Ostade's scholar, C. Bega, is well represented by a good picture of an old man and his wife. The so-called Albert Dürer's 'Death of St. Anne' is a poor copy from, and probably on, a print. By R. Savery we have here a 'Woody Landscape,' which illustrates his peculiar method, a fine one in its way, of treating foliage in broad masses with strong accidental shadows and noteworthy breadth of light. 'A Lady feeding a Parrot,' by Eglon Van der Neer, is like, but inferior to, a Metsu. It is a delicate and solidly finished picture. The face has been retouched.

This collection is celebrated for its Jan Steens, which are among the finest there are in England. The most pleasing of them is nearly equal to a Metsu in softness, delicacy of touch, smoothness of surface, clearness of tones, and fineness of colour; while, as Dr. Waagen remarked, its design surpasses any of Metsu's in dramatic interest. Metsu never delineated figures so animated and graceful as those of 'Cavalier playing on a Lute to a Lady,' who listens enraptured by love and music. The rich, luminous costumes are charming, especially the apposition of the lady's dress of silvery white, blue, and russet. Another Jan Steen, called 'The Cock-Fight,' was No. 25 at the Academy in 1870, and can boast of much animation and almost as much commonness, not to say vulgarity, as homeliness. It is a masterpiece of the heavier mode of the artist, and is remarkable for spirit and the variety of its art facial expressions. The woman who flirts with the man behind her while standing on our left and looking at the cocks is first rate. In 'The Love Letter,' by the same, a leering old woman is approaching a matron in a deep pink satin petticoat, black cloak, and white sleeves bound with scarlet. The voluptuous suggestions of the matron's figure and the figure of the man who looks on from the background are as truly characteristic of one of the veins of Steen's humour as the dramatic arrangement. Two pictures attributed to F. Hals are of very unequal value. The one which represents a 'Boy playing on a Violin' is the better; but we are not satisfied of the genuineness of either of these rough and crudely designed examples. By one of the Le Nains is a capital sketch called 'The Artist in his Own Studio,' dressed in dead-leaf satin, seated stiffly at an easel and looking at us steadily, while a sitter waits for his attention. Three stiff figures of men look on from behind. The carnations of this picture are dirty, and its composition is awkward, but the touch is firm, the draughtsmanship good, the portraiture first rate.

A 'Landscape and Figures' by "Velvet" Brueghel is in his hard, cold manner. The sky is bright blue, with a cold light. A companion picture by the same hands is on the same screen. A third Brueghel represents 'The Adoration of the Magi.' Its qualities are similar. The execution is that of a miniature, the tents are brilliant and isolated, and the drawing elaborate. Another work of the same order, said to be by "Velvet" Brueghel, represents, with amazing finish and precision of touch, isolated and bright tints, a vast mass of *bric-à-brac* piled on a sort of *dressoir* in a sumptuously curtained chamber, where sits the "Duchesse de Montespan," stark naked as Venus, and attended by a French boy as Cupid, while a lame and grizzled Vulcan offers to her the emblazoned shield of France, and gorgeous armour lies piled on the floor at his feet. The figures may be by Franken; they are not elegant enough to be Rottenhammer's. These artists and Hendrik Van Balen inserted figures in the pictures of "Velvet" Brueghel. Among the most interesting works here are two somewhat crude examples attributed to "Old Francks," who is clearly not the pupil of F. Floris, because the works include copies of pictures by Rubens and Van Dyck. They are probably by one of the "Young Franckses," possibly Jerome. Each painting includes several copies of famous pictures hanging on the wall. One of the two thus represents the so-called "Raphael" 'Portrait of F. Carondelet and his Secretary,' the property of the Duke of Grafton, which was at the Academy this year, No. 160, and the subject of many guesses as to its authorship. In the background are men with donkeys' heads destroying paintings. The other, styled 'A Picture Collector's Gallery,' includes figures of a patron and his friends examining works of art in a sumptuous gallery. This picture, or another and better version, has been engraved. By Ruysdael there are several excellent examples, including a small 'Landscape,' with water rushing over stones in front and through a flat country, marked by masses of dark foliage, and a clear cold sky before rain, with finely studied clouds. Another Ruysdael, called 'View in Norway,' reminds us of Everdingon, the artist's prototype, and comprises a torrent in front, a castle on a cliff on our left, and a somewhat spotty effect of cloudy weather. By far the most interesting Ruysdael here includes figures by Wouwermans, and came from the Braamcamp collection. It represents with impressive sentiment and tremendous breadth of effect the 'Interior of the Nieu Kirke at Amsterdam by Moonlight.' The illumination is concentrated about the altar, and is cold and greyish green, with dark shadows on the lower portion of the view.

HAMPTON COURT.

WHILE the late injury to the fabric of Hampton Court Palace is being so much regretted, will you allow me to call attention to another kind of destruction which has lately taken place there, the result neither of accident nor carelessness? The south-west angle of the palace, adjoining the "Outer Green Court," and abutting nearest upon the river, had formerly a charming old-world character about it, and though homely rather than stately, and containing only subordinate rooms and offices, had for many greater attraction than the more architectural parts of the buildings. The old roofs and brick chimneys of Henry VIII.'s time, that grouped so well with their background of ancient elms, as seen from the gardens, formed a favourite subject for several of our best artists. All this has been effaced by the erection in front of additional buildings to increase the accommodation of one of the inmates; so that what is now seen prominently from the river and the bridge is little else but brand-new buildings. The Office of Works is frequently replacing with patches of smug new brickwork the grey and time-honoured walls; but these additions, however much their authors may consider them in the style of the old work, are surely an unnecessary effacement. N. W.

NOTES FROM FLORENCE.

THE façade of Sta. Maria del Fiore, begun some six years ago with the plans and under the superintendence of the architect De Fabris, is now approaching completion. The whole of the façade up to the *ballatoio* or terrace on a level with the roof of the cathedral will be completed at the beginning of next year; and it is calculated that two more years will complete the portion above the *ballatoio*, including the statues and mosaics of the gable or gables. The architects, De Fabris and Del Moro, and the committee for the construction of the façade have determined to uncover, some time about Easter, the completed portion of the work, together with a model which shall, by giving a section of each of the two arrangements, enable the public to judge whether the façade had better be crowned by a single gable, like that of the basilica of S. Miniato a Monte, or with three gables, like the cathedrals of Siena and of Orvieto. Commendatore De Fabris, whose plan for the façade carried off the prize at the competition, which was held so far back as grand-ducal days, has attempted to complete the very heterogeneous structure of Sta. Maria del Fiore by a façade which, belonging to what may be considered the medium epoch in the construction of the cathedral, from Arnolfo to Brunellesco, might serve to connect, and in a manner to epitomize, the various styles of the various other parts of the edifice; incorporating at the same time a skilful reminiscence of Giotto's belfry in the shape of a series of large statues in highly ornamented niches round the tabernacle of the Virgin, which surmounts the main portal. This design naturally brings us very close to the design of Lorenzo Maitani's cathedrals at Siena and Orvieto; and the logical and æsthetic conclusion would certainly appear to be that as the general structure of the Florentine cathedral is similar to that of the cathedrals of Siena and Orvieto, and the façade will greatly recall theirs, it requires to be crowned by the same three-gable arrangement. But, obvious as this appears, there exists a party in Florence which insists that the façade should terminate in one gable, like that of S. Miniato, a building of a much earlier period, and moreover an intense example of the early mediæval basilica, not a single one of whose peculiarities of internal construction is shared by Sta. Maria del Fiore. This would be not only a glaring anachronism, but the single gable, closing a building divided into three very unequal parts, would constitute a complete contradiction between the internal and external

plans of the building. It is to be hoped that when the public is able to judge of the effect of the two arrangements it will finally agree in the views of Commendatore De Fabris.

The portion of the façade which is now completed, and which can be seen as yet only by penetrating beneath the matting which entirely conceals all the scaffoldings, represents financially about half or two-thirds of the computed cost of the whole façade; and it is truly marvellous to think that such an enormous surface can have been covered with such admirable marble tarsia and carved work for so small a sum as half a million of francs—about 20,000*l*. Such a result is possible only thanks to the greatest ingenuity and economy of the superintendents, and to the exceptional resources, physical and mental, of Tuscany. The material is altogether Tuscan, the white marble having been brought from Serravezza, the red (like a fine *rosso antico*) from the neighbourhood of Siena, the green from Prato, and a rich red breccia from the Garfagnana. The work is also entirely Tuscan. The models of the statues have been supplied at cost price. The highest day's wages of any of the workmen is from three to six francs. Six francs a day are the wages of the head stonemason, who with his son has modelled and chiselled all the finest arabesques and foliations of the portals, some of which are extremely bold and at the same time delicate in effect. The workmen, whose number has just been reduced from seventy to sixty, are almost entirely from the districts of Fiesole and Settignano, which gave Florence some of her greatest Renaissance sculptors in Mino, Benedetto da Majano, and Benedetto da Rovezzano. To these men, who are none of them able to draw, who have learnt all that they know from study of the older portions of the cathedral and from patient practice, are given only the general measurements and the roughest outline in charcoal on the wall by the architects, and they furnish a much better idea of the men who worked at Pisa, at Siena, or at Chartres than could any highly taught and highly æstheticized modern architect. Still, while admiring the beautiful work of these masons (which contrasts painfully with the feeble inspirations of the modern sculptors who have tried to adapt to Gothic purposes the remnants of the insipid Bartolini style of fifty years ago), we must not forget how much in the really striking and beautiful effect of the façade is due to the architects, obliged to study, often to guess, under the matting of the scaffoldings, the exact proportions and relief of all the various portions of an enormous mass of marble incrustations which will be seen at such different heights and distances.

The modern completion of a mediæval cathedral (as is lamentably shown by the new portions of Cologne Cathedral) can never be more than a *pis-aller*, since to revive the style we should require to revive the whole life of the past; but there is every appearance that this façade of Sta. Maria del Fiore, when complete and when stained golden by the sunshine of centuries, will be no unworthy completion of the great work of Arnolfo and Giotto and Brunellesco. V. L.

Fine-Art Gossip.

On the 16th and again on the 30th of January the members of the Royal Academy will meet in order to elect Associates of their body. Probably as many as six artists will be then selected. Yesterday (Friday) evening was appointed for the election of an Honorary Foreign Academician.

The well-known collection of prints and etchings formed by Dr. Griffiths, the late Warden of Wadham College, Oxford, will be sold early next year. Various schools, and notably the Italian, are fully represented in this collection, but its great strength lies in a most magnificent series of Rembrandts. It is said that Dr. Griffiths's collection does not contain a single poor or worn-out impression, and is most remarkable as a whole for the excellent condition of the prints.

An architectural exhibition is being held in the galleries of the Scottish Academy, comprising twelve hundred exhibits, among which there is a series of illustrations of old Edinburgh, with models, drawings, &c., of many ancient Scottish castles and houses.

A new hall is to be very shortly opened in the Musée de Cluny, and will be found to contain a very important collection of foot coverings (*chaussures*) of all nations, and dating from remote antiquity. With these are many ancient vestments and tapestries from the Château de Boussac. The last-named objects were rescued by purchase from the risk of being sold to *marchands allemands*, which seemed to be their destiny. They have been repaired by workmen from the Gobelins factory.

The large collection of drawings bequeathed to the French nation by M. His de la Salle has been arranged in one of the halls of the Louvre, and will reward the visits of all art-lovers who happen to be in Paris. The Vicomte de Tauzia has compiled an excellent catalogue of these works. The Collection Timbal has likewise a home in the Louvre.

MUSIC

Life of Mozart. By Otto Jahn. Translated from the German by Pauline D. Townsend. With a Preface by George Grove, D.C.L. 3 vols. (Novello, Ewer & Co.)

In the excellent preface which Dr. Grove has written for the present translation he speaks of Jahn's elaborate monograph as being what the Germans call an "epoch-making work." If we look at the literary history of music during the twenty-six years which have elapsed since its first publication in Germany, the correctness of the epithet will not be doubted. Otto Jahn was the pioneer of the musical historiographers who have during the present generation conferred such benefits on students by their unwearied and frequently exhaustive researches into everything connected directly or indirectly with the lives and labours of the great composers. To say nothing of the fact that Köchel's invaluable thematic catalogue of Mozart's works owes its existence directly to Jahn, and that the example of Köchel induced F. W. Jähns to undertake a similar labour on behalf of Carl Maria von Weber, we have in Spitta's 'Life of J. S. Bach,' and in the still unfinished biographies of Handel by Dr. Chrysander, and of Haydn by Herr C. F. Pohl, works modelled upon the same lines as the volumes before us, and probably immediately due to the example which Jahn was the first to set. In works of this class German authors stand alone. The conditions of professional life in this country are such, and the constant strain and high pressure of musical life here are so great, that we doubt if any Englishman could be found who has at once the qualifications and the leisure to compile a biography on the scale of any of those to which we have referred. Even a cursory examination of the work now under notice will show the enormous amount of patient labour involved in its preparation.

It may, perhaps, appear hypercritical to find fault with the title of the translation, but we cannot help thinking that the original heading, "W. A. Mozart," would have been more appropriate. It is true that Jahn's book is a life of Mozart, and by far the most elaborate which has ever been written; but it is far more than this. Were the whole of the biographical portion, including the correspondence, eliminated from these volumes, what remains would be a most important contribution to musical literature. The author rightly felt that it was impossible to show Mozart's true position as an artist, and his influence, both upon the music of his own day and of that of the generation which succeeded him, without entering in some detail into the history of music in Germany during the latter half of the last century. Accordingly we find chapters on the "Opera Seria," the "Opera Buffa," "Church Music," and "Instrumental Music," in which not only are Mozart's compositions in these various classes described, and often analyzed in detail, but much information is afforded as to the general styles of dramatic, sacred, and instrumental music at the time in which Mozart wrote, and we are enabled to see in what respects his music differed from that of his contemporaries, and thus enlarged the resources of his art.

The extraordinary wealth of material to be found in these three volumes, which contain in all 1,350 pages of large octavo, renders it absolutely impossible within the limits of our columns to do more than glance at one or two of the most striking features of Jahn's book. The biographical portion, though containing many details not to be met with elsewhere, is hardly that part of the work which will possess the most interest for musicians, because the general outlines of the composer's history are tolerably well known. Our author presents Mozart's character in a most attractive light. We see not only the genuine artist, but the devoted son, the loving husband, and the generous friend, caring little for his own worldly advancement, and too inexperienced in matters of business to make use of such opportunities as offered themselves. An instance of this will be found at vol. ii. p. 277. The King of Prussia, in May, 1789, wished to make Mozart his Capellmeister; the composer declined the offer.

"Once returned to Vienna, Mozart thought no more of the matter, and only after much persuasion from his friends was induced to lay it before the Emperor, and tender his resignation. In unpleased surprise, Joseph asked, 'What, do you mean to forsake me, Mozart?' Whereupon Mozart answered, with emotion, 'May it please your majesty, I will stay.' Upon the question of a friend as to whether he had not taken the opportunity of demanding some compensation, he exclaimed, angrily: 'Who the devil would have thought of that at such a time?'"

No less characteristic of the composer was his treatment of his unworthy friend the clarinet player Stadler—as thorough-paced a scoundrel as ever breathed, if Jahn's account of him may be trusted. From pure good nature, amounting even to weakness, Mozart allowed himself to be swindled time after time by this man, trusting him notwithstanding to the very end of his life.

The three chapters in the second volume of the translation entitled "Married Life," "Mozart's Family and Friends," and "Social Intercourse," will be to many readers among the most interesting and entertaining parts of the work; to the student, however, the detailed account of nearly all Mozart's com-

positions—over six hundred in number—will prove especially valuable. In this respect the biographer's intimate acquaintance with his subject is truly astonishing. It is not so much in the masterly analyses of the greater operas that this is noticeable; Jahn appears to be familiar with every dance tune, every detached song, and every little instrumental piece, of whatever kind, that Mozart composed. It must be remembered that the book was written at a time when a very large number of Mozart's works were still unpublished and difficult of access; and a comparison of the music which is now being issued in the complete edition of Messrs. Breitkopf & Härtel with Herr Jahn's comments thereupon gives a high idea not only of his accurate knowledge but of his critical acumen. The chapters on the pianoforte music and on the instrumental works are of the greatest interest.

It is with great pleasure that we are able to speak in terms of the highest praise of the manner in which Miss Townsend has acquitted herself of the by no means easy task of translation. In so voluminous a work as the present it is almost inevitable that a few slips should be found; but those that we have noted are not only extremely rare, but mostly of slight importance. For instance, at p. 18 of vol. iii. the Quintet for strings in G minor is spoken of as being in G *major;* while at p. 166 of vol. ii. the great Serenade in B flat for wind instruments is said to have parts for two "viols" instead of two "corni di bassetto"—an unaccountable error. But in general the translation is thoroughly trustworthy, and the style so good that it reads like an original work. The value of this edition is much enhanced by the excellent index—an absolute necessity in a work of such extent, though its necessity is not so invariably recognized as it should be by authors. It was a happy thought on the part of the editor to give the classified catalogue of the new edition of Mozart's works already referred to with a reference to the pages in which each composition is spoken of. An examination of this list will show at once how small a proportion of the whole has escaped Jahn's notice.

We have done inadequate justice in this review to one of the most important works in the whole domain of musical literature; our excuse must be the absolute impossibility of dealing fully with it within reasonable bounds. We conclude by most cordially recommending it to all who are interested in music, and need only add that the printing and general appearance of the volumes are worthy alike of their contents and of the reputation of the firm which publishes them.

Musical Gossip.

The compositions of Theodor Kirchner are but little known in this country, and some interest attached to the performance of eight numbers of his 'Novelletten,' Op. 59, for piano, violin, and violoncello, at Mr. Dannreuther's concert on Thursday week. The comparatively few masterminds of music inevitably influence a number of more modestly gifted workers in the art, and Kirchner may in this way be deemed a disciple of Schumann. His works are mostly for the pianoforte and are nearly all of small calibre. In the 'Novelletten' the keyed instrument is far more effectively treated than are the strings; but on the whole these little pieces are extremely pleasing and some of them really charming. Mr. Dannreuther played Beethoven's Sonata in C minor, Op. 111, and the concert concluded with Brahms's Quintet in F minor, Op. 34. Some new songs, by Mr. Hubert Parry and Mr. Villiers Stanford, sung by Miss Anna Williams, exhibit a laudable endeavour to aim at a higher standard than is usually attained in ballad composition. But with this object in view the necessity of melodic charm should not be overlooked. Mr. Parry's setting of Scott's "Where shall the lover rest?" is a fine, vigorous song; but in some other instances the voice part is ineffective and ungrateful.

The last Saturday Popular Concert before Christmas contained Beethoven's Septet, Mendelssohn's posthumous Andante and Scherzo for string quartet, and some of Brahms's Hungarian Dances, played by Herr Joachim. Madame Haas was the pianist, her solo being Chopin's Barcarolle in F sharp major. The vocalist was Miss Carlotta Elliot.

The season of orchestral and choral concerts under the direction of Mr. Manns, in Glasgow, is proceeding with unqualified success. The number of concerts and the size of the orchestra have been increased since last year in consequence of the greater interest taken in the enterprise. Beside the subscription series, popular concerts at cheap prices are given on Saturday evenings, the audiences at which are, it is said, just as appreciative of high class works.

Last Thursday week Mr. F. H. Cowen conducted his 'Scandinavian' Symphony at Aix-la-Chapelle. Both the work and the composer were most warmly received, the latter being presented with a laurel wreath in the name of the town.

A younger sister of Madame Sophie Menter has lately appeared in Vienna as a pianist. She is said not only to be a clever executant, but to possess much musical feeling.

The committee of the International Exhibition to be held next year in Amsterdam have decided for financial reasons to do nothing in connexion with music beyond the performance of a cantata to be composed for the opening ceremony by Herr Verhulst.

Johann Baptist André, a pianist and composer of some repute, died at Offenbach-on-the-Main on the 9th inst., in the sixtieth year of his age.

In Genoa a monumental tablet has been placed on the house in which a century ago, on October 27th, 1782, Paganini was born.

Herr Angelo Neumann's Wagner company, after performing in many of the principal cities of Germany, will early in the coming year make a tour first in Holland, then in Belgium, Sweden and Norway, and France.

Schumann's 'Genoveva' was performed in the German Opera at Rotterdam on the 9th inst., and was very warmly received.

Saint-Saëns's opera 'Samson and Delila' is to be one of the novelties of the present season at Munich. The chief parts are to be taken by Herr and Frau Vogl.

It is stated, though not on the best authority, that Signor Boïto's long expected opera on the subject of Nero will be produced at the Brussels Théâtre de la Monnaie next month.

Herr Bilse gave his 3,000th concert in Berlin on the 12th inst. The concerts were established fifteen years ago, and have done much for the popularization of good music in the German capital.

In last week's *Le Ménestrel* M. Arthur Pougin completes his admirable series of articles on 'Cherubini: sa Vie, ses Œuvres, son Rôle Artistique,' which were commenced in September, 1881, and, with an occasional break, have been continued in the journal weekly. Whether from an historical or a critical point of view, M. Pougin's articles are so valuable that we trust they may soon be reprinted in a volume. They will certainly form by far the best existing biography of the old Florentine master.

DRAMA

THE WEEK.

Globe.—'Jane Eyre,' a New Drama in Four Acts. By W. G. Wills. Founded on the Novel by Charlotte Brontë.
Drury Lane.—'Sindbad the Sailor,' a Pantomime. By E. L. Blanchard.

Few stories lend themselves less readily than 'Jane Eyre' to the purposes of the dramatist. In Germany, where the developments of any form of sentimental *liaison* are accepted by the public, a play characteristically Teutonic in motive has been extracted from the love passages between Jane Eyre and her admirers. English and American versions of the novel, meanwhile, have hitherto dealt with those melodramatic incidents with which, ignorant of her own strength, Charlotte Brontë felt bound to fortify her story. Mr. Wills's attempt to supply a play of literary value founded upon that portion of Jane Eyre's life which began with her arrival at Thornefield Hall is practically the first effort seriously to test the dramatic worth of one of the most famous of English novels. Popular admiration for 'Jane Eyre,' the marvellous—it might almost be said prodigious—outcome of the imagination of a girl with more learning than then formed a portion of feminine training, left to brood among the solitudes of Yorkshire hills, has blinded the world to the few marks of crudity or inexperience the book betrays. It is still customary to regard Rochester as a genuine human being, and almost, indeed, as a typical man. He is, on the contrary, the sort of being a girl with a genius and an education like Charlotte Brontë, knowing men only through books and despising the "curled darlings" of ordinary fiction, is likely to conceive. Anything rather than beneficial has been the influence upon subsequent writers of this creation, for as such Rochester may be regarded. By a succeeding generation of imitators, masculine kisses as passionate and as unprivileged as those of Rochester were presented as the chief object of feminine pursuit, until the ultimate outcome was seen in the monstrous and abominable birth of modern female fiction. A great writer is not to be held accountable for the extravagance and vulgarities of his imitators. A serious difficulty is, however, offered to a dramatist in the fact that while the character of Jane Eyre is incapable of receiving on the stage traits so lifelike as are furnished by the elaborate psychology of the novel, that of Rochester, which is far more susceptible of stage treatment, has in subsequent fiction been vulgarized to an extent that deprives it of the appearance of originality.

Mr. Wills has so far triumphed over the difficulties with which he is beset as to have furnished a play with genuine and sustained interest. Not too bright appear its chances of continued popularity. One scene alone is of a kind to appeal to the general public. Such, meanwhile, are now the conditions of things theatrical, that a success that does not extend beyond the cultivated classes means

a failure. Delightful, then, as are the scenes of wooing between Jane and her saturnine and mysterious lover, they seem scarcely enough, even with the strong scene before mentioned, for a public that has always in recent times regarded psychology as secondary to incident. The point at which the public is stirred to its depths is when on the solitude of Jane, who has just listened to the avowals of Rochester, breaks the apparition of the maniac wife. The wild yell and fierce laughter that heralded her coming and the attitude of deadly menace exercised upon the audience an influence so strong that a portion of it was compelled to withdraw. In the original the solitary visit of Bertha to the heroine occurs when the latter is in bed. A fair specimen is thus afforded of the manner in which Mr. Wills has treated his subject. While departing from the story to the extent of introducing situations and even characters which do not appear in it, Mr. Wills has supplied little or nothing for which in the narrative a species of justification is not supplied.

Mrs. Bernard Beere does not look Jane Eyre. The fact may or may not be important: a fact, however, it is. Instead of the demure, resolute, little woman, who by sheer strength of virtues the least characteristically feminine subjugates a man weary of commonplace triumph, we see a tall, graceful, cultivated lady, fit to preside at the most exalted board. Whatever gain to the picture presented may spring from this change, some loss to *vraisemblance* is at least experienced. A delightful exposition of a very acceptable type of womanhood, not in the least like Jane Eyre, is presented. In the love-making scenes, and in that scene especially in which, after the exposure of the trick to which she has almost fallen a prey, Jane has strength to tear herself from the arms of her lover, Mrs. Beere's acting was admirable. Studiously undercoloured throughout, the performance of Mr. Kelly failed to suggest the passion of Rochester. Some disqualification, such as illness or loss of memory, prevented Mr. Kelly from rendering his conception clearly intelligible. Miss Kate Bishop played agreeably in the difficult character of Blanche Ingram. Some other characters were not too successfully presented. By putting back the action to a date somewhere in the second decade of the present century, the management, which has displayed commendable care in mounting the piece, has been able to introduce the quaint and fanciful costume with which modern art has rendered the public familiar.

Mr. Blanchard's bright pantomime of 'Sindbad' appears to be buried beneath scenery. What the effect may be when the elaborate spectacle runs smoothly can as yet scarcely be judged. So much unreadiness was displayed on the opening night that the representation provoked loud opposition, and scarcely escaped *fiasco*. It seems now too late to complain that all that is fanciful and poetical in pantomime is disappearing; that actors are supplanted by music hall entertainers; that fun is a thing of the past; and that the whole is a mere spectacle with accompaniments of music and dancing. One portion of the spectacle at Drury Lane is entitled to praise. This is a representation in the guise of a pageant of the kings of England from the period of the Norman Conquest down to modern days. So elaborate is this portion of the spectacle that the back wall of the stage has had to be taken down in order to make room for the number of actors employed. The dresses, designed by M. Pilotell, are singularly tasteful and accurate, and the entire pageant may be seen with pleasure and advantage. Other portions of the piece are well conceived. While the whole remains in a state of confusion such as was exhibited on Tuesday night, no definite verdict upon it can be given. Nothing in the pantomimes at other theatres calls for comment.

Dramatic Gossip.

In addition to Drury Lane, three West-end theatres supply pantomimes. 'Cinderella' is the subject of the pantomime at the Alcazar, as the Holborn Amphitheatre is now called. The Imperial has given 'Jack the Giant-Killer,' and the Avenue Theatre a children's pantomime on the subject of 'Whittington and his Cat.'

A burlesque drama, by Mr. Reece, on the subject of 'Valentine and Orson,' has been produced at the Gaiety Theatre. Its first reception was unfavourable, but it has since been adapted to the taste of frequenters of the theatre.

'The Lady of Lyons' has been revived at the Olympic, with Miss De Grey as Pauline Deschappelles, Mr. Macklin as Claude Melnotte, and Mr. G. F. Edgar as Beauséant. The performance concludes with the comic scenes from 'The Hunchback,' presented by Miss De Grey as Helen and Mr. Macklin as Modus.

Mr. Charles Reade's drama of 'Rachael the Reaper' has been produced as an opening piece at the Adelphi, at which house it precedes 'Love and Money.' Mr. W. Rignold and Miss Edith Lynd have been engaged for its performance.

Mr. Dion Boucicault, who has left for America, intends to produce in Boston his new play 'Boyne Water.'

Upon its revival at the Palais Royal, 'M. Garat,' the well-known *vaudeville* of M. Sardou, first produced by Déjazet at the theatre named after her, proves old-fashioned and simple almost to childishness. Madame Chaumont, who takes the character of Garat, "created" by Déjazet, seems scarcely at home in the *rôle*.

To fill up the vacancies caused by recent retirements, the Comédie Française has elected MM. Prudhon and Sylvain, Mdlles. Tholer, Granger, and Dudlay to the rank of *sociétaires*.

At one of its Monday performances at reduced prices, the Odéon has given 'Les Deux Frères' of Kotzebue. A strong resemblance between the story of the play and that of 'Les Rantzau' has been discovered by the Parisians.

MISCELLANEA

Adding Insult to Injury.—I confess to having thought that this phrase came from Sam Weller. Is it among "things generally known" that it is in Phædrus? When the bald man slaps his own head in trying to kill a fly:—

> Tunc illa iridens: Punctum volucris parvulæ
> Voluisti morte ulcisci; quid facies tibi,
> *Injuriæ qui addideris contumeliam?*

H. Yule.

To Correspondents.—N.—G. R. J.—E. C. B.—H. S. A.—L.—A. H.—F. W. S.—J. I.—W. D.—G. H. B.—received.
No notice can be taken of anonymous communications.

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